From the Editor

Over the past eight years the IAA has published 17 issues of its online newsletter; from number 35 to this current issue number 52. The content ranges from articles by renowned scholars in the field of aesthetics, to reports by members who have attended international aesthetics conferences, to national organizations’ meeting minutes and other newsworthy announcements about our membership. In addition to the newsletter, the membership of the IAA has contributed to their professional association’s global reach through its vivid web page as well as IAA sponsored aesthetics conferences and congresses.

Aside from the occasional announcement from the Executive Committee, the bi-annual newsletter is the primary document distributed to association’s full membership. It is emailed to over a thousand members. My responsibility as editor has been to assemble submissions worthy of the interests of our membership, aesthetics educators and artists. The time has come for me to allow another IAA member to fulfill this important responsibility. This is my last newsletter. I have enjoyed reading the submissions and editing them for you. Interested persons are encouraged to apply to the Executive Committee. It has been an honor to serve the association membership in this endeavor.

Respectfully,

Alan Shear
From the President

Jale Erzen

Dear Colleagues and Friends of IAA

I would like to address some issues before the end of my tenure as president of IAA that I deem important. I call on all of you with the hope that your continued interest and engagement for IAA as well as for aesthetics will encourage you to share your thoughts and energy with us. Having been involved with several cultural institutions over the years, I know how vital it is that we share our energies and interests in communal projects and institutions. As Paul Ricoeur rightfully claims a happy life with others can only be possible if there are just institutions.

Both the field of aesthetics and academia in general are involved with the pursuit of utopias and are creative in dealing with the future. The IAA has been exceptionally lucky in having generous individuals who have assumed difficult and time-consuming tasks for the continuation of necessary services. However, after this term Curtis Carter, Treasurer, Tyrus Miller who takes care of Pay Pal and Alan Shear who has edited the Newsletter will no longer be able to continue their services. In the name of IAA I would like to extend to them my heartfelt thanks. May I call for volunteers to assume these important missions after July 2019.

The service rendered by the Treasurer is special because the IAA bank account is in the United States, and since it would be very difficult to carry it outside the US., a member who lives and works in the US has to assume the responsibility. I am especially calling on American members of IAA. Prof. Carter is now trying to register IAA as a non-profit organization on the US. Otherwise we shall have to pay elevated taxes to keep our account active. The Pay Pal account is important for members to send dues without having to pay large transaction amounts. A member from any country that allows Pay Pal transactions could be eligible to carry on this mission.

The Newsletter is published and distributed in digital form to the members twice every year. It is a vital source of information and correspondence. The work needs an editor who is comfortable with the computer programs and who could work on the internet.

The IAA Yearbook has been published quite regularly since considerable time due to the efforts and enthusiasm of individual members from all over the world. I understand that the next Yearbook is proposed by the Serbian Society of Aesthetics with the editorship of Miograd Suvakovic who will also be organizing the ICA in Belgrade in 2019. As I remember, Yearbooks have not always been published each year. In the 1980s and 1990s Yearbooks used to come out only with every congress. The every-year exigency may be pushing people to think that they need to quickly come up with a proposal. Although any high quality publication would be welcome, I would like to remind volunteers that it has to be backed up by a feasible budget. The IAA Executive Council has created a Publication Committee with the intention of providing guidance for those who take on the editorship of the Yearbook. Tyrus Miller, Ales Erjavec and Curtis Carter have been on this committee so far. Those who have proposals can approach them.

The payment of National Societies for membership to the IAA has sometimes not been clearly understood and I would like to make some clarifications. National Societies pay the IAA one
dollar for each of their members for each year. However, to avoid complexities and difficulties in sending dues every year, National Societies pay the sum of the accumulated three-year amount every three years, or rather at every International congress, to simplify payment procedures. The same holds true for individual members whose dues are collected with the participation fee of the Congress every three or four years and calculated accordingly. So far, since the ICA meetings took place every three years membership dues have been calculated as 10 dollars per year. Each Congress participant is an eligible member for the three years following a Congress. Those who pay separately, without participating in a congress are also eligible members for three years after their personal payment.

The above also means that National Societies who organize the International Congress transfer the 30 dollars (10 dollars per year) paid by the scholars for their participation in the International Congress to the IAA after the end of the International Congress. I would suggest that National Societies pay their pending membership dues after the issue of IAA becoming a non-profit organization is resolved, so that IAA does not have to pay taxes on those deposits.

The last, but very important issue is the next ICA that should take place either in 2022 or 2023. In the last decades the international congresses have been held every three years and this has created a certain expectancy. It would be a great contribution to IAA, to the field of Aesthetics and to scholars who are pursuing studies in the field if countries that have never organized a congress or an interim meeting would consider taking on this important mission. ICA meetings are important occasions where academicians can follow their colleagues’ work and learn about important advances in the field. ICA meetings are also occasions to meet again old friends and make new acquaintances. ICA meetings are also excellent publicity for the respective country and university.

Since the next ICA is approaching the election for the new officers is also approaching. The Nominating committee members are Jacob Lund, Kathleen Higgins and Raffaele Milani. Any IAA member who wants to propose a candidate write to one or all of these people, after having the OK of the person involved. The e-mail addresses of the committee members are listed below.

Let me end by suggesting that all our members send information about their newly published books to the Newsletter; even if the publication is not in English, the photo of the book cover will be great. In the remaining eleven months of my tenure, I do hope to hear many proposals and from many volunteers concerning the above issues in the remaining six months of my tenure.

I wish each and all of you a happy and peaceful new year.

With best regards. Jale N. Erzen

E-mails of Nominating committee members:
Raffaele Milani: Raffaele.milani@unibo.it
Jacob Lund jacoblund@cc.au.dk
21st International Congress of Aesthetics 2019 Announcement

Possible Worlds of Contemporary Aesthetics:
Aesthetics between History, Geography and Media


Early registration and submission of abstracts is currently in progress.


Important dates
- Pre-Registration: March 30th, 2019.
- On-site registration: July 22-26, 2019.

Conference Report

Creation Crossing Time and Space: International Conference on Bie-modern Theory and Art Practice, Shanghai, China

Reported by Cui Lushi, Master Zhang Shaowei. Translated by Lu Chunyi

Creation Crossing Time and Space: International Conference on Bie-modern Theory and Art Practice was closed in the international conference center of Shanghai Normal University on the day before the National Day. The two-day conference was jointly hosted by the School of Humanities and Communication of Shanghai Normal University, the Center for Chinese Bie-modern Studies of Georgia Southwestern State University (CCBMS), the School of Fine Arts of Shanghai Normal University, the Institute of Aesthetics and Aesthetical Education of Shanghai Normal University, and the China Social Science Press. On the 28th of September, nearly one hundred philosophers, estheticians, artists and art critics from home and abroad had a heated discussion on the Bie-modern theory. The conference covered three parts, namely the study of the Bie-modern theory, the exchange of experience of Bie-modern writing and the first exhibition of the international exhibition tour of Bie-modern arts. It was accompanied by At the Moment: Bie-modern China——the first exhibition of the international exhibition tour of Bie-modern art, and the publication of Bie-modern book series, including Bie-modern: Space Encounters and Times Spans, Bie-modern: Discourse Innovation and International Academic Dialogue and Bie-modern: Works and Commentary.

1 Bie-modern: a social form or a stage of social development which is different from modern, post-modern and pre-modern, but at the same time has the attributes and characteristics of modern, post-modern and pre-modern. Therefore, the Bie-modern means a doubtful modernity or a pseudo modernity.
The conference closely focused on the word Bie-modern. A total of more than eighty Chinese and English thematic papers about Bie-modern issues was collected. The conference was divided into eleven sessions, including the international frontier dialogues about the Bie-modern theory, the exploration of the Bie-modern theory and the contemporary art theory, the Bie-modern theory and its evaluation, the Bie-modern theory and the literary theory, the philosophy and aesthetics of Bie-modernization, Bie-modern and artificial intelligence, Bie-modern space and historical creation, Bie-modern and the construction of cultural industry and art market, Bie-modern and the film and television art, Bie-modern: China and the world, Bie-modern publication and writing communication.

The first speaker was the former president of the International Artists Association, the renowned esthetician Aleš Erjavec. In his article *Opening Words During the Presentation of the Book*, he used the French philosopher Jacques Rancière as the reference. He said, perhaps another aesthetic Napoleon is on his way who will turn upside down the edifice of aesthetics, philosophy and the humanities. His words raised the expectations of the audience. American art historian Keaton Wynn gave many examples in his article *Eurocentric Assumptions and the Misinterpretation of Bie-modern Art* to criticize eurocentrism and the plagiarism and exclusion of non-western art caused by it. He strongly defended the originality of the Chinese Bie-modern art which was criticized by American critics. Professor Chenbohai’s article *Questioning on the Bie-modern* led people into questioning and thinking. Moreover, Professor Xiejinliang pushed the conference to a climax by his article *Where Should Bie-modern Go: A Preliminary Study on Bie-modern theory of Wangjianjiang*.  


In the following speeches, the delegates compared modern, pre-modern, post-modern and bie-modern, and expressed some new and profound ideas. In the article *Contemporary Art in the Context of Bie-modern Theory*, philosopher Ernest Ženko concluded that even though the theory of Bie-modern has been developed to be used in specific Chinese context, its potential reach, at least regarding aesthetics and art, was undoubtedly much broader and consequently even more important. In the article *Bie-modernity and Its Original Opportunity With Chinese Academics*, Professor Wangxiaohua compared Wangjianjiang’s Bie-modern theory with Wanghui’s anti-modern modernity. He criticized that Wanghui’s theory was isolated from reality while affirmed the construction of Bie-modern theory. In the meanwhile, he pointed out the realistic choice and the possibility of further development of Bie-modern theory. Professor Wanghongyue started from the comparison of Bie-modern and other modernities. He indicated not only their connections but also the fundamental differences. In the speech, Wanghongyue said that Wangjianjiang came to the post-modern Shanghai from the pre-modern northwest of China. The crossing of time and space made him create Bie-modern theory. This theory was created in the connection and collision between reality and history, China and the west, the west and the east of China. It was both experiential and well-grounded. His words set everyone laughing and applauding.

Starting from the study of the history of thought, speakers elaborated on Bie-modern philosophy and the generative mechanism from the perspectives of ontology, epistemology and methodology. Professor Daidengyuan’s article *How Can a New Narration of Total History Be Possible*, Professor Liushengpeng’s article *Westernization or Mutual Interpretation of Concepts: The Path of the Generation of Chinese Modernity*, Professor Jianshengyu’s article *Reflective Exploration Under the New Pattern of Global Theoretical Dialogue: A Comment on Wangjianjiang’s Bie-modern Theory*, Adjunct Professor Xiaominghua’s article *Bie-modern: Entering Into History in the Dialogue of Intellectual History*, Adjunct Professor Kangyong’s article *Mythological Hero Narration and the Spatialization of Time* expounded the development history and the inevitability of Bie-modern. They considered that as the basis of Bie-modern philosophy, the time spatialization theory was native and global.
Professor Li Ping, Shanghai Normal University, addresses the opening ceremony on the exhibition of the international exhibition tour of Bie-modern art.

In the discussion of Bie-modern aesthetics, Zhangliqun, Xudawei, Wangweiyu, Guanyu, Zhao Shihua, Zhang Shaowei and other scholars discussed the inheritance and innovation, the category system, the philosophical origin and the modernity of Bie-modern aesthetics. In the discussion of Bie-modern and the film and television art, Professor Lidan and Adjunct Professor Zhouren started with the famous films at home and abroad over the past thirty years. They deeply analyzed the Bie-modern issues and the transformation of time and spaces in these films, and also the choices facing Chinese films in the Bie-modern time. In the discussion of the connection with Bie-modern and artificial intelligence, Professor Taoqing’s article Argumentation on Instrumentality and Sociality for Robo-sapiens - The First Robot Citizen of the World in the Perspective of Genetic Epistemology, and Ph.D. student Pengkai’s article The Reality Basis and Universality of Bie-modern Theory in the Technological Background Such as AI echoed the Bie-human theory and the life stock theory recently proposed by Wangjianjiang from the perspective of artificial intelligence.

Artist Liuxianghua combined his speech with his exhibition pieces to analyze the foreign meaning of Bie-modern and its possibility of being a creation method. Artist Mengyan’s article The Creation, Docking and Application of Bie-modern art into Fennan Rural Revitalization showed the application prospect of Bie-modern in the perspective of cultural construction. Dr. Hubenxiong connected the concept of “imprinting” in ancient painting and calligraphy to explain Bie-modern art in a new way. Lihuaxiu included Yaoliyong’s simulacra painting into Bie-modern art system. Professor Luleiping, the curator, delivered her speech At the Moment: the Real Presence of Bie-modern Art to explain the curatorial idea of the first exhibition of the international exhibition tour of Bie-modern art and the philosophical thinking of Bie-modern art. International lawyer Yuguangrong’s article Warning Review and Response of Frequent Art Fraud Cases subtly echoed this first exhibition.

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2 Life stock: the possession of the gross national income of each person since his/her birth.
Adjunct Professor Jixiumei’s article *The Enlightenment of Bie-modern Innovation to Creative Innovation and Creative Thinking Training of Chinese Writing in Colleges and Universities* interpreted the word Bie based on the principle of parataxis in Chinese word formation. She believed that the literal meaning and the extended meaning of the word Bie in Bie-modern were closely connected, which could fully express the reality that Chinese modernity was still under development. Moreover, the difference between Bie-modern, Bie-modernity, Bie-modernism, alternative modernity and other modernity was distinctive. As an academic term, Bie-modern was irreplaceable.

Caitlin Adair Daglis, a graduate student of American art history, showed in her speech *Why Study Bie-modern Theory* the reason why American graduate students should study Bie-modern theory. She also mentioned the understanding of international academic and cultural significance of Bie-modern theory, and the tendency of American students to attach importance to innovative ideas from outside the United States.
At the closing ceremony of the conference, Professor Wang Jianjiang, the founder of Bie-modern theory, summarized and responded to all the speeches with his debating opponent Professor Wanghongyue from Zhejiang Normal University. Firstly, Professor Wangjianjiang believed this academic conference was very broad in the topic area. All the speeches were closely related to the Bie-modern theory. However, they also related to more than eleven special topics, including Bie-modern theory and evaluation, Bie-modern aesthetics and philosophy, Bie-modern and contemporary art practice, Bie-modern and genre art, Bie-modern and contemporary China, Bie-modern and the world. Secondly, it was a profound meeting which involved some cutting-edge issues such as Bie-modern philosophy ontology and methodology, Bie-modern civilization morphology, and Bie-modern history genetics. Finally, this conference was a model of the successful combination of aesthetics and art. As the curator Luleiping said, in contemporary China, though aesthetics and art were literally similar, they had for a long time been unable to communicate with each other. The successful holding of this international conference, especially the successful exhibition of *At the Moment: Bie-modern China*, broke through the history of the separation of Chinese aesthetics and fine arts, and had important academic significance and artistic value.

After the concluding remark, Professor Wang Jianjiang gave another speech named *The Bie-modern: Where Is It Going* as a general answer to the questions put forward by scholars in the past two days, especially the "where to go" question by Professor Xiejinliang from Fudan University. These responses, based on his article on the WeChat Official Account since August, further indicated the self-renewal, the self-transcendence and cashing life stock of Bie-modernism.

Finally, Keaton Wynn, the director of the Center for Chinese Bie-modern Studies of Georgia Southwestern State University (CCBMS) and professor of art history of Georgia Southwestern State University, looked to the future development of Bie-modern theory and art practice. He said that before the establishment of the Center for Chinese Bie-modern Studies in America, western scholars tried to solve the difficulties and problems existing between China
and the west. However, westerners were good speakers but not good listeners. The establishment of this center was an attempt to change this situation. He came to the conference to listen. This conference was a good place for the development and expression of ideas. He hoped that in the future, American universities could invite Chinese scholars to visit and study a specific issue, just like what CCMBS did. It would provide a platform for the exchange between China and the west, so as to achieve the smooth progress of communication and promote the development of Bie-modern theory through mutual support and exchanges.

Keaton Wynn, the director of the Center for Chinese Bie-modern Studies at Georgia Southwestern State University (CCBMS) and professor of art history, Georgia Southwestern State University.
The publication of Bie-modern book series, including
*Bie-modern: Space Encounters and Times Spans,*
*Bie-modern: Discourse Innovation and International Academic Dialogue* and
*Bie-modern: Works and Commentary.*

Chen Heng, vice-president of Shanghai Normal University.
Opening speech on the exhibition of the international exhibition tour of Bie-modern art.
Meng Yan, an artist of Bie-modern.
Conference Report

The 4th Forum on Chinese Leisure Philosophy and Soma-esthetics Opened in Jiangxi Province

The 4th Forum on Leisure Philosophy and Soma-esthetics was held in Bailudong (White Deer Cave) Academy in Jiujiang, Jiangxi Province on July 23-25, 2018. This conference was co-sponsored by Asian-Pacific Leisure Education Research Center of Zhejiang University, Soma-esthetics Research Institute of Shenzhen University, School of Literature and Media of Jiujiang College and Central-China Leisure Culture Research Center of Hubei Polytechnic College. Over 40 Participants attended the conference, among whom are prominent Chinese scholars in the fields of Leisure Studies, Soma-esthetics and Ecocriticism, including Professor Yao Wenfang,
Professor Pan Liyong, Professor Wang Xiaohua, Professor Yi-min Huang, Professor Song Lili and Professor Liu Bei.

As two rapidly developing academic fields, Leisure Philosophy and Soma-esthetics have attracted great attention in Chinese academic circles. Deeper exploration revealed the internal connections of the two: The leisure activities have been advanced to the cultural phenomenon as the consciousness on the physical body have been raised in the context of modernity and postmodernity. Consequently, the philosophical study on leisure philosophy promoted the construction of soma-esthetics. In order to reveal the interdisciplinariness of the research, the organizers decided to open this forum, which received positive response from many scholars with relevant academic interests. During two days of intense discussions and spontaneous dialogues, scholars from Zhejiang University, Shenzhen University, Tsinghua University, Shandong Normal University, Taking University and other universities represented their ideas on the construction of leisure philosophy in the perspectives of soma-esthetics, involving diverse fields including eco-aesthetics, studies of everyday life, life aesthetics, and traditional aesthetics. The interdisciplinary discussions also reflected the striking features of contemporary Chinese aesthetics.

Conference Report

Submitted by co-organizers Lars Aagaard-Mogensen, Wassard Elea and Jane Forsey, Department of Philosophy, University of Winnipeg.

Taste, Bad Taste and Tastelessness
May 25 – 28, 2018, Ascea, Italy

Wassard Elea, a refugium for artists and scholars, held its VIIIth International Symposium in Ascea, Italy this year, dedicated to a conceptual analysis of the concept of taste. Taken as a common sense notion, almost everyone thinks that they have taste – indeed, thinks that they have good taste – in such things as art, music, dress, design, cuisine, and so on. But can we make sense of the idea that at least some of them may also be wrong? Frank Sibley described taste as an ability involving perceptiveness, sensitivity, aesthetic discrimination, and appreciation, and further noted that taste “is a somewhat more rare capacity than other human capacities”; relativists and sceptics would dispute this, and argue that taste is little more than liking, or preferring, some things over others, and that its phenomenology is essentially private and subjective. Both positions (and those in between) involve complex epistemological, ontological and phenomenological questions, which participants were tasked to explore.

Our invitation attracted an international slate of scholars, from Sweden, Slovakia, Denmark, Italy, the UK, Canada, and the United States, whose approaches to the topic were equally as diverse. Over two and a half days of intensive sessions, presentations included those arguing for a relativist conception of taste, those suggesting that taste provides a privileged access to truth and knowledge, those who considered the moral ramifications of taste in education and cultural conflict, as well as papers that concentrated on the phenomenology and science of gustatory flavour sensations. As our remit was to move beyond rehearsals of well-
trodren Kantian or Humean philosophies of taste on the one hand, or sociological studies like those of Bourdieu on the other, we were rewarded with truly innovative and contemporary works that explored the notion of taste in sometimes surprising ways. One paper argued that digital media has made the relation between form and function in design arbitrary, affecting the basic criteria for judgements of taste; another that flavour sensations are intrinsically valenced and temporal such that no two people can actually taste the same flavour in a food. While some argued that taste is indeed a capacity that can be trained, an opposing view suggested that taste is in fact the confrontation of the impossibility of discernment altogether.

Participants voiced appreciation at the novel format at Wassard Elea: longer sessions for detailed presentations of 40 minutes, with each participant also providing a 20 minute commentary on another paper. This arrangement encouraged an intimate and engaged atmosphere of discussion and the exchange of ideas. The organizers would like to thank all those who submitted papers, and the contributors themselves for what we hope was a fruitful and successful meeting. Papers and their commentaries are published in Wassard Elea Rivista, V, no.4, VI, nos. 1 and 2, (2018) and VI no. 3 (forthcoming). Wassard Elea Rivista is indexed in the Italian National Bibliography.

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Member Society Report

By Georgia Apostolopoulou
Delegate of the Hellenic Society for Aesthetics

The Hellenic Society for Aesthetics organized a ceremony on June 8, 2018 that was hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. The programme was as follows:
1) Lectures (in Greek).
   Catherine Dimitsantou-Kremezi, Professor Emeritus of the National Technical University: *Dionysis Zivas (1928-2018), Honorary President of the Hellenic Society for Aesthetics: His Contribution to Education, Architecture, and Aesthetics.*
   Maro Kardamitsi-Adami, Professor Emeritus of the National Technical University: *Panagis Psomopoulos (1926-2017), Architect, Director of the journal “Ekistics”: His Contribution to Ekistics and Urbanism.*
   Georgia Apostolopoulou, Professor Emeritus of the University of Ioannina: *Dina Peppa-Delmouzou (1925-2018), Director of the Epigraphic Museum of Athens: Her Contribution to Epigraphy and to the History of Culture.*
2) Award of the title of Honorary Member of the Hellenic Society for Aesthetics.
   The title of Honorary Member was awarded to the following founding / distinguished senior members of the Hellenic Society for Aesthetics: Dimitris Andriopoulos, Linos Benakis, Dimitris Fatouros, George Ioannidis, Evanghelos Moutsopoulos, Nikolaos Moutsopoulos, Tereza Pentzopoulou-Valala, Catherine Spetsieri-Breschi.

The Hellenic Society for Aesthetics organizes lectures hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. The following lecture (in Greek) was delivered on October 10, 2018:
   Niki-Chara Banakou-Karagouni, Former Associate Professor of the National and Kapodistrian University of Athens: *Paul Valéry: Theoretical Quests and Poetic Creation.*

The Goethe Institute of Athens is celebrating 100 years (1919-2019) since the foundation of “Bauhaus” with a series of events taking place in the exhibition and events spaces of its building. The Programme “Bauhaus im Haus / Bauhaus Open House” will run from October 2018 until June 2019. Its first part (2018) includes a variety of events – such as films, special lectures, art laboratory for children and young people, piano concert – in addition to rich information material that is available to visitors.

Georgia Apostolopoulou
November 14, 2018
Member Society Report

Report on the activities of the Società Italiana d’Estetica (SIE - Italian Society for Aesthetics). Website: https://lexicon.mimesisjournals.com

The SIE is very active in terms of congresses, international awards, research, and coordination and collaboration with various universities as regards the spectrum of disciplines concerned with aesthetics, in terms of its serious commitment to the training of young researchers by providing excellent courses, and in terms of its publication of an international bibliography (International Lexicon), which is currently being updated.

In order to have a general idea of the work done by the SIE, we need only consult the society’s web page, by typing Società Italiana d’Estetica in the Google search engine. The site contains a great deal of useful information: The rubric Newsletter is dedicated to Italian and international journals on aesthetics, often including English-language summaries of the essays appearing in a given issue; Bibliografia (Bibliography) is a continuously updated list of books and articles, written in various languages, that are sent to the secretary of the SIE; Mappa (Map) identifies courses in aesthetics offered by Italian universities and Schools of Fine Arts; Testi (Texts) lists the presentations delivered at national congresses; Convegni (Conferences) provides information on annual national conferences, including programs, general information, and videos: Educazione estetica (Aesthetic Education), Pistoia 2012, Stili dell’estetica (Aesthetic Styles), Rimini 2013, L’immagine dell’estetica (The Image of Aesthetics), Rende di Arcavacata, Estetica tra saperi e sapori (Aesthetics between Forms of Knowledge and Tastes), Milan 2015, Estetica, figure, retorica (Aesthetics, Figures, Rhetoric), Modena 2016, Il tempo dell’estetica (The Time of Aesthetics), Pisa 2017, Ascoltare l’estetica (Listening to Aesthetics), Verona 2018; Premi (Awards) describes the prizes awarded to young scholars as well as international prizes awarded every two years to individuals doing research on aesthetic thought: Carolyn Korsmeyer, Winfried Menninghaus, Wolfgang Welsh.

New initiatives include the Summer School “Estetica oggi: percorsi e prospettive” (“Aesthetics Today: Pathways and Prospects”), first edition held at the Centro Residenziale Universitario of Bertinoro, June 18-22, 2018 – a program designed for undergraduates, recent graduates, graduates, postdocs, research fellows, and researchers on limited-term contracts who are conducting research in the area of aesthetics, studying the different perspectives currently at the centre of the national and international debate, as well as enhancing the rich variety of Italian aesthetic research. The lecturers are: Simona Chiodo (Milan), Paolo D’Angelo (Rome), Roberto Diodato (Milan), Elio Franzini (Milan), Carlo Gentili (Bologna), Tonino Griffiero (Rome), Giovanni Matteucci (Bologna), and Stefano Velotti (Rome). Additionally, the SIE has developed an important research tool called International Lexicon, a dictionary of major concepts and authors that have fuelled the aesthetic debate from its origins to the present. The President of the SIE is Professor Elio Franzini, Rector of the Università Statale of Milan. Next Spring, a new President will be elected. Emeritus Professor Luigi Russo, the founder of the SIE, passed away last June. The society constitution, Executive Committee, and list of members can be found on the website.

Raffaele Milani (Italian Delegate)
Member Society Report

The Nordic Society of Aesthetics

Philosophy of the City Summer Colloquium 2019: “Urban Aesthetics”
Joint event organized by Philosophy of the City Research Group (PoTC) and International Institute of Applied Aesthetics (IIAA)
June 17-19, 2019
Lahti & Helsinki, Finland

The 9th Nordic Planning Research Symposium
August 21-23, 2019, NMBU and Oscarsborg in Norway
Host: The Norwegian University of Life Sciences (NMBU), Department of Urban and Regional Planning
Track 2: Enhancing Livability in Urban Areas, organized by Harpa Stefansdottir (NMBU) & Sanna Lehtinen (Univ. of Helsinki)
Keywords: Livability, urban experience, everyday life, urban aesthetics
CFP deadline 15 January 2019

The Nordic Society of Aesthetics Annual Conference
27 – 29 May 2019, Espoo Finland
http://nsae.au.dk

IAA Announcement

By Sanela Nikolić, Faculty of Music, University of Arts, Belgrade, Serbia, saneladnikolic@gmail.com.

Two studies of Miško Šuvaković – Neo-Aesthetic Theory. Complexity and Complicity Must Be Defended and Diagram Aesthesis: visual and nonvisual concepts: neo-aesthetic theory – appear in the way of exercising a contemporary neo-aesthetics platform in two different modalities. In the first book, neo-aesthetics appears as a research and interpretation of the encounter of contemporary philosophical theories with the art of the 20th and 21st centuries. Concepts of Agamben’s biopolitical philosophy and Mouffe’s post-Marxist philosophical theory – forms of life, bare life, politics, the political and social antagonisms – are applied to the interpretation of various disciplinary and media cases of art, with a focus on considering geographically differently localized neo-avant-garde artistic practices. On the other hand, the book Diagram Aesthesis questions the forms of representation of knowledge or concepts in contemporary post-media culture and outlines the diagram as the medium of the theory or as a form of mediating the area of aesthesis to others. This means that these two different modalities of neo-aesthetics are not differentiated only by choosing specific theoretical starting point and objects of problematization, but also by the two different types of theoretical genre. While the first study is featured by the linguistic character of thought, linear information and the ‘classical’
type of theoretical statements, the second book presents an example of a hybrid theoretical genre – the departure from the typical verbal media apparatus of concept representations to the space of images, visual, three dimensional information – and, almost in its entirety, has the form of a theoretical diagram. Similar to manifestations of post-media art practices as a hybrid linking of various artistic and extra-artistic phenomena in the presentation of the political, aesthetic, ethical, and poetic ideas – as case studies that are theorized in the book Neo-Aesthetic Theory – in Diagram Aesthesis the author performs a reconfiguration of the medium of theory from a linguistic to a linguistic-visual apparatus. The theory realized in the form of a diagram shows that in the post-media culture there is a double process of understanding of the world – a process that goes from multi-dimensional images of the world to linear concepts of thinking back and forth, to a communication of concepts of thought through a design of communication.

With these two books, Šuvaković shows that aesthetics as a discipline still adapts to the conditions of its (now post-media) contemporaneity and that it is still possible to consistently perform and elaborate aethesis that is always an individual event of human’s relation, mediation, presentation and function through natural, technological and/or human media.

New editions:
Member News

Professor Curtis L. Carter, past President of IAA, has been named Donald J. Schuenke Chair Professor at Marquette University effective September 1, 2018. The Schuenke Chair supports research and teaching in philosophy. Professor Carter was named Chairman of the Aesthetics Committee of FISP, the World Congress of Philosophy in September 2018.

Member News

Professor Louis Lagana was promoted to associate professor by the University of Malta Council on the 12 October 2018. He is a member of the International Aesthetics Association, American Society for Aesthetics, the Association of Art Historians, London, and the PsyArt Foundation, United States. His research interests include 20th Century Art, Visual Culture, Psychoanalysis and the Arts, and Jungian Aesthetics. Professor Lagana may be contacted at louis.lagana@um.edu.mt.

Member News

Alan Shear was awarded his Ph.D. Summa Cum Laude from the Postgraduate Research Center, at the national Academy of Sciences and Arts (ZRC SAZU) in Ljubljana, Slovenia. (http://www.ps-zrc-sazu.org/zavoq8at580qvm98tskptys4e8nmh5).
Dr. Shear’s oral defense is reprinted below.

Members of the Dissertation Commission included IAA Past President Professor Dr. Aleš Erjavec, Professor Dr. Peter Krečič, IAA member and former newsletter editor, Professor Dr. Ernest Ženko, and Dr. Noah Charney.

Scientific Research Center of the Slovenian Academy of Sciences and Arts (ZRC SAZU).

Comparative Studies of Ideas and Cultures

Program description: Doctoral study program of the 3rd degree, Comparative Study of Ideas and Cultures, conducted at the premises of the Scientific Research Center of the Slovenian Academy of Sciences and Arts (ZRC SAZU), is based on intellectual exchanges between domestic and foreign university teachers, researchers, and students in philosophy, archeology, history, ethnology and folk art, anthropology, art history, linguistics, literary studies, humanities and sociology.
IAA Announcement

Learning from Decay

By Max Ryynänen / Zoltán Somhegyi

Architectural decay as well as the reasons, effects, appearance and representation of ruination have always been important sources of understanding the state of our culture. The essays in this co-written book offer broad perspectives on the potential of ruins, on the use and appropriation of derelict architecture and on the aesthetics and also touristification of places by analyzing a variety of phenomena in the range from classical to fake ruins, from historic city centers to hot dog stands, from debris to theme parks. The survey travels from Tallin through Venice and Istanbul to Beirut, discussing among others actual spaces, allegorical monuments and nostalgic aestheticisations of the past in high and popular culture, thus showing numerous inspiring opportunities of learning from decay.

IAA Announcement

The Political Aesthetics of ISIS and Italian Futurism

By Thorsen Botz-Bornstein, Associate Professor of Philosophy, Gulf University for Science and Technology, Kuwait.

Through empirical analysis and theoretical reflection, this book shows that the aesthetics and politics of the Islamic State is “futurist.” ISIS overcomes postmodern pessimism and joins the modern, techno-oriented, and optimistic attitude propagated by Italian Futurism in the early twentieth century. The Islamic State does not only excel through the extensive use of high-tech weapons, social media, commercial bot, and automated text systems. By putting forward the presence of speeding cars and tanks, mobile phones, and computers, ISIS presents jihad life as connected to modern urban culture. Futurism praised violence as a means of leaving behind imitations of the past in order to project itself most efficiently into the future. A profound sense of crisis produces in both Futurism and Jihadism a nihilistic attitude toward the present state of society that will be overcome through an exaltation of technology. Futurists were opposed to parliamentary democracy and sympathized with nationalism and colonialism. ISIS Jihadism suggests a similarly curious combination of modernism and conservative values. The most obvious modern characteristic of this new image of fundamentalism is the highly aestheticized recruiting material.
Editorial Review

By Roger Griffin, Oxford Brookes University.

Joyfully tearing down the compartment walls that conventionally separate fascist studies from research into Jihadism, and gleefully crossing the boundaries between aesthetics and politics, Botz-Bornstein challenges, or rather provokes, the reader to reconfigure the space that fascist and terrorist destructiveness occupy in the contemporary media, party-political and historical imaginations. Not afraid to alienate experts in both fields of study, his book creates new connections and suggests fresh juxtapositions with futurist abandon. Though the ludic may prevail over the academic, *The Political Aesthetics of ISIS and Italian Futurism* exposes the veins of a perversely politicized brand of modernism that throb just under the surface of two ideologies that claim to be rooted in an imperial or religious tradition, and which expresses itself in deliberately staged acts of spectacularly aestheticized destruction.
IAA Member Article

Doctoral Dissertation Defense by Alan Shear

Delivered: October 17, 2018 at the Postgraduate Research Center, Academy of Science and Arts (ZRC SAZU), Ljubljana, Slovenia.

*Remembering Sculpture: The Philosophy of Martin Heidegger and the Commemorative Sculptures of Bogdan Bogdanović*

by Alan J. Shear

This dissertation investigates four seminal ideas infused throughout the written works of German philosopher Martin Heidegger to demonstrate how these ideas can inform an interpretive method that can be applied to the commemorative sculptures of Bogdan Bogdanović. Among these ideas is Heidegger’s attempt to overcome the eclipse of Being in metaphysics since Plato. Secondly, from this recovery of Being is then rethinking what it means to be human or Dasein in Heidegger’s parlance. Dasein, being-there, refers to individual human beings but not as subject or object, not as a discrete substance with attributes, but rather being-there as a gathering of relationships. Thirdly, the fundamental nature of Dasein’s gathering is dwelling and our most fundamental relationship as dwelling Dasein is being-toward-death. Fourthly, the idea of the fourfold describes the character of Dasein’s dwelling as being-toward-death. The Fourfold’s dynamic relationships: saving the earth, receiving the sky, awaiting the divinities and initiating our own mortality. The fourfold describes Dasein’s constitutive relationships. They are neither independent objects nor representations of four separate ideas. The dissertation demonstrates how Bogdanović’s commemorative sculptures exemplify these Heideggerian ideas. It is how Dasein dwells in the Fourfold as being-toward-death that will provide the foundation from which to offer a Heideggerian interpretation of Bogdanović’s commemorative sculptures.

Heidegger’s project in *The Origin of the Work of Art* is, in part, an attempt to recover a pre-Socratic ontology that he extrapolates from Parmenides, and concomitant with this attempt, to explore the origin and nature of art. In describing Platonism as the tradition that defines things as bearing properties, Heidegger includes also metaphysical definitions by Aristotle, a substance is the unity of form and matter, and Kant, a substance is the unity of the manifold of what is given to the senses. In *The Origin of the Work of Art* Heidegger selects Poseidonia’s temples as contemporary with Parmenides examples to explore how these Doric structures were not thought of by their builders and pilgrims as formed matter, substances bearing characteristics, or a collection of sense-data. So, if this is what the temples were not understood within a Platonic metaphysics how then can we think of them? In Heidegger’s Parmenideanism the temple gathers the indwelling presence of the deity but presence is neither habitation, nor residence, nor incarnation. The temple is the dwelling place of the gods in the sense that it is the place where they fulfill their role of looking through things. The temple gathers dwelling. The temple gathers sight. The sight of the temple is not that it is seen but rather that it presents itself to our sight. It emerges into presence, it cannot be concealed from Dasein’s experience.

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This Parmenidean metaphysics of Poseidonia’s temples demonstrate how this architecture was the unconcealing of truth. This interpretation of Doric architecture facilitates what Heidegger refers to as the work of the artwork: it works by bringing forth, clearing away, and making appear. The dissertation demonstrates how Bogdanović’s commemorative sculptures exemplify these aspects of Heidegger’s Parmenidean philosophy. The pilgrim processes along the pathway arriving within a collection of arranged standing stones where the eclipsing metaphysics of duality and separateness fades as they stand amidst the gathering complex of stones. There is no objective viewer standing in front of a single carving. Bogdanović created commemorative environments that are spread out in time and space. The sculpted stones standing in their sculpted landscape resist representation. Bogdanović said, “That is the beautiful part of making open forms, using open symbols. The symbols are in principle something very open, something which is very lively, never fixed. When somebody asks what a symbol is meaning, what it is trying to say, that is always the wrong question to ask.”

Both Bogdanović and Heidegger posit that what we build is a kind of text that is experienced at a deeper level of human consciousness; primal, before duality. For Heidegger, Dasein’s being-toward-death consciousness is thinking-back carefully. Heidegger states that “Temporality reveals itself as the meaning of authentic care.” Temporality is undisclosed in that are aware that we live and die. Our self-understanding of our limited life span constitutes the mode of our being-in-the-world, that is, this understanding of the importance of how we live and how we die is the meaning of care. Heidegger’s concept of caring is what Dasein gathers while experiencing Bogdanović’s sculptures in their landscaped place of commemorative thought. Heidegger states: “Finitude is not some property that is merely attached to us, but is our fundamental way of being. If we wish to become what we are, we cannot abandon this finitude or deceive ourselves about it, but must safeguard it. Such preservation is the innermost process of our being finite, i.e. it is our innermost becoming finite.”

Vukovar, Croatia: *Dudik Memorial Park for the Victims of Fascism* (1978-80).

* All photographs by the author.

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4 Bogdanović, “A Time Traveler,” 89.
5 Heidegger, *Being and Time*, 374 (italics original).
Dwelling constitutes the fundamental manner in which we are mortal and our mortality is expressed when we built. Dwelling and building gather the fourfold and for Heidegger, earth and sky, divinities and mortals, gather in the opening which the built thing creates. The fourfold inheres in the built thing and the place that is gathered is preserved by Dasein. All these relationship are essential to Dasein. The manner of Dasein’s dwelling is preserving the fourfold. Preserving is an authentic manner of our being in the world. Authenticity is both a kind of understanding and a kind of remembering. The relationship between understanding and remembering Heidegger calls thinking-back, or **Andenken**. The dissertation shows how Bogdanović's sculptures gather **Andenken** by providing a place for gathering remembrance and of what is to be remembered through the place. Bogdanović’s commemorative sculptures gather historicity, that is, a worldview that changes over time. Heidegger would say that the memorials sculptures in their landscaped clearing gather the conditions for the possibility of remembering. Bogdanović created places where the work of the art work gathers, that is, it facilitates Dasein’s remembering. Remembering is gathering and Dasein dwells in the between.

The dissertation argues that one of the results of Heidegger’s attempt to recover Parmenidean pre-metaphysics is how this recovery transforms our understanding of what being human means. Platonic duality, is replaced by an understanding of Dasein as de-substantialized. Dasein is neither object nor subject, but an embodied confluence of relations that moves within its element. In Dasein, human beings are a gathering not an object in space. We are neither separate from the field of relations within which we live and move nor distinct from all the reciprocal interrelations that measure and limit Dasein as being-toward-death. Awareness of our own mortality surrounds Dasein. If we were a fish this self understanding would be the water we swim in. When Dasein as being-toward-death thinks about its own temporal limit, this apprehension of its being is neither subjective perception, nor is it represented in thought as an object. Dasein as being-toward-death is significant because this determination will provide the ground for understanding Heidegger’s philosophy of art so as to interpret Bogdanović’s memorial art works.

Bogdanović’s commemorative sculptures are aesthetic objects that intentionally narrate the meaning of a particular type of historical event, shared by different persons at different times and places. Even so, the sculptures are not so read because on Heidegger’s view commemorative sculptures are the embodied memory of an event. Bogdanović resisted a specific narratives, rather the place and the sculptures there gather remembering as a concern for the life and death of the victims and as a gathering place for pilgrims to think-back. Bogdanović’s sculptures are memorials, not monuments. They resist triumphalism because they commemorate the victims of lost battles rather than victories. No illustrious persons are heroically represented—all victims—and at most commemorative places they are unnamed. Nevertheless, for Heidegger and Bogdanović, commemorating death does not imply that the dead have become objects. Nor are the dead objectified. Bogdanović’s sculptures express the sacrificial condition of the deaths that occurred there while the ceremony is a handing down of the narrative of the historical context of their deaths. Bogdanović’s works provide the environment where Dasein preserves the art work for the person in a place with others that is both environmental but also expressive. The sculptures are encountered in a landscape that has been molded. The kind of stone and where it is placed are intentional, with the goal of integrating the participant into the landscaped environment of carved megaliths.
Heidegger’s Fourfold is integral to his Parmenidean discussion of relationships. Sheehan reminds us, “The relation of Dasein and clearing is not a bond stretched between them… The relation is the clearing itself. Dasein’s essence is that relation.”7 This view of relations permeates Heidegger’s philosophy, and here the discussion turns to the relation of preserving—ceremony. One of the ways that Dasein acts in preserving is ceremony. Ceremony is one of the ways the art work works. Ceremony is an art form that includes human presence in a specifically designed place where remembrance becomes manifest in words and actions. While ceremony has a theatrical aspect in its presentation, it is a distinctive form of art work, because Dasein thinks and understands commemoratively. The work of the work of art opens and clears a place for the setting-into-work to happen. The setting-into-work of truth in ceremonial art is “the bringing forth of the concealedness of what is. Setting-into-work, however, also means: the bringing of work-being into movement and happening.”8 The clearing of the place is where ceremony as an art form can occur, that is, gathered. Commemorative ceremony is the art of Andenken.

Heidegger description of Dasein’s encounter with art works, like sculptures or architecture, is to wander about within them so that dualism evaporates. Bogdanovič’s commemorative environments include sculptures and the landscaped open space facilitating an embodied experience of the place and the remembrance that is undisclosed there. Each of the places researched for the dissertation encountered pathways through a landscape which surrounds bodies wherein the pilgrim becomes part of the commemorative environment. The processing ceremonialist walking to the ceremonial clearing sometimes encounters stones along the path which make the way appear. Bogdanovič created a Parmenidean place where Dasein experience is not a contingent property but is rather being-there gathering relationships; standing in the clearing as a single unified phenomenon with the sculptures. The dissertation shows that in the pilgrims’ embodied experience of the place that the meaning of the place is expressed. As commemorative sculptures are experienced, they express a world-making symbol system, and as an expression they can be interpreted. The sculptures express meaning with no stable subject expressing or interpreting the expression of meaning. In this way, the sculptures are a non-narrative expression of historical remembrance; not representing but gathering meanings to that place. It is in this way that the art work is not a just a built thing but is rather an event. Art is a when, and in the case of Bogdanovič’s memorial sculptures, the what and where is a when. They are architecture as event.

Bogdanović’s sculptures present a novel form of commemoration, recognizable even as its structural elements defy the traditional form of memorial. One interpretation is that they represent a sculptural analog of a foreign language of which the hearer has some vague recognition of the sound of the words from the manner in which they are spoken, but not their full meaning. Standing there in the place of Bogdanović’s commemorative sculptures, Dasein remembers its own finiteness. Bogdanović’s commemorative sculptures are the element through which the pilgrim moves in relation to the sculpted stones, neither the conquest of space, nor the procurement of information, but rather a non-technological looking through, the free play of the imagination as Dasein living with death. Dasein gathers mortality in relation to our own finitude.

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8 “Origin,” 69.
Andenken is to think again, which is a way of understanding, of dwelling in such a way that we remember how we are rooted in place. In this way place gathers Andenken, to think-again preserves memory. As Heidegger says, “Memory is the gathering of thought”. One form of thinking-back is ceremony, and Andenken is inaugurated by ceremonial action at Bogdanović’s commemorative environments. Andenken in that place is an encounter with the self that shatters the ordinary while recovering Dasein’s deepest Being. While temples and bridges gather one kind of Andenken, commemorative sculptures gather another kind; not a particular personal memory, but rather, it is a return to the origin of Dasein as being-toward-death: “Remembrance attaches thinkers to their essential ground.”

The event of sculpture and place are the vehicle through which the remembering is gathered. Ceremonial Andenken is commemorative thought expressive of Dasein’s being-toward-death within a particular historical context. Bogdanović’s sculptures are places purposely designed for ceremonial Andenken.

Jasenovac, Croatia: Memorial to the Victims of the Concentration Camp (1966).

On Heidegger’s view, Bogdanović’s sculptures are not first of all thought of as discrete objects with properties. They are places that gather Dasein’s fundamental essence as being-toward-death. The sculptures are not reminders because they are non-representational, both in the artistic sense as abstract art forms and in the Platonic sense as has been discussed. Bogdanović created places where the metaphysical separations of place, body and memory dissolve. The sculptures gather remembering. Even as commemorabilia the sculptures in their

9 Heidegger, Elucidations of Hölderlin’s Poetry, 165.
landscape are not reminders, nor do their descriptive labels represent personal memory. Bogdanović’s sculptures gather the *Andenken* of what is to be remembered *through* the place. It is Dasein’s *Andenken* as participation in shared ceremony at a place and time that demonstrates how Heidegger’s Parmenideanism gathers at Bogdanović’s sculptures. Also, the dissertation describe how events gather interpretations, and in a Parmenidean context, there is no one true interpretation, even when the label of the commemorative event and the site are identical. Gathering describes a relationship. Bogdanović’s commemorative sculptures stand at the confluence of place and event. Architecture, which includes sculpture, is a kind of event in that it shares the place where some action occurred.

Dasein is always being-toward-death and so there is reciprocity of interpretation regarding how one dies and how one has lived. In other words, there are two narratives: of our life as resume and of our death as eulogy. Eulogy as a description of the manner of one’s death is thought of as retroactively influencing the interpretation of how one lived. In other words, a good death is then a good life. How one dies has some meaning for those who remember it, but more importantly it is meaningful because of the choice to live and die. The dissertation demonstrates how Heidegger’s philosophy of how the life of Dasein is expressed in death provides the criteria for the interpretation and critique of Bogdanović’s art works.

Bogdanović’s sculptures are not, within Heidegger’s Parmenidean worldview, representative objects. Death is not represented in the sculptures, nor is the human being. Standing amidst Bogdanović’s sculptured stones commemoration as a way of thinking ignores representational conceptualization. In the arrangement of the sculpted stones in the sculpted landscape, Bogdanović’s work gathers relationality. The pilgrim is a relational gathering amidst phenomenal appearing, as each site engenders a variety of experiences and remembrance. Heidegger states that the art work’s work clears a place, in the act of clearing the work gathers.

Sculpted stones in a place gather narratives. The meaning of the event is expressed in the sculptures and the sculptures identify what the narrative means. Nevertheless, the meaning of the narrative is not identity. The dissertation posits that identity is not sameness, for the commemorated event narrated in sculptures expresses a general meaning. Place is not identical with site. The site of the event is not identical with the place that remembers. Bogdanović’s commemorative sculptures express a narrative without a subject. The sculptures are experienced by pilgrims as expressing diverse meanings. As was intended by Bogdanović, the sculptures may not be experienced as commemorative at all, but rather as playthings to climb upon or as a place for socializing. Even when the narrative is particular and the remembering pilgrim identifies the place with the event, their interpretation of the meaning of the label for that place is diverse. These labels of the commemorative sculptures connect place with event without needing to relate either of these to Bogdanović. The label of the site is the only text that elucidates the commemorative aspect of the place and determines how and what is to be remembered. These places gather both narrative and performance. The event as architecture and ceremony is a cultural expression. Commemorative places gather ceremony. Sculpture and landscape are in a symbiotic relationship, from which the remembering is gathered.
Within the Parmenidean perspective, while the sculptures are physical objects and their materiality expresses meaning, it does not necessarily follow that they can only be interpreted according to the metaphysics of the tradition. Bogdanović’s sculptures within Platonism are construed as a kind of human utterance expressive of intention of the artist and as such possess a property of identity for which there is one true interpretation. Joseph Margolis thinks Heidegger disagrees with this as neither artist nor their intention is, “reducible to the conditions of the individuation and identity of the entities in which they are embodied.”10 For Heidegger, Dasein is a gathering, not an object. So also the art work. The place of Bogdanović’s sculptures gathers an intertwining relationship between culture, history and pilgrims at a particular place. The reciprocity between the sculpted landscape and sculpted stones is an event. An event is where meaning occurs. Meaningfulness is the experience of Dasein’s being-there. The ‘where’ or ‘there’ is the place of the event. Building commemorative sculptures at the place of an event, or as a symbol for a kind of event, provides narrative continuity, a handing down of meaning from the original event to the commemorator, the pilgrim. Each sculpture is a kind of narrative, but Bogdanović’s Parmenideanism is such that the sculptures do not express a singular identity.

In conclusion, even as Bogdanović’s sculptures are a particular destination this destination is simultaneous with walking the pathway that eventually arrives at the concentration of sculptures. The commemorative sites are mostly not a single standing form, but an

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arrangement of multiple stones across a sculpted landscape. When pilgrim Dasein completes their processional walk along the sculptured path, they arrive into the open place where they stand among and within the sculpture. It is the clearing that gathers *aletheia*, unconcealment, in order that Dasein may think again the fundamental human essence. The stones in the landscape create the place. On Heidegger’s view, Bogdanović’s commemorative landscapes restore visuality where seeing and seer unite. The pathways provide the pilgrim with time to think-back, to think-again as they walk the path of remembering sculpture.

IAA Publication Announcement

Volume 19. Zoltán Somhegyi (ed.).
*Retracing the past. Historical continuity in aesthetics from a global perspective*

Content
The selection of essays in the 19th Yearbook of the International Association for Aesthetics aims to analyze the phenomenon of retracing the past, i.e. of identifying the signs, details and processes of the creative re-interpretation of long-lasting traditions both in actual works of art and in aesthetic thought, hence where the historical interconnectedness and the influence of earlier sources can appear.

IAA Announcement

Book Title: *Perception: Being Art in Virtual Reality*

By Lin Tian

Abstract: With virtual reality (VR) technology, artwork becomes a process rather than a definite object, the perception of receiver could be the process of art, and has been of unprecedented importance in art creation. It is VR that really gives receiver an identity of “creator”, and the completion of VR art becomes inseparably bound to perception of receiver, in so far, it could be woven as strands into an activity that calls the VR artwork into play. It is only through the process of receiver’s perception that the artwork could enter into its changing visions. During the whole process, perception of receiver may be everywhere, and VR becomes a psychological state to describe the perception of receiver happened in the process of art reception. On one side, full body immersive in VR broaden the esthetic perception in artwork, but on the other side, there will be lack of emotion and thought in some degree, so the conflict between full body immersion and imagination remains to be mediated in present VR art. Li Tian is Assistant Professor at the College of Humanities, Xiamen University, China.
Upcoming Conference

Hellenic Society for Aesthetics
8th Mediterranean Congress of Aesthetics
Interim Conference of the International Association for Aesthetics
September 7-9, 2020
Athens, Greece

Organized by The Hellenic Society of Aesthetics and the International Association for Aesthetics

Aesthetics of Everyday Life in Contemporary Cities

Aesthetics as a philosophical discipline is confronted with the challenge of responding to complex phenomena of contemporary daily life. The 8th Mediterranean Congress of Aesthetics / Interim Conference of the International Association for Aesthetics focuses on the aesthetics of everyday life as a field of study that is concerned with the interplay of the active subject with the social-political milieu of contemporary cities. In this respect, it aims to the pursuit of aspects and attitudes of aesthetic appreciation that emerge through a live interaction of the human subject with urban environment, in the public and the private domain. They are probably in contrast and/or in fertile dialogue with aesthetic sensation and evaluation criteria, that develop through educational and cultural institutions etc. Moreover, factors such as digital technology and the immediacy of communication affect and elaborate diverse aesthetic considerations, so far as they play a decisive role in a contemporary investigation of the aesthetic aspects of everyday life. The present Congress is addressed to philosophers, aestheticians, theoreticians of arts and architecture, and to all those who are interested in formulating a critical discourse on the aesthetics of everyday life in the contemporary city.

Papers should focus on the following topics:

Aesthetics of Everyday Life
• Aesthetics, space and cultural diversification in domestic life
• Interculturalism as a factor in understanding the Arts
• Aesthetics, Art and Architecture as fields of interpretation of our daily activities
• Life as art / art as life
• Somaesthetics

Urban Aesthetics
• Local & Global Aesthetics
• The aesthetics of the uncanny in public life
• Technology, art and architecture in the contemporary city
• Neighborhood Aesthetics
• Aesthetics and social conflicts

Environmental Ethics
• Aesthetics and Nature
- Environmental problems as aesthetic problems
- Memory and urban environment - a creative interaction
- The aesthetics of destruction

Aesthetics and Media
- Digital media and cultural identities
- Media and the aesthetic of the city
- Changes in artistic practices and aesthetic experience in the digital world
- Aesthetics of violence and the media

**Call for Papers**

Association for Philosophy and Literature (APL)
(formerly the International Association for Philosophy and Literature IAPL)
Conference: APL 2019 Truth, Fiction, Illusion, Worlds and Experience
Deadline for abstracts: January 15, 2019.
Confirmed Speakers: Achille Mbembe, Stuart Elden, Bernard Stiegler

For more information please see our new and improved web site at https://www.philosophyliterature.com

**Call for Papers**

58th Meeting of the Society for Phenomenology and Existential Philosophy
Thursday, October 31 - Saturday, November 2, 2019
The Pittsburgh Marriott, Pittsburgh, PA
Host Institution: Duquesne University
Submission Deadline: January 20, 2019
Book Submission Deadline: December 15, 2018

The Executive Committee of SPEP invites:

Complete papers (no more than 3,000 words) with abstracts (75-100 words)
Panel Proposals consisting of one panel abstract (no more than 500 words) and complete papers (no more than 3,000 words per paper). Papers and panels from diverse philosophical perspectives in all areas of Continental Philosophy (broadly construed) are welcome. All submissions will be considered under an anonymous review process. Please send all paper and panel submissions directly to the Secretary-Treasurer.
The selection process for the program is highly competitive and no papers can be added after
the initial decisions have been made. In order to encourage the success of the conference,
please ensure prior to submission that you are able to attend.

All conference participants must register for the 2019 conference and be members in good
standing for the program year. Participants who neglect to register and pay dues for the
program year will not be considered for subsequent years until they have paid their
outstanding balance.

Instructions for Submissions

Submitting Paper and Panel Proposals:

1. A person may submit only one paper for consideration each year. If you have a book
under consideration for a special session, you may still submit a single paper for
consideration, but you may not appear on a panel submission. Be advised that previously
published work cannot be submitted (and will not be considered).

2. All submissions must be submitted electronically. Please send your submission directly to
the Secretary-Treasurer, Kaitlyn (Kaity) Creasy, at creasyspep@gmail.com

3. Electronic Receipt Deadline:
   11:59 p.m. EASTERN STANDARD TIME
   Friday, January 20, 2019

4. The subject line of the e-mail should read EXACTLY as follows:

   2019 SPEP Submission

5. Your submission should contain TWO ATTACHMENTS (in either Word or PDF):

   1. Abstract AND Submission in one document prepared for anonymous review. Even if you
   are submitting a panel proposal, the panel abstract and all of the papers should be in one
document. See “Format of Submissions” for more information.

   2. A Cover Sheet that provides detailed contact information, including ALL of the following:

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

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

In addition, if you anticipate the need for audio/visual equipment should your submission be accepted, please indicate what you will need in your cover sheet.

Format of Submissions:

All abstracts for single papers must include five keywords. This will help the Executive Committee group single papers into panels when the conference program is being organized.

Single-paper submissions must include complete papers (of no more than 3,000 words exclusive of notes and references) and abstracts (of no more than 100 words).

Panel proposals must include a title, an abstract (of no more than 500 words) for the panel as a whole, and complete papers (of no more than 3,000 words each, exclusive of notes and references). Only panels of two or three speakers will be considered. The SPEP Executive Committee assigns moderators for all sessions.

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

Notification:
A. Notification of receipt of your submission: Upon receipt of your submission, you will receive an automated electronic acknowledgment from the Secretary-Treasurer indicating she has received your e-mail and its attachments. If you do not receive a response within one day, please send a follow up e-mail.

B. Notification of Inclusion in the 2019 SPEP Conference Program: Authors of single-paper submissions and the panel organizers of panel-submissions will hear from the Executive Committee by June 1, 2019 whether their submission has been accepted or rejected for inclusion in the 2019 SPEP Conference Program.

This document can also be found on the SPEP website at: http://www.spep.org
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IAA Announcement: IAA Yearbooks
IAA Yearbooks 18 and 19 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
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
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SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Esthetik ve Görsel Kültür Dernegi)
IAA Publications

International Yearbook of Aesthetics

- Volume 12, 2008, Editor, Jale Erzen.
- Volume 16, 2012, Editor, Peng Feng.

Website: [http://www.iaaesthetics.org/](http://www.iaaesthetics.org/)

Website editor: Zoltan Somhegyi

Guardian of the online Yearbook: Jos de Mul

Newsletter Editor: open

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.

IAA newsletters 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, articles, speeches 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 #53 to be announced.
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:

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General membership inquiries can also be sent to www.zoltansomhegyi.com