Dear Colleagues, Members of IAA:

On the occasion of the 100th year anniversary of the Bauhaus, a school whose design education has greatly contributed to the shaping of our modern environment and to the development of a pragmatic design understanding all through the 20th century, I’d like to pay tribute to this educational institution by remembering some great educational endeavors of early Modernity. Opened in 1919 in Weimar by Walter Gropius, the Bauhaus crystallized all the new aspirations for teaching art and design that would serve an industrialized world and its workers, aspirations that had been formed since the mid nineteenth century as a reaction to industrialization beginning with William Morris and flourishing in the ideas of late nineteenth century architects like Sullivan, Loos and Wagner, bringing arts and crafts to close collaboration. In this new understanding there was nostalgia for the Gothic that symbolized the joining of knowledge and handwork, art and building to create a spiritual communal life world. Although it did not have the colonies that provided rich sources Germany had several incentives for the creation of a new idea for education to promote production: rich metal and coal sources, the Protestant work ethic and the experience of a recent design experiment that had already shown the way towards new industrial and architectural design, the Deutscher Werkbund.

Restored Bauhaus Housing for Teachers--Photo Barbara Frankenberg
The Bauhaus lived till 1933, the year Hitler came into power. In the twenty-four years of its existence in three cities, Weimar, Dessau and Berlin, Bauhaus consolidated a new educational and design understanding which is still influential in architectural, art and industrial design today. The Bauhaus education included systematic analyses of the qualities of materials and sensory forms (visual, tactile, kinesthetic, etc.) in addition to fostering creative and personal approaches to design and teamwork. The close collaboration amongst students and teaching staff, the importance given to the quality of life in the school, the sharing of artistic experiences, performances, poetry readings and festivities were effective also in development of creative personalities. When Bauhaus closed in 1933 its teachers like Wassily Kandinsky and Paul Klee became the important spokesman of the new arts in Europe. Josef Albers, Oscar Schlemmer, Moholy-Nagy, Marcel Breuer, Lyonel Feininger, Mies van der Rohe and Walter Gropius who moved to the United States helped to spread the idea of modern art and design.

But, as the Bauhaus closed in 1933, another school that became the ground for avant-garde experiments opened in Asheville, North Carolina. The Black Mountain College may not have been directly influenced by the Bauhaus, but it seemed to be in some ways its continuation in experimenting in an art education that did away with all bureaucratic and restrictive rules and practices such as exams, grades, graduation, years of attendance, tuition. The Black Mountain College of Art that was active from 1933 to 1957 emphasized creativity and experience, based on John Dewey’s ideas of progressive education and artistic collaboration for freedom. Josef Albers who had come from the Bauhaus stated the purpose of this education: “We do not always create works of art, but experiments. It is not our intention to fill museums, we are gathering experiences.”

The school that was founded by John Rice recruited teachers of the Bauhaus like Josef Albers and Lyonel Feininger and was made famous by its students who created the first performance art
and happening. Merce Cunningham modern dancer, John Cage musician, Robert Rauschenberg painter and sculptor, Cy Twombly painter, and other students of Black Mountain School spread a new understanding of art as aesthetic experience. The book created from the color experiments of his students ‘The Interaction of Color’ will stay as the witness of how exciting the teaching of Josef Albers had been.

The first half of the twentieth century was a period of idealist search for ways of creating a better world through education. There are many examples that one could cite all the way from Vitebsk in Russia, The People’s Art School founded by Marc Chagall, Malevich and El Lissitzky to bring out the artistic potential of provincial children. It is interesting that these three artists radically different from each other had similar educational understanding. Vitebsk People’s Art School lived from 1918, right after the Russian Revolution to 1922 when the Bolshevik terror began to spread.

Another idealist educational incentive happened in Turkey after the foundation of the Republic to educate the village people who constituted 80% of Turkey’s population in the 1920s and 1930s. At the time only 5% of the whole population could read and write. The Village Institutes established in many parts of Turkey in the 1940s educated the village boys and girls in crafts, sewing, building, agriculture, music, theatre and many other competences. After ten years of its existence many who had been thus educated became in turn teachers. After a while the name of the institute was changed to Teacher’s Colleges and produced idealist educators of the early years of the Turkish Republic, as well as writers and artists. In 1930 an important educational institution with the name of Gazi Education Institute was founded in a new building especially designed for teacher’s education in many cultural fields. It became one of the most influential centers that produced important artists of Turkey in the early years of the Republic. With the coming to power of a liberal Democratic Party that followed US doctrines, the Village Institutes began to be seen as centers for communist propaganda and were closed down in 1954.

Gazi Teacher’s College, Ankara, 1931--Photo Recep Cengizkan
What I find striking in these examples is how education was considered as an ideal and not a source of income up till the middle of the twentieth century. The rise of industry had created a consciousness that new ways of thinking and doing had to be developed. At the time educational institutions did not think of students as ‘milking cows’, as the expression goes in Turkish. Today in many countries the first concern of many schools is to grow and become rich. Some schools accept even the best students if they can guarantee several semesters of tuition.

![Gazi Teacher's College, Ankara, 1932--Photo Recep Cengizkan](image)

Hopefully the energy and idealism created then has not lost its force and inspiration for everyone. There are still several countries where education can be free. Besides, the example of the Bauhaus is still followed in many architectural schools even though in many cases the architecture that is built is a show of power. Today the Dessau buildings of the Bauhaus are restored in all their splendor and since several years the school has opened its doors both for teaching, visits and exhibits.

Looking forward to see you all at the University of Belgrade for the 21st ICA meeting and for carrying forth our ideals of aesthetic education.

Jale N. Erzen
FROM THE SECRETARY GENERAL AND WEBSITE EDITOR

Dear IAA-members:

Let me wish you a great summer period, in the hope of meeting many of you during ICA Belgrade.

I hope you regularly follow the IAA website, where you can find both important materials and thrilling news: many of the previous yearbooks and proceedings books are available for download, and new CFPs for conferences, workshops and journal thematic issues are frequently added to the news section on the main page.

As Website Editor, let me repeat my invitation to send me any information that you think might be of interest for the IAA readership – for example CFPs for conferences, journal thematic issues etc. that I can upload on the website. As you can see under each item, it is regularly consulted by hundreds of readers from all over the world; hence it is a very efficient way of spreading academic news. Feel free to contact me at zoltansomhegyi@yahoo.co.uk.

Looking forward to receiving your news.

Zoltán Somhegyi

MEMBER NEWS

Former IAA President Curtis L. Carter delivered the first public Donald J. Schuenke Chair lecture at Marquette University in March. The well-received lecture was entitled "Art, Everyday Life and Aesthetics East and West."
P>**Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media**

July 22-26, 2019, Belgrade, Serbia

Dear Colleagues, Aestheticians:

On behalf of the Organizing Committee, thank you for your interest in participating in the 21st ICA Congress on "Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media", which will be held July 22-26, 2019 at the University of Belgrade – Faculty of Architecture. The abstract submission has ended. We received over 500 submission from 56 countries. The ICA 2019 Belgrade aims to map out contemporary aesthetics practices in a vivid dialogue of aestheticians, philosophers, art theorists, architecture theorists, culture theorists, media theorists, artists, media entrepreneurs, architects, cultural activists and researchers in the fields of humanities and social sciences. More precisely, the goal is to map the possible worlds of contemporary aesthetics in Europe, Asia, North and South America, Africa and Australia. The idea is to show, interpret and map the unity and diversity in aesthetic thought, expression, research, and philosophies on our shared planet. Our goal is to promote a dialogue concerning aesthetics in those parts of the world that have not been involved with the work of the International Association for Aesthetics to this day. Global dialogue, understanding and cooperation are what we aim to achieve. That said, the 21st ICA will be the first Congress to highlight the aesthetic issues of marginalised countries that have not been fully involved in the work of the IAA. This will be accomplished, among others, via thematic round tables discussing contemporary aesthetics in East Africa and South America.

Webpage of the Congress
STRUCTURE OF THE CONGRESS

Keynote speakers:
Jale Erzen (President of the IAA, Middle East Technical University, Turkey)
Curtis Carter (Marquette University, Milwaukee, Wisconsin, USA)
Miško Šuvaković (Faculty of Media and Communications, Belgrade)
Vladimir Mako (Faculty of Architecture, University of Belgrade)

Plenary speakers:
Wolfgang Welsch (Professor Emeritus of Philosophy, Friedrich-Schiller-University Jena)
Peter Osborne (Centre for Research in Modern European Philosophy, Kingston University London)
Jonathan Beller (Pratt Institute Humanities and Media Studies, USA)
Charles Bernstein (University of Pennsylvania, USA)
Jon McKenzie (Cornell University, USA)
Aleš Erjavec (Research Centre of the Slovenian Academy of Sciences and Arts, Institute of Philosophy, Slovenia)
Arnold Berleant (Professor Emeritus, Long Island University, USA)
Marina Gržinić (Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU in Ljubljana)
Neferti X.M. Tadiar (Barnard College and Columbia University, USA)
Araba Evelyn Johnston-Arthur (Howard University in Washington, D.C. and University of Applied Sciences, School for Social Work in Upper Austria)
Angela Harutyunyan (American University of Beirut, Lebanon)
Haruhiko Fujita (Kobe Design University / Osaka University, Japan)

Panel sessions:
• Aesthetics between philosophy and the humanities
• Geopolitical aesthetics and philosophy of culture
• Condition of contemporary continental-European aesthetics
• Condition of contemporary Anglo-American aesthetics
• Condition of contemporary Asian aesthetics
• Condition of contemporary African aesthetics
• Condition of contemporary South-American aesthetics
• History of aesthetics and current revisions: Kant and Hegel today
• Aesthetics of global and local digital networks
• Aesthetics of media and post-media practices
• Relationship of public and private sphere in aesthetics
• Contemporary aesthetics of music
• Contemporary aesthetics of visual arts
• Contemporary aesthetics of cultural and activist practices
• Philosophy and Aesthetics of Architecture
• Is there an East European Aesthetics?

Round tables:
• **Possible Worlds Of Contemporary Aesthetics** (moderator: Sanela Nikolić, Faculty of Music, University of Art, Belgrade)
• **Feminism, Gender And Race Politics In Global World** (moderator: Aneta Stojnić, PhD Theoretician, artist, and therapist, New York)
• **Aesthetics Between History, Geography And Media** (moderator: Dragana Stojanović, Faculty of Media and Communications, Belgrade)
• **Aesthetics Of Architecture** (moderator: Irena Kuletin Ćulafić, Faculty of Architecture, University of Belgrade)
• **Subversive Aesthetics** (moderator: Marina Gržinić, Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU in Ljubljana)
• **Urban and Natural Landscapes** (moderator: Raffaele Milani, University of Bologna, Italy)
• Aesthetics and Technologies (moderator: Scott Contreras-Koterbay, East Tennessee State University, USA)
• **Curtis Carter and Contemporary Aesthetics** (moderator: Tyrus Miller, School of Humanities, University of California, USA)
• **Russian Aesthetics Between East and West** (moderator: Boris Orlov, Ural Federal University, Russia)
• **Beyond Period Possible Modernist and Avant-Garde Legacies in Contemporary Art and Aesthetics** (moderator: Tyrus Miller, School of Humanities, University of California, USA)
• **Urban Aesthetics in Motion** (moderator: Arto Haapala, University of Helsinki, Finland)
• **Pop-Culture Studies In Japan And Beyond** (moderator: Hisashi Muroi, Yokohama National University, Japan)
• **Bauhaus - Hundred Years** (moderator: Miodrag Šuvaković, Faculty of Media and Communications, Belgrade)
• **Quotidian aesthetics in East Africa** (moderator: Lydia Muthuma, Technical University, Kenya)
• **Aesthetics in South America** (moderator: Rodrigo Duarte, Federal University of Minas Gerais, Brasil)
• **The Transformation and Integrity of East Asian Aesthetics and Artistic Cultures : A double comparative perspective of East and West, and of intercultural trajectories within East Asia itself** (moderator: Aoki Takao, Hiroshima University, Japan)
Panel presentations:
We received 75 abstracts for the round tables and 420 abstracts for individual (panel) presentations. Among the 16 panel topics, those who received most interests are as follows:

"Aesthetics between philosophy and the humanities" (63 submissions),
"Contemporary aesthetics of visual arts" (59 submissions)
"Philosophy and aesthetics of architecture" (83 submissions).

The Opening Ceremony will take place at the Faculty of Mechanical Engineering (which is a few minutes by walk from the venue of the Congress – Faculty of Architecture) on 22nd July, at 9:00 AM, with the Presidential speech and the keynote presentations. In the afternoon Congress will take place at the Faculty of Architecture where it will remain for the whole duration of the Congress. The final program will be finished by the end of May and posted on the webpage of the Congress.

Thank you ALL for your interest in the 21st ICA in Belgrade. We are looking forward to seeing you in Serbia.

Prof. Dr. Miodrag (Miško) Šuvaković (President of the Society for Aesthetics of Architecture and Visual Art of Serbia, Faculty for Media and Communications - University of Singidunum, Belgrade)
Prof. Dr. Vladimir Mako (Vice-President of the Society for Aesthetics of Architecture and Visual Art of Serbia, Faculty of Architecture - University of Belgrade)

Organizing Committee: Nataša Janković (Faculty of Architecture - University of Belgrade), Boško Drobnjak (Faculty of Architecture - University of Belgrade), Marko Nikolić (Faculty of Architecture - University of Belgrade)

CALL FOR PAPERS AND SHORT NOTES
Contemporary Aesthetics, Volume 17 (2019)
www.contempaesthetics.org

Established in 2003 as the first online, free-access, and peer-reviewed journal in aesthetics, Contemporary Aesthetics provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics. Contemporary Aesthetics has a wide national and international readership that included nearly 150,000 visits last year. Prospective authors are encouraged to be mindful of this wide reach, as well as the journal’s commitment to inclusivity.
Specifically, manuscripts should be of relevance and interest to readers from diverse disciplinary and cultural backgrounds. The journal also welcomes those works that embrace ethical, social, religious, environmental, and cultural concerns, reflecting aesthetics’ historically interdisciplinary character as well as its recent developments. Papers with a maximum length of 7,000 words (including abstract and notes) should be formatted according to the submission guidelines specified here: http://www.contempaesthetics.org/pages/guidelines.html.

Short Notes. In the interest of broadening our scope and increasing accessibility to our readers, CA has added 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" offer an opportunity for discussion and may present points of view on topics such as modes of appreciation of environment or of a theater performance, an insight gained from a book, or a response to an article previously published in the journal, as well as a summary of a recently published book that is not available in English. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations. Suitable Notes and papers are published as soon as they are ready in the order accepted with the most recent appearing at the top of the Journal page. We welcome the use of visual images and auditory and video clips to illustrate the text, provided that the necessary permission has been obtained by the author. We invite your submission. For specific instructions for preparation and submission, please go to the journal’s homepage at contempaesthetics.org. You can also contact editor@contempaesthetics.org.

CALL FOR ESSAYS
Bauhaus Special Edition

Art Style | Art & Culture International Magazine, an online, quarterly magazine devoted to art and culture, invites submission of extended essays.

The essays in this issue will focus on the style of modern art, architecture, and design from the Bauhaus School in Germany (Weimar, Berlin, and Dessau) based on a brief centennial panorama of the school, which still exerts influence in new compositions worldwide. This avant-garde School of Arts is a reference for cultural production as well as industrial and technological development and their relationship with art, not only through the development of forms but also mainly through aesthetic and cultural transformations.

The deadline for the submission of essays for the Art Style Magazine’s next issue is May 6, 2019.
The next issue is scheduled for publication early June.
If you are interested in this publication, the Art Style Magazine's website has all the information: https://artstyle.international/submission/

CONFERENCE REPORT

The Hellenic Society for Aesthetics
By Georgia Apostolopoulou
Delegate of the Hellenic Society for Aesthetics

The Hellenic Society for Aesthetics organizes lectures hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. The lectures are open to members and friends of the Hellenic Society for Aesthetics. The following lectures (in Greek) were delivered during the last months:


Dr. Yannis Ch. Papaioannou, Architect: Yannis Spyropoulos: The Classic of Abstraction (February 1, 2019).

Maro Kardamitsi-Adami, Professor Emeritus of the National Technical University: An Unedited Lecture of Panayotis Michelis in 1943 (March 1, 2019).

Chara Baconicola, Professor Emeritus of the University of Athens. The Metaphysical Dimension of Geometry in Maurice Maeterlinck’s Theatre (March 15, 2019).

The National Technical University, the Hellenic Society for Aesthetics and the Greek National Commission of the International Council of Monuments and Sites (I.C.O.M.O.S) organized a ceremony on April 9, 2019 at the Aula of the National Technical University. During this Conference, colleagues, collaborators, and friends of Dionysis Zivas (1928-1918) presented his personality and his work. On behalf of the Hellenic Society for Aesthetics spoke the President Kaiti Dimtsantou-Kremezi (Professor Emeritus of the National Technical University), and Member of the Board of Directors Maro Kardamitsi-Adami (Professor Emeritus of the National Technical University). The Architect Dionysis Zivas, who served as a Professor, as President, and as Dean of the School of Architecture of the National Technical University, was awarded the title of Professor Emeritus of the National Technical University. He was the President of the Hellenic Society for Aesthetics as well as of the Panayotis and Effie Michelis Foundation for almost forty years. Further, he was a distinguished member of learned societies in Greece and abroad.

The Panayotis and Effie Michelis Foundation organized the following lectures in its Exhibition and Events Hall:
Russian Society for Aesthetics
By Dr. Artem Radeev, Institute of Philosophy, St. Petersburg State University (Saint Petersburg, Russia), President of Russian Society for Aesthetics, and by Dr. Boris Orlov, Department of Philosophy, Ural Federal University (Yekaterinburg, Russia), Vice-President of Russian Society for Aesthetics.

A Summary of the First Russian Aesthetic Congress October 17-19th, 2018 held at St. Petersburg State University, Saint Petersburg, Russia. The Congress was jointly organized by Russian Society for Aesthetics (RSA, http://rusaesthetics.ru) and St. Petersburg State University.

Recent researches in aesthetics in Russia are becoming more intense. Russian Society for Aesthetics was founded in 2017, and in 2018 the journal Terra Aestheticae was released. The First Russian Aesthetics Congress has become another significant factor of an increase in the aesthetics studies. More than 200 people have taken part in the Congress (from 38 cities in Russia and foreign countries). During the Congress a plenary session took place, and 16 sections on various aesthetical problems were held. Within the framework of the Congress a discussion “Russian aesthetics in the XXI century: worldwide context, institutional condition, actual problems” was held in a format of round-table discussion. A presentation of the first issue of the journal Terra Aestheticae (http://terraaestheticae.ru), which is published by the Russian Society for Aesthetics, and the meeting of members of RSA was held as well.

A conception of the Congress was dictated by the condition of modern Russian aesthetics, of which great potential is not fully realized and does not always correspond to actual challenge of modernity. At the same time, various Russian studies on aesthetics exist separately. There is no adjusted communication between aestheticians, and they are likely to get acquainted with foreign studies on aesthetics rather than reading studies of their compatriots. The main purpose of First Russian Aesthetic Congress appeared to be connected with uniting specialists on the aesthetics and creating a platform to make it easier for Russian aestheticians to listen to and understand each other, to tell about new approaches to aesthetics, and to share the results of their studies with their colleagues.
The plenary session was opened by the President of Russian Society for Aesthetics Dr. Artem Radeev, who began with greeting words to all participants of the Congress. During the plenary session were presented reports of professors Almira Ousmanova (Vilnius, Lithuania), Alexey Gryakalov (Saint Petersburg, Russia) and Sergey Lishaev (Samara, Russia), and their speeches were all connected with the problems of the harmonious relationships between past, present and future of aesthetics in Russia.

The main purpose of the Congress was widely represented in various sections. One of the parts was devoted to considering the problems of theory and history of aesthetics (sections “History of aesthetics - history of aestheticization”, “Historical development and historical memory of art”, “Culturological aesthetics”, “Aesthetics of post(smart)modernism”, “Media-philosophy and aesthetics”, “New theories, methods and projects in aesthetics”, “Aesthetics and laughter”, “Aesthetical education and aestheticization of educational environment”). Another part was focused on the analysis of art and its explication in unity with related disciplines and arts (sections “Modern art: positions and practice”, “Philosophy of creation: an artist and the evolution of the language of art”, “Aesthetics and literature”, “Aesthetics of cinema: theory, practice and critics”, “Aesthetics and design”, “Aesthetics and power”, “Psychoanalytic art-critics: the roots, problems and prospects”, “Open section”).

The most important aspects of an increase in the potential of Russian aesthetics were revealed: theoretical, methodological, socio-cultural, practical, institutional, projective in the aspect of its aesthetic commitment. The result of the First Russian Aesthetic Congress appeared to be significantly meaningful in case of its representativeness: modern Russian aesthetics seemed to be adequate to the state of Russian culture and society, and the reflection on its state is determined by an intention to continue developing and moving forward. Finally, it is important to notice that Russian aestheticians are becoming more and more involved in taking part in international conferences on aesthetics.

Further information about the Congress can be found at http://www.rusaesthetics-conf.ru/conf2018
BOOK ANNOUNCEMENTS
Dr. Wolfgang Welsch (Professor Emeritus of Philosophy, Friedrich-Schiller-University Jena)

Wer sind wir?
Wien: new academic press 2018, 166 Seiten, € 19,00.

Wahrnehmung und Welt - Warum unsere Wahrnehmungen weltrichtig sein können
Berlin: Matthes & Seitz 2018, 76 Seiten, € 12,00.
**BOOK ANNOUNCEMENTS (CONTINUED)**

Aesthetics and the Contemporary Comprehension of the World  
Shanghai: Shangwu 2018. 182 Seiten.

Transkulturalität: Realität – Geschichte – Aufgabe  
Wien: new academic press 2017, 57 Seiten, € 9,80
INTERNATIONAL ASSOCIATION FOR AESTHETICS
L’ASSOCIATION INTERNATIONALE D’ESTHÉTIQUE

Honorary Life Members:
Arnold Berleant (USA)
Joseph Margolis (USA)
Tomonobu Imamichi* (Japan)
Stefan Morawski* (Poland)
Mikel Dufrenne* (France) (*Deceased)

Officers and Delegates
Executive Committee Officers (2016-2019)
President: Jale Erzen (Middle East Technical University, Ankara, Turkey)
First Vice-President: Krystyna Wilkoszewska (Jagiellonian University, Krakow, Poland)
Second Vice-President: Miodrag Suvakovic (Belgrade, Serbia)
Treasurer: Curtis Carter (Marquette University, USA)
Secretary-General: Zoltan Somhegyi (University of Sharjah, United Arab Emirates)
Assistant Secretary General: Tanehisa Otabe (Japan)

Delegates-at-Large
Weilin Fang (China) Gunther Gebauer (Germany)
Kathleen Higgins (USA)
Eva Kit Wah Man (Hong Kong)
Katerina Parizkova (Czech Republic)

Past Presidents
Gao Jianping 2013-2016
Curtis L. Carter 2010-2013
Jos de Mul 2007-2010
Heinz Paezold 2004-2007 *
Ken-ichi Sasaki 2001-2004
Ales Erjavec 1998-2001
Arnold Berleant 1995-1998
Goran Hermeren 1988-1992
Harold Osborne 1984-1988 * (*Deceased)
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

Delegates
American Society for Aesthetics: Cynthia Freeland
Asociacion Argentina de Estetica: Rosa Maria Ravera
Australian and New Zealand Association for Literature and Art and Aesthetics: Eugenio Benitez
Brazilian Society for Aesthetics: Rodrigo Duarte
Canadian Society for Aesthetics / Société Canadienne d'Esthétique: Adrienne Dengerink Chaplin
Chilean Society for Aesthetics: Margarita Schultz
Chinese Society for Aesthetics: Peng Feng
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 Batory
Finnish Society for Aesthetics: Max Ryynänen
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 Suvakovíc
Slovenian Society for Aesthetics: Polona Tratnik
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
European Society of Aesthetics
French Society of Aesthetics / Société Française d'Esthétique
Finnish Society for Aesthetics / Suomen Estetiikan Seura
Ha'aguda Hayisraelit Le'esthetica
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 estetikų draugija
Mexican Society of Aesthetics / Asociación Mexicana de Estudios en Estética
Nordic Society of Aesthetics / Nordiska sällskapet för estetik/Nordiska saellskapet foer estetik/Nordisk Selskab for Aestetik/Nordisk selskap for estetikk/Félag norraenna fagurfraedlinga/Pohjoismaiden estetiikan seura
Polish Society of Aesthetics / Polskie Towarzystwo Estetyczne
Aesthetic Association of Russia / Rossiijskaya Aesteticheskaia Assoziazia
Serbian Society of Aesthetics for Architecture and Visual Arts
Slovenian Society of Aesthetics / Slovensko drustvo za estetiko
L’Association Tunisienne d’Esthétique et de Poétique / A.T.E.P.
SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Esthetik ve Görsel Kültür Dernegi)

**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.
IAA Announcement
IAAYearbooks 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

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 #54 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 t (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