FROM THE PRESIDENT
Miško Šuvaković

I belong to the generation that, during the early and mid 1970s, believed in the event of “the end of aesthetics” and “the end of art”. No, this was not G. W. F. Hegel’s philosophical aesthetics, or Arthur Danto’s critical theory of the end of art. It was a desire for a “new sensibility” after Herbert Marcuse, for a “concrete experience of things in themselves” after Maurice Merleau-Ponty, for projecting “the power of the concept over the sensuous” after Wittgenstein, or, in a completely different sense, for recognising the “unaesthetic” in Wolfgang Welsch. I was reading paradoxical anti-philosophy in lieu of art by the English Art & Language group, Charles Harrison, and Joseph Kosuth. It was all somewhere in between Wittgenstein and Marx, and behind or beyond philosophical phenomenology. I had the opportunity to watch Joseph Beuys lecture on the history of humanity at Belgrade’s Student Cultural Centre in the now distant year of 1974. From Jimi Hendrix (Third Stone from the Sun) and Janis Joplin (I Got Dem Ol’ Kozmic Blues Again Mama!) I switched to the experimental music of Cage, Stockhausen, and Glass.

In the spring of 1977 I spent a couple of weeks in London. For a young Eastern European, this was a foray into the big world. The whole thing felt like that novel by Joyce: a portrait of the artist as a young man. This was the time when the hippie culture was pushed aside by the punk counterculture. Floral patterns were replaced by black leather. Middle-class children’s voices were drowned out by those of working-class youth. I went to Iranian demos against the Shah. Unexpectedly, a couple of months later, in September 1977, I found myself in Paris, at the 9th Paris Biennale of young artists. I presented my works of diagrammatic conceptual art that I was making with Group 143. I was attracted to Marc Devade’s painting and Maoist theory of painting. I was increasingly focusing on texts written by artists. But there were also acts of urban terrorism taking place: The Mercedes Benz offices are in central Paris. Police believe the bomb was set off as a protest against the deaths of three urban guerrillas and terrorists – Andreas Baader, Jan-Carl Raspe and Gudrun Ensslin – in a West German jail last week. There were hundreds of armed gendarmes on the streets of Paris, sirens wailing – as well as films by Andy Warhol and music by Terry Riley. I made a short film, “Francuski film: Oni – Ja” (French Film:
Them – Me, super 8), with which I tried to emulate the free, shaky camerawork of Jean-Luc Goddard. I spent time at the Šempas commune. It was there that I met Dubravka, in the summer of 1979.

The world was changing rapidly. In collaboration with the visual artists Nenad Petrović and Zoran Belić I derived the concept of “theory in art” as opposed to theory of artists and theory of art. The main question was what happens to art when its context is made to include theory, philosophy, or semiology whose object of study is not art. Twists, theoretical turns.

I was reading poststructuralist writings about “the end of art theory” by the artist and culture theorist Victor Burgin, as well as the first interpretations of Deleuze and Guattari’s rhizome theory in writings by Hans-Thies Lehmann. I was enticed by the retrogressive journey of the Slovenian philosopher Matjaž Potrč and Croatian philosopher Nenad Miščević from poststructuralism to the analytic philosophy of language and cognitive philosophy of mind.

It was around this time, toward the mid 1980s, that I met Prof. Milan Damljanović. He taught aesthetics at the arts Academies in Belgrade. He organised the 1980 International Congress of Aesthetics in Dubrovnik and was one of the initiators of the founding of the International Association for Aesthetics. Following a few years of friendship and collaboration, he invited me to pursue a doctorate in art theory and aesthetics at the Faculty of Fine Arts, where he taught. I found out that my doctoral dissertation proposal, titled Teorija umetnika i analitička estetika (Theory of Artists and Analytical Aesthetics), had been approved during a stay at the Irvine campus of the University of California in 1987. There, it was all about deconstruction and postmodernism – lectures on Derrida, Lyotard, and Kristeva. The great American poet Robert Duncan died around that time. Dubravka introduced me to the world of American language poetry and theorisation of the discourse of poetry.

Around that time I also met two aestheticians from Ljubljana – Lev Kreft and Aleš Erjavec. I had met Kreft in Belgrade already in the 1970s, when he was president of the League of Yugoslav Socialist Youth (Savez socijalističke omladine Jugoslavije). But we began collaborating in earnest at a conference on the historical avant-gardes organised by the Slovenian Society of Aesthetics in 1986. Kreft, Erjavec, and I were linked by our shared intent to pursue aesthetic research in the historical avant-gardes. At the time, it was an unexplored and open field. It entailed constructing a new discourse relating to the categories of revolutionary art, anti-art, radical modernism, as well as geo-aesthetic and geopolitical concepts such as Eastern European, Middle European, Central European, and Balkan avant-gardes. This was also when I met the aesthetician/philosopher Heinz Paetzold, who championed an extreme and radical position within leftist theory of art and culture. His philosophy of space opened new roads for me, toward a critical interpretation of space and spatiality.
An important event in my formation as an aesthetcian occurred in 1996, when I began teaching a course called primenjena estetika (applied aesthetics) at the Faculty of Music in Belgrade. Over the next 20 years, I worked with musicologists on theorising 20th- and 21st-century aesthetics in relation to music and, even more importantly, to the other arts.

During the 1990s, a world that had been formed after World War II was slowly disintegrating. Dramatic and brutal wars were being fought in the Balkans, Africa and Asia. The breakup of Yugoslavia and the horrors of war saw the formation of a new class of capitalists and post-socialist strongmen. The transition brutally made life insecure, risky, and temporary.

At the 14th Congress of the ICA held in Ljubljana in 1998 I took part in a round table discussion with Maryvonne Saison and Paul Crowther. I used the occasion to invite the American philosopher, choreographer, and dancer Jill Sigman to deliver a lecture performance with me. She danced to my theory talk, that is, used my voice as music to react to. It was a dramatic event, verging on a scandal. One could say that “aesthetic theory” was searching for new formats or relations between aesthetic meanings and living bodies. The Ljubljana congress was the last time I saw a lecture by Professor Stefan Morawski. He spoke for an hour, performing a critique of postmodernism, next to a nurse standing by with intravenous infusion equipment. Even today, I can still summon in my memory his passionate and critical address. And it was invaluable to talk to the aesthetician Joseph Margolis.

Years went by. I participated at the congresses in Ankara, Beijing, Krakow, and Seoul. During the 2000s I travelled extensively and lectured at museums, galleries, universities, as well as illegal/alternative spaces – in the US, Germany, Austria, Ireland, England, Scotland, Armenia, Poland, Finland, Holland, Belarus, Russia, but first and foremost and above all in the successor states of the former Socialist Federal Republic of Yugoslavia.

Over the past four years, I worked with a group of courageous and hardworking aestheticians, architects, and students at the Faculty of Architecture in Belgrade to prepare the 21st International Congress of Aesthetics, titled Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography and Media. We were tasked with bringing and staging the congress in Belgrade at a time of profound social crises, shifts, and instability, local and global alike. Our world today is in the midst of an accelerating vortex of antagonisms, conflicts, economic, political, and environmental crises, as well as intuitive and, less often, planned quests for new visions of a better world than the social order we currently inhabit. Democracy is under threat, autocracy predominates on every continent of this planet, fear of the other is morphing into paranoia, and our rift with nature is growing apocalyptically, anticipating future disasters. It is precisely all of this that makes aesthetics today (2019) and here (on this planet) important and unavoidable in discovering its own role within diverse forms of life.
Aesthetics is fundamentally linked with social processes. Every International Congress of Aesthetics from 1913 to 2019 was marked by confronting its own time and embarking on an aesthetic quest for experiencing and understanding itself and the world inhabited by its participants. That is why the aesthetic is not located in the ideal space of our meditations on the kernel of the beautiful, artistic, or human, but amidst a permanent struggle and discovering of new modalities of humanity. That is why we need aesthetic theory as the basis of a large, diversified, and multifaceted map that will enable contemporary humanist theories in the face of the ongoing suppression of the humanities in favour of utilitarian, executive, and skill-based techniques that are meant to replace the fundamental questions that every aesthetic, philosophy, art theory, and various studies of culture, media, etc. must ask, if we are to persist as human beings in a world that is not exclusively human.

Belgrade, Miško Šuvaković, President of the IAA

FROM THE SECRETARY GENERAL AND WEBSITE EDITOR
Zoltán Somhegyi

Dear IAA-members,

I was really pleased to meet many of you personally during the great ICA 2019. I would like to warmly welcome our new members who joined IAA in Belgrade and since then.

As you know, on the IAA website you can find both important materials and exciting news: many of the previous yearbooks and proceedings are available for download, as well as new CFPs for conferences, workshops and journal thematic issues are frequently added to the news section on the main page.

Let me also, as Website Editor, repeat my earlier invitations to send me any information that you think might be of interest for the IAA readership 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
PETER KIVY PRIZE ANNOUNCEMENT

The American Society for Aesthetics is pleased to announce that the Board of Trustees has unanimously approved the establishment of the Peter Kivy Prize. The prize will be awarded to up to three people in 2020 to encourage new, unpublished work on the philosophy of music of Peter Kivy (1934-2017).

The submission deadline is **February 1, 2020**, with an announcement of the winning essays no later than June 2020. The papers will be presented at a special session at the ASA Annual Meeting in Washington DC in November 2020. The session is tentatively scheduled for Saturday, November 14, 2020 and will be open to the public.

The top three essays will each receive a prize of $1000, plus travel support to the meeting of up to $1250.

It is expected that the papers will be the basis for possible print publication, such as a print symposium in the *Journal of Aesthetics and Art Criticism*. Winning papers will be selected by an ad hoc committee of three ASA members, appointed by the ASA President in consultation with the Board of Trustees and the Kivy family.

The regulations for the competition are as follows:

1. **Amount.** The amount of the Prize is $1,000 plus travel support up to $1250. Up to three winners will be named.
2. **Deadline.** The deadline for submission is February 1, 2020.
3. **Eligibility.** In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.
4. **Essay Content and Length.** The essay should be new, unpublished work on the philosophy of music of Peter Kivy. The essay should be a maximum of 7,500 words.
5. **Judging.** The judges for the Prize will be appointed by the ASA President.
6. **Presentation.** Winning papers will be presented at the 2020 ASA Annual Meeting in Washington, DC.
7. **Submission Requirements.** Submissions may not have been previously published or under consideration for publication elsewhere.
8. Questions. Contact secretary-treasurer@aesthetics-online.org

Please note that ASA membership is NOT required.

CONFERENCE REPORTS

International Congress of Aesthetics, Belgrade--Congress Photos

EC MEETING IAA - ICA 21, July 21st 2019, Belgrade
The first row: Alexander Kremer, Krystyna Wilkoszewska, Hiroshi Yoshioka, Curtis L. Carter, Rodrigo Duarte, Jale Erzen, Rosa Fernández, Georgia Apostolopoulou
The second row: Vladimir Mako, Tyrus Miller, Murat Çelik, Adrián Kvokačka, Miško Šuvaković, Artem Radeev, Sanna Lehtinen, Gao Jianping, Joosik Min, Polona Tratnik, Raffaele Milani, Zoltan Somhgyi

Jale Erzen  Vladimir Mako  Miško Šuvaković
Round Table 2 Feminism, Gender, and Race Politics in Global World
Aneta Stojnić, Dubravka Đurić, Kathleen Higgins, Anja Foerschner, Kristina Bojanović

Gao Jianping

Tyrus Miller and Sasha Bru

Plenary Presentation Angela Harutyunyan

Lydia Muthuma

Lecture Perf. Fest. Aleksa Milanović

Plenary Presentation Haruhiko Fujita
MEMBER SOCIETY REPORT

The American Society For Aesthetics Is Pleased To Announce The Winners Of Its Prizes For 2019, Presented At The Annual Meeting October 12, 2019, In Phoenix.

2019 OUTSTANDING MONOGRAPH PRIZE: Congratulations to Michael Newall (University of Kent) for A Philosophy of the Art School (Routledge, 2018).

The review committee said: “By analyzing concepts of art, originality, genius, artistic freedom, creativity, and education, Michael Newall argues persuasively that creativity can in fact be taught in today’s art schools through a judicious practice of group crits and master classes. Interweaving philosophical analyses with historical accounts and examples, his discussion is exceptionally clear, rigorous, and interdisciplinary in the best sense of the word. It will make a significant contribution to many areas of intellectual discourse.”


In the words of the review committee, “it is an outstanding contribution to dance theory and dance history scholarship that reflected explicitly on what it means to do so through the process of writing a memoir.”

The Review Committee said: "Julian Dodd’s essay on John Cage’s 4’33” brilliantly explains what that puzzling work is and what it isn’t. After dismissing other attempts to understand it, (such as its being a piece of silent music, or a concert of ambient noises), he convinces the reader that instead it is a work of performance art. As performance art it belongs to the realm of conceptual art, and this leads Dodd into an eloquent explanation of conceptual art itself."

2019 JOHN FISHER MEMORIAL PRIZE: Congratulations to Nemesio García-Carril Puy (Granada University) for “The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types” in the Journal of Aesthetics and Art Criticism 77:3 (Summer 2019).

The review committee said: "In its development of a theory of hierarchically nested types, this ambitious and interesting paper explores complex technical issues concerning musical works with a welcome explicitness and thoroughness. It illustrates the account with musically sophisticated and detailed examples. The paper raises many unanswered questions, but they are well worth thinking about."

OUTSTANDING STUDENT PAPERS (tied): Congratulations to Steven Humbert-Droz (University of Fribourg) for his paper "Aesthetic properties without perception" and Phillip Barron (University of Connecticut) for his paper "The role of poetry in Daoist texts."

IRENE H. CHAYES NEW VOICES AWARDS: Congratulations to Shannon Brick for her paper on "Aesthetic Testimony, Authenticity and Emotion" and Zoe Cunliff for her paper on "Empathetic Listening and Imaginative Resistance in Trauma Narratives." Both are graduate students at the City University of New York-Graduate Center.


STUDENT PAPER TRAVEL AWARDS: Congratulations to Phillip Barron, Aaron Franklin, Jeremy Fried, Mark Gatten, Steven Haug, Steve Humbert-Droz, Tim Juvshik, Jordan Kokot, Hoyeon Lim, Irene Martinez Marin, Darla Migan, Julie Minarik, Sai Ying Ng, Jeremy Page, Nathan Smith
MEMBER SOCIETY REPORT

The Hellenic Society for Aesthetics
Submitted by Georgia Apostolopoulou, University of Ioannina / Greece
Delegate of the Hellenic Society for Aesthetics

*The Hellenic Society for Aesthetics has a new designed website www.hellenicaesthetics.gr with information about the Society and its activities.

*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:

  · Aspasia Papadoperaki, Sculptor: Yannoulis Chalepas: Life and Work (May 15, 2019).

  · Yuli Rapti, Ass. Professor of the National Technical University: Avant-garde and the Contribution of Women (June 19, 2019).

  · Fay Zika, Assoc. Professor and Vice-Rector of the School of Fine Arts: The Garden: Between Nature and Art (October 17, 2019).

  · Sofia Tsourinaki, Researcher-Technologist of Ancient Textiles: The Lassia and Linomalotaria Textiles as Architectural Elements in Egypt of Late Antiquity (November 7, 2019).

*Other News:


  · Nora Okka, Architect and Artist, presented her works in the exhibition Spolia. Transcripts of the Stones of the Little Metropolis. The exhibition was organized by the Gennadius Library of the American School of Classical Studies at Athens and was hosted in the Ioannis Makryiannis Wing of the Gennadius Library (September 10, 2019 – November 2, 2019).

  · Dr. Ioannis Sigouros, Teacher in Secondary Education and Author, delivered the lecture Visual Arts and Mathematics. The lecture was organized by the Cultural Group of Komotini and hosted in the Event Hall of the Public Library of Komotini (in Greek, November 8, 2019).
MEMBER SOCIETY REPORT

Istanbul Foundation For Culture And Arts
16th Istanbul Bienal
https://bienal.iksv.org/en

Submitted by Nimet Mert Ağar:

This biennial was quite important for me to define our time. It increased my awareness. I asked myself where we are, where we are going. When I read kurator of Istanbul Biennial Nicolas Bourriau's book that is Radikan, his new conceptual approaches that disrupt all memorization about originality, art, aesthetics and culture reversed and renewed all my thoughts. I once again understood the power of art to transform societies. I realized that capitalism and globalization pose a threat and that we cannot produce solutions if we do not realize the situation. I also realized how different the new generation is and how to recognize them. In art, I met with a tolerant approach and forms of expression. I opened my eyes to a new world.

Curator’s Statement:

When I think about the purpose of art in today’s world, a comment by the anthropologist Tim Ingold comes to my mind: ‘Anthropology is philosophy with the people in.’ Art, which also includes the beholder, could be described as an anthropology embracing alternative or pop-up communities, even one-person tribes. And when it comes to the past, it is an archaeology of all the ‘vanquished’ or alternative versions of History, to use Walter Benjamin’s words.

Our world is becoming more and more molecularised, and both anthropology and art are reflecting the erosion of the old mass systems – sociological, ethnical, sexual or political. Every nation-state shelters subcultures and micro-cultures, fluxes of singularities from the outside, migrations and re-culturations, leading to a permanent state of internal reconfiguration.

As we enter the Anthropocene (or, rather, Capitalocene), which is directly connecting the dominant economy with the environment in which we live, today’s anthropology can no longer be centred on the human species. In this de-centred world, both anthropology and art have to engage with a multitude of points of view, and – going beyond the western vision of ‘progress’ – invent a real ‘perspectivism’ (Viveiros de Castro).

What would a space deprived of a centre be? Back in the 1960s, Claude Lévi-Strauss already saw human science’s ultimate goal as the ‘dissolution’ of the human figure. Acknowledging the end of the canonical western division between nature and culture, both anthropology and contemporary art embrace animals, plants, minerals and machines: they reintegrate culture into nature, and vice-versa. The phenomenon of the Anthropocene has obviously contributed to this awareness, as the impact of human activities on nature generates an intertwined world. Art has become an anthropological enquiry into global life, connecting humans and non-humans.

Each artist could be considered the ‘foreigner’ or the ‘savage’ of the viewer, who spontaneously becomes an anthropologist immersed in an unknown society. Art is a specific zone where these
foreigners can cross-pollenate each other. This is what I call ‘xenology’: the description of reality as a multiplicity of othernesses, singularities and alterities – a renewed notion of ‘exoticism’, here conceived as an expanded idea of diversity, an almost molecular diversity. But foreign-ness and difference are not fetishised for the sake of it.

One of the most visible effects of the Anthropocene is the formation of a huge mass of waste that has been called ‘The Seventh Continent’ – 3.4 million square kilometres, 7 million tons of floating plastic. The Seventh Continent is an anthropology of an off-centred world and an archaeology of our times. It shows today’s artistic production as a multiverse, an archipelago of differences, away from normative continents and massive entities. It defines art as a molecular anthropology, which studies the human effects, tracks and prints in the universe, and their interaction with non-humans.

Nicolas Bourriaud
Curator of the 16th Istanbul Biennial

Related Commentary from Avelina Lesper
https://www.youtube.com/watch?v=pgF9nate2J0&feature=youtu.be

MEMBER NEWS

Member News Submitted by Jale Erzen (past President 2016-2019)

Reflections from Iran

I had always wanted to see Iran, as an adolescent the lovely daughter of the Iranian Ambassador to Ankara was a friend in whose house I spent so many days. Now that same building looks like a prison behind tall walls which are decorated by formidable images of present Iranian religious life which I had the occasion to experience at the end of October for a fortnight in the many beautiful old cities of Iran. No doubt many of the enlightened and well educated modern people of Iran during the problematic regime of the Shah have been executed. The young girls of Iran today try to seem modern by leaving part of their hair visible, the young sit and walk hand in hand with their girl or boyfriends; some slight freedoms given by the regime as one gives a bone to a captive dog. However, one thing that impressed me was how gentle and polite the people were. Always trying to be helpful, always smiling and soft. On the streets it is always the fathers who carry the babies, who care for the children, who help their little girls eat their food in the restaurants.
Iran is full of fantastic religious monuments, of mausolea built for poets, and which are visited by hundreds of people everyday. Every city has huge beautiful parks adorned with tall trees, bountiful roses of all colors and pools and canals of water. But it all seems to have stopped by the 18th century. I know there are many modern writers and artists, the great cineastes like Abbas Kiarostami, Asghar Farhadi and Jafar Panahi who have always left us dumbfounded by their creativity and solutions to severe restrictions as they produced their films. I remember the first film I saw of Kiarostami, Under the Olive Trees, which ended with the music of Bach. I had left the film almost in a trance. Many modern Iranians have had to leave the country, some are bound to stay and keep quiet hoping that one day this beautiful country and its beautiful people will finally be free and achieve a humanly dignified existence.

The greater majority of Iranians are miserably poor, their only hope is invested in religion and in the afterlife. The money that goes each year to mausolea, especially to the immense and obnoxious mausolea of Humeyni could upgrade the living conditions even in one year. The Shiite religion is highly hierarchic and the word of the first Imam is Law. No matter what
sanctions the US or any other force imposes on Iran I do not see any chance that the regime can change. These sanctions only go to make it worse for the people.

My heart goes to the beautiful people of Iran more than the unbelievable historic monuments that have once been adorned with love and that still mesmerize us as in the fantastic city of Isphahan.

**Member News Submitted by** Vladimir J. Konečni, Ph.D., Emeritus Professor of Psychology, University of California, San Diego

is No. 34 in the “Part V. Contemporary” section, located between Arthur Danto's and Jane Forsey's. It would seem that I am the only empirical aesthetician included (and also the only member of IAA).

2. Prof. Dr. Nebojša Grubor, a philosopher at the University of Belgrade, who is an aesthetician specializing in Kant and Heidegger, recruited five of his ex-doctoral students (now all Ph.D.s and one a Dozent) to translate seven articles of mine (published in the period 2005-2015) from the original English into Serbian. The articles are all theoretical and deal with the aesthetic trinity theory and with the research methodology, emotion, and aesthetics of music, paintings, and art installations. Preceded by an extensive introduction by Prof. Grubor, the seven translations were published as a book by the Belgrade publisher Draslar under the title (when translated back to English): The Nature of Peak Aesthetic Experiences – and Other Essays in Psychological-Philosophical Aesthetics by Vladimir J. Konečni (October 2018). I am attaching a one-page table of contents.

3. Very recently indeed, on June 10-12, 2019, the International Forum of Neurosciences was held in Brussels, Belgium. My Keynote Forum talk, which opened the conference on June 10, was entitled: Neuroscientific Aesthetics: Obstacles and Traps.

**Member News Submitted by Wolfgang Welsch**

On September 27, Wolfgang Welsch delivered the Keynote Lecture to the conference "Denkraum Bauhaus" at the Bauhaus University in Weimar.

The title was: "Höhenflug und Misere des Bauhauses im Kontext der Moderne betrachtet" ("Flying High and Misery of the Bauhaus Viewed in the Context of Modernity").
CALLS FOR PAPERS

*The Magazine of Humanities, Arts and Society*

HAS: The Magazine of Humanities, Arts and Society is launching its first issue in spring 2020. The goal of this new online publication is to discuss pressing world issues through the analysis of a wide range of topics in the humanities, the social sciences, and the arts. Conceived as a magazine for the widest possible range of readers, HAS offers a space for staging the most creative, enlightening, imaginative, and socially relevant interactions of the humanities and the arts.

Our aim is not simply to report on existing ideas or to reproduce art that examines issues of importance, but to contribute to the achieving of actual progress in cultural exchange and multi-disciplinary collaboration. Information, education, creativity, communication, and thought provocation will be merged, in order to provide a platform for positive change in society—local and worldwide—with the help of the humanities and the arts. We plan to connect curious readers with enthusiastic writers and practitioners willing to work to improve upon current global challenges, through demonstrations of how the humanities and the arts can have an impact on society.

We welcome contributions from scholars, researchers, critics, practicing artists, and any interested parties who find the above aims important and would like to be part of the project. HAS is not a commercial venture, and in order to reach the broadest possible audience, it will be available online for free for anyone interested. Due to the non-profit nature of the publication, contributions will be on a voluntary basis.

The HAS project team is fully committed to its circulation to the widest possible audience, through press and public relations. A major public event will be dedicated to the release of the first issue at UNESCO’s headquarters in Paris in June 2020.

The published texts will include scholarly papers, experimental essays, reviews, critiques, interviews, video and photo reportage, and news. The editorial committee is constituted by members of UNESCO-MOST, the International Council of Philosophy and Human Sciences and Mémoire de l’Avenir.

The theme of the first issue is *Big Data & Singularities: Creativity as a Basis for Re-thinking the Human Condition*. We aim to investigate this topic from a multi- and cross-disciplinary perspective—including but not limited to philosophy, history, anthropology, archaeology, literature, sociology, economics, political science, linguistics, archaeology, aesthetics and ethics.

The understanding of the need to foster a close collaboration between the Humanities and the Arts led to the establishment of the Arts and Society project by The International Council for Philosophy and Human Sciences (CIPSH) in partnership with UNESCO-MOST and Mémoire de l’Avenir, first presented at the World Humanities Conference and now experiencing a
consolidation and expansion, also in partnership with the Global Chinese Arts and Culture Society (GCACS).

**Requirements**

Applicants can send articles in French or English, in one of the following formats:

News – up to 1500 words and 1 image;

Short notes – up to 3000 words and 1-2 images

Articles – up to 5000 words and 3-8 images;

Photos and illustrations should be minimum 300dpi.

It is the author’s responsibility to collect all the relevant permissions for the submitted material.

Submissions accompanied by a CV or biography (100 words) and abstract (100 words), should be sent to hasmagazine@arts-and-society.org

For questions and more information, contact contact@arts-and-society.org

**The deadline for submissions is January 31, 2020 at midnight, Central European Time.**

**More Information On The Topic:**

Big Data & Singularities: Creativity as a Basis for Re-thinking the Human Condition

**big da·ta**

noun / COMPUTING

Extremely large data sets that may be analyzed computationally to reveal patterns, trends, and associations, especially relating to human behaviour and interactions

Big Data offers tools and opportunities to improve actions and decision-making, serving all fields of development, including government, healthcare, education, employment, economic productivity, communication, crime prevention, security, ecology, environment, and natural disasters. Big Data provides possibilities for giving consideration to the “overlooked or unremarked” in populations or regions that have inadequate technology, economic resources, or human resources.

Yet Big Data poses privacy concerns, as it accumulates daily information from everywhere—from the personal messages we send to each other, from images we publish, from online research, and from transactional records of purchases—all of which becomes global information accessible to big-data facilities.
Big Data brings benefits, but can also create difficulties in maintaining personal independence and the freedom of identities—when, for instance, it is used by speculators in the financial markets or by insurance companies. Used across domains and disciplines, they influence our freedom of choice and action. Each and every one of us is affected by it, individually and collectively.

On the other hand, each of the world’s elements is unique, and these singularities reflect distinct personal perceptions while attributing wisdom and understanding to our faculties and our senses. Singularities produce hypotheses, sciences, cultures, and arts.

This is exactly how major technological advances emerge, launched from processes of creativity and insight, leading to new inventions and producing global media tools that create endless figures, notes, and elements that make up big data.

Arts and cultures mirror the journey of humanity and the entirety of its creation—a reflection of ongoing research into the world’s wonders and of human nature, inventing languages to create and transmit culture. The arts are conduits to inquiry and discovery, a search for new ways to express, resist, act, and do. Culture is inseparable from development; it reflects the living memories and productions of humanity, and gives importance to differences, pluralism, as well as the common and universal virtues of people.

The first issue of HAS magazine aims to represent scientific reflections and theoretical concerns as well as analyses and reviews of artworks and creative practices investigating the above ideas.

Contributions may include—but are not limited to—investigations of the following questions:

How should we consider “Big Data”? How can we find a balanced and objective survey of this phenomenon? What are the advantages that it brings to everyday life? Who can take advantage of it, and how? What are the implicit dangers connected to its wide application? What can artists and intellectuals do to disseminate further knowledge on the importance of its proper, ethical use?

How are singularities and serendipity connected to Big Data? What is the importance of singularities in today’s world, where one of the most dangerous challenges seems to be the homogenisation of individuals, where personality diminishes and becomes only an algorithmic data element? How can we maintain and promote creative individuality?

On the other hand, is Big Data necessarily in opposition to singularity? Can the two find areas of positive and mutual benefit? How can the information gained from the analyses of Big Data contribute to the unfolding of creative singularity?

The arts do not replace science and are not reducible to the concerns of the sciences, but they participate in the process of developing the creativity, the imagination of new futures, of diversity and of critical thinking.
HAS: The Magazine for Humanities, Arts and Society was born from the original idea of Professor Xiang Xiong Lin.

TTT2020: Call for papers, posters and artist-talks

Taboo - Transgression - Transcendence in Art & Science 2020

Deadline for proposals: March 31, 2020

The University of Applied Arts, Vienna, Austria, 26–28 November 2020

The fourth international conference "Taboo - Transgression - Transcendence in Art & Science" will take place November 26–28, 2020, in Austria, hosted by the University of Applied Arts Vienna. Including theoretical and art practice presentations, TTT2020 continues to focus (a) on questions about the nature of the forbidden and aesthetics of liminality as expressed in art that uses or is inspired by technology and science, and (b) on the opening of spaces for creative transformation in the merging of science and art.

What constitutes the unstable limits of what can be morally and epistemically accepted should be read within the historical horizons of cultures and circumstances. After all, what seems
outrageously transgressive at one moment in time and from one perspective may eventually transcend into a commonplace practice. As we experience and even endorse a gradual, but substantial, de-centering away from anthropocentric values and ontologies, critique potentially harbors turmoil. Art practices pose critical questions about our certainties; sciences and humanities constantly test our limits and our ideas of worlds by pushing forward the conditions in which knowledge is produced.

Developments in science and technology that seem to enhance the borders of our experience of worlds and selves, revealing sometimes the fragility of social values, should be contemplated. Identities, ideologies, multiplicities, worlds, and visions are accepted and rejected, invented and destroyed: what are the forces behind and beyond? We propose critique within transdiscipline, where science, arts, and humanities meet in a research quest, in an attempt at reframing and reconfiguring what there is. Through immersion in the complex realm of limits and liminalities, one might trace the historical and trans-subjective structures filtering our experience of worlds, and ultimately open up space for transformations through the interaction of art, science, and the humanities.

Submissions are welcome from all art and research fields and cutting-edge technology in arts-based research. Suggested, but not exclusive topics, are those associated with: Biopunk, hybridity and aesthetics of mutation; Cyborg, augmentation and body modification; Post-gender, transgressive identities and social models; Psychopharmacology, somatechnology, and post-humanism; Chemistry of the mind, natural healers, and mind enhancement; Biotechnology, DIYbio, and biohacking; Ethology, human and nonhuman; Evolution, genetics, and extended evolutionary synthesis; Cyber-eroticism, sex technology, and techno-lust; Biopolitics, displacement, and resistance. The conference language is English. Proposals are submitted for consideration to the members of the scientific and artistic committee.

Each proposal must include: abstract (which should be no more than 500 words), presentation title, author(s)/artist(s) name(s), affiliation(s), e-mail address(es), up to 5 keywords, short CV / resumé (approximately 150 words), type of presentation: paper, poster or artist talk. Proposals for artist talks should also include link(s) to documentation material (photos, video, audio, etc.) or, in the case of proposals for poster presentations, to the draft poster in pdf format A3 size (29,7 × 42 cm) maximum 5 Mb / 200 dpi in CMYK colour mode. Submissions must be sent electronically through the EasyChair submissions system for the TTT2020 conference https://easychair.org/conferences/?conf=ttt2020

More info: https://avarts.ionio.gr/ttt/
Art Style | Art & Culture International Magazine, an online, quarterly magazine devoted to art and culture, invites the submission of extended essays.

**#issue_5  Submit an essay on a topic of your choice.**

**Deadline: February 17, 2020**

This edition will focus on the following themes: aesthetics and criticism, art and politics, art history, art market, media, digital art, cinema, music, and visual culture.

Art Style Magazine, now in its **fifth edition, will be** released in March, and the deadline for essay submission is February 17, 2020. Choose a theme that you like for the **fifth edition**, then forge ahead!

For more information, please visit [https://artstyle.international/issue-5/](https://artstyle.international/issue-5/).

**Journal of Comparative Literature and Aesthetics**

The *Journal of Comparative Literature and Aesthetics* (since 1977) is pleased to announce that it is bringing out soon a **Special Issue on Somaesthetics** (in two volumes, theory and applications) to felicitate Prof. Richard Shusterman on his 70th birth anniversary.

Gao, Alexander Kremer, Stefan Snævarr, Anne Tarvainen, Stefano Marino, Tanehisa Otabe, Dorota Koczanowicz, Vinod Balakrishnan and others have contributed to this ambitious volume.

Submissions are open for the regular Spring 2020 Issue (Vol. 43, No. 1) of the Journal. Email: anantasukla@hotmail.com, jclaindia@gmail.com.

Submissions are also open for these special volumes:

1. A special volume on "Chinese Aesthetics: Traditional and Transcultural Perspectives"

Concept Note: China has a long and rich tradition of artistic practices and aesthetic theory, but this tradition has, in contemporary times, been underutilized in international philosophical aesthetics and transcultural theory. This issue of JCLA aims to address this problem by inviting papers that explore Chinese aesthetics, the role it has played in international and transcultural aesthetics, and the most promising ways it could contribute to these fields: 1. Chinese Aesthetic Theory (Traditional and Contemporary); 2. The “traveling” of Chinese art and aesthetics in the history, such as Chinoiserie; 3. Chinese aesthetics as inspirations for other aesthetic cultures or theoretical invention; 4. Comparative studies of aesthetics or artistic genres (poetry, painting, music, drama, calligraphy, etc) between Chinese and other cultural traditions.

2. A special volume on "Aesthetic Taste"

Concept Note: The 18th century was nicknamed the “Century of Taste” by George Dickie. This is not too surprising with thinkers like Burke, Hutcheson, Mendelssohn, Shaftesbury, Hume, and Kant. But discussions of taste have waned since then. The 2000s saw a revival in the core traditional aesthetic concepts: beauty, aesthetic experience, and the sublime. However, taste has been slower in making an appearance. Some recent work (e.g., gustatory taste) has begun to show modest signs of renewed interest. However, there has yet to be a sustained effort to develop new theories of taste, even though it remains central part of our lives. Even popular culture has not abandoned the concept—a multitude of TV shows project ‘good’ taste, judging people’s talents, homes, cooking skills, and more. Rather than passively watching popular culture control the discussion, academics should be active participants in it. This special issue is an attempt to showcase how theories of taste matter today. Some suggested topics: 1. Taste in the digital age; 2. Beauty and disgust in politics; 3. Good and bad taste; 4. Taste in popular culture; 5. Standards of aesthetic appreciation in art and nature; 6. Everyday tastes; 7. Comparative aesthetics as it relates to taste; 8. Classical theories of taste in contemporary perspective, etc.

About The Journal
Journal of Comparative Literature and Aesthetics (ISSN: 0252-8169) is a half-yearly journal published by the Vishvanatha Kaviraja Institute, India. The Institute was founded on 22 August 1977 coinciding with the birth centenary of legendary philosopher, aesthetician, and historian of Indian art, Ananda K. Coomaraswamy (1877-1947).

Journal of Comparative Literature and Aesthetics is the oldest journal of India in the field of literature and philosophy which still continues sans any societal or institutional support. It is also the only Indian journal in humanities that has drawn the attention of and has also published the most revered scholars of the West, past and present, right from its beginning 43 years ago. The Journal is committed to interdisciplinary and cross-cultural issues in literary understanding and interpretation, aesthetic theories, conceptual analysis of art, literature, philosophy, religion, mythology, history of ideas, literary theory, history, and criticism.


JCLA is indexed and abstracted in the MLA International Bibliography, Master List of Periodicals (USA), Ulrich's Directory of Periodicals, CrossRef, EBSCO, ProQuest, and Gale. Celebrated scholars of the time like Rene Wellek, Harold Osborne, Mircea Eliade, Monroe Beardsley, John Hospers, John Fisher, Meyer Abrams, John Boulton and many renowned foreign and Indian scholars were Members of its Editorial Board.

CONFERENCE ANNOUNCEMENTS

American Society for Aesthetics

ASA Session at the 2020 College Art Association Annual Meeting

The American Society for Aesthetics is sponsoring a session at the College Art Association Annual Conference in Chicago, February 12-15, 2020. The ASA session, "Embodied Beauties: The Politics and Aesthetics of the Moving Body," will be Saturday, February 15 from 2:00-3:30 at the Hilton Chicago in Room 4K (4th floor).

The ASA will also hold an informal business meeting on Saturday, February 15, from 12:30-1:30 pm at the Hilton Chicago in Room 4K (4th floor). Everyone interested in the ASA is welcome to attend.
The Conference website: https://www.collegeart.org/programs/conference/conference2020

The ASA session:
Panel Organizer & Chair: Prof. Andrea Baldini (on behalf of the ASA)
Panel Participants: Prof Andrea Baldini, Prof Aili Bresnahan, Prof Eva Man, Prof Peg Brand Weiser

Panel Abstract:
The body has become a key interest in virtually all contemporary traditions of philosophical inquiry. By focusing on the embodied nature of our lives, philosophers have developed novel and more comprehensive ways of understanding the fundamental features – among other things – of human thought, action, and culture. Across those traditions, many have been pointing out that acknowledging the centrality of the body can prove instrumental in correcting well-known limitations of traditional models especially in Western philosophies.

In aesthetics, the body offers a rich field of philosophical investigations, cutting across disciplines and schools. At a fundamental level, the body is a locus where we find intuitively realized a unity between the aesthetic subject and object. Individuals appreciate their bodies, acting both as observers and observed. This in turn profoundly challenges the long-standing dualism of Western aesthetics, possibly building bridges with other philosophical traditions such as those from the East. Reflections on the body seem to come with a promise of a new theoretical unity, so crucial in our globalized world.

Philosophical discussions of the body also shake aesthetics in other ways that are no less interesting and potentially innovative. Recently, we have seen a growing number of works by aestheticians expanding the range of objects and practices beyond the study of nature and the arts. Thinking about the body brings to the disciplinary foreground a wide range of social and cultural phenomena historically neglected. This panel explores cutting-edge trends in body aesthetics; we aim at stimulating an interdisciplinary dialogue and approach which can bring together art historians, aestheticians, artists, and activists interested in exploring the body as a crucial source of everyday aesthetic as well as artistic enjoyment.

Elegance, Resistance, and the Creation of the Self: The Politics of the Dressed Body
Andrea Baldini (Nanjing University)

In the last few years, philosophers have showed some interest in theoretical questions about fashion. This shift signals a new disciplinary trend in philosophy, which has considered matters
of personal appearances and taste in clothing as topics unworthy of serious analysis. In this sense, some philosophers have joined fashion theorists in debating important issues about how we dress. However, these works have largely ignored elegance and its significant connection with the aesthetics of the self, and in particular with its implications at the level of political action and resistance. While not denying its connections with fashion, elegance is also distinct from that domain.

In this presentation, I address a metaphysical question for a theory of elegance: *What is elegance?* I defend the view that elegance refers to a set of practices that deal with the creation and cultivation of the self. The view draws significantly from Foucault’s later discussions of dandyism as an aesthetics of the self. Elegance is a tactic whereby one can create an autonomous space for self-creation. There, we constitute ourselves as subjects in ways that resist the strictures of modern power. Through elegance understood as creation and cultivation of the self, we can develop authentic ways to perform our individual identities.

The pursuit of elegance, I suggest, can be legitimately considered an aspect of one’s aesthetic education in Schiller’s sense, imbuing our daily lives not only with beauty, but also values and meanings that transcend the domain of shallow appearances – or, put it more technically, the domain of the aesthetic narrowly construed. I develop then a view that sees elegance not merely as the outcome of certain ways of dressing and behaving, but rather as specific embodied ways of being and acting in the world – of doing things, one could say.

**Bio**

Andrea Baldini is Associate Professor of Art Theory and Aesthetics at the School of Arts of Nanjing University and Director of the NJU Center for Sino-Italian Cultural Studies. He is also Young Ambassador of the Jiangsu Province. Since 2015, he is also the coordinator of the Jinling Artist-in-Residence Program, whose aim is to promote cultural exchange between China and Italy. From 2014 to 2016, he was International Postdoctoral Exchange Fellow at the Institute for Advanced Studies in Humanities and Social Sciences at Nanjing University. He has published extensively on issues related to aesthetics, philosophy of art, and visual culture. Recent articles appeared in the *Journal of Visual Culture* and *The Journal of Aesthetics and Art Criticism*. His monograph *A Philosophy Guide to Street Art and the Law* has been published by Brill. He is also an independent curator with international experience. His curatorial works focuses on issues emerging in cross-cultural contexts of artistic and aesthetic appreciation. Since 2018, he is also a board member of AAIIC, the Association of Italian Scholars in China.
Appreciating the Dancing Body

Aili Bresnahan (University of Dayton)

In this presentation I will survey issues in the philosophy of art and aesthetics pertaining to treatment of art as objects and products for appreciation and how these issues apply to dance in ways that include appreciating dance’s structure, content, and historical context and provenance. I will then show how additional work and exploration in the philosophy of dance, sometimes borrowing from and in conversation with the philosophy of art as performance and the philosophies of music and theatre, shows that dance can also be appreciated as moving, doing, art-in-progress as well as art object. It is in these additional aspects where “kinaesthetic,” bodily, and somatic aspects (among other features) of live-audience experience join textual and visual-art object appreciation in understanding dance as the kind of art that it is. I will end with the reflection that performing dancers who are not a dance’s primary choreographers often function as collaborators in both aspects of dance appreciation, and show how in many cases dance objects provide the supervenience base for art-in-progress performances and are not appreciated alone.

Bio

Aili Bresnahan is an Assistant Professor [*this will change to Associate Professor as of August 16, 2019] in the philosophy department of the University of Dayton in Ohio who specializes in aesthetics and the philosophy of dance. Her work can be found in the Dance Research Journal, Philosophy Compass, The Journal of Aesthetics and Phenomenology, and The Stanford Encyclopedia of Philosophy as well as in The Routledge Handbook of Philosophy of Temporal Experience, Dance and the Quality of Life, and in Aesthetics: A Reader in the Philosophy of the Arts, 4th ed. She is also the founder and moderator of the DancePhilosophers Google group. For further information and for a full list of her publications see her website: www.artistsmatter.com.

Beauty as A Philosophy of the Mind and the Body: Confucian Aesthetics and Its Feminist Modality

Eva Kit Wah Man (Hong Kong Baptist University)

This article will start from the reflection and analysis of the origin of “beauty” in the Confucian aesthetics. It will first trace its origin in the suggestion of the Confucian moral mind. The emergence process involved is regarded as a very different one from that of the Western mainstream, in which the subject and object dichotomy is presupposed. The transcendental mind of the process is the origin of the “truth,” the “goodness,” and the “beauty,” which is not alien to most of the Eastern philosophical models. There is also an implication of the subject in a position with the Confucian notion of Heaven, i.e., beauty is a communication of the subject with Heaven. The paper will then explore the ideals of Feminist Aesthetics as a form of critical
politics. The basic agenda of it is a critique of the Western aesthetic model. While being sympathetic with the attempts of Feminist Aesthetics in reconstructing the Western modern aesthetic model, the paper will also point out the differences between it and the non-Western suggestion as an alternative feminist paradigm. The article will then comment on: 1) the notion of beauty as a philosophy of mind; 2) its manifestation on related art forms; and 3) the implications of these different aesthetic paradigms on the functions of art and the cultivation of the self.

Bio

Prof. Eva Man is currently the Director of Film Academy and Chair Professor in Humanities of Hong Kong Baptist University. She publishes widely in comparative aesthetics, comparative philosophy, woman studies, feminist philosophy, cultural studies, art and cultural criticism. She was a Fulbright scholar conducted research at the University of California, Berkeley in 2004. She was named AMUW Endowed Woman Chair Professor of the 100th Anniversary of Marquette University in Milwaukee, Wisconsin, USA in 2009. She contributes public services to the Hong Kong Arts Development Council, Hong Kong Museums Advisory Committee and Hong Kong Public Libraries and other committees for LCSD and Home Affairs Bureau of HKSAR, and Hong Kong Jockey Club’s Arts and Cultural Heritage projects.

Perceiving Beautiful Bodies

Peg Brand Weiser (University of Arizona)

Traditionally, art students have learned to draw the human body by copying original works of art or by looking directly at a nude model in a figure drawing class. There are obvious differences between those two types of perception but even more distinctive is the recent phenomenon of artists and viewers perceiving paradigmatic beauty of the human physique by looking at the toned bodies of contemporary elite athletes. The photographs of Helmut Newton in 1981, images in Life and New York Times magazines (1996), nude Olympians in Playboy (2004), and ten years of ESPN Magazine: The Body Issue, provide examples of both male and female athletic beauty that are reminiscent of ancient Greek ideals.

The history of these various modes of perceiving cast suspicion on basic writings in aesthetics dating back to the eighteenth century, offering both a simplistic notion of perception (given what we now know from studies in cognitive science) and a limited conception of “pleasure” as the accompanying sentiment of one’s experience of beauty. I will consider what draws us to perceiving beautiful bodies in art and athletics—repeatedly and over time—that is informed by recent writings in the philosophy of sport. Perceiving beautiful bodies can be explained by a model of looking that also incorporates the performing body—typical of athletic competition—not just the body-to-be-looked-at—as seen in posed art.
Bio

Peg Brand Weiser is an artist and Emerita Associate Professor of Philosophy and Women’s Studies at Indiana University Purdue University—Indianapolis who teaches at the University of Arizona. She is editor of Beauty Unlimited (2013) and Beauty Matters (2000), and co-editor with Carolyn Korsmeyer of Feminism and Tradition in Aesthetics (1995), among various other publications in aesthetics.

Thank you to Professor Baldini for organizing this session on behalf of the ASA. If you are interested in participating in the 2021 program in New York City, please contact him directly.

The American Society for Aesthetics is pleased to welcome submissions and participation in meetings and co-sponsored conferences in 2020.

ASA Pacific Meeting, Berkeley, CA, March 20-21, 2020
https://aesthetics-online.org/events/EventDetails.aspx?id=1225774&group=
DEADLINE: November 15, 2019

Workshop on the Philosophy of Games, Edmond, OK, April 4-5, 2020
https://aesthetics-online.org/events/EventDetails.aspx?id=1296423

ASA Eastern Meeting, Philadelphia, April 17-18, 2020
https://aesthetics-online.org/events/EventDetails.aspx?id=969945&group=
DEADLINE: January 15, 2020

Kant: Aesthetics Day, Binghamton, NY, June 5-7, 2020
https://aesthetics-online.org/events/EventDetails.aspx?id=1142266&group=
DEADLINE: January 1, 2020

ASA Rocky Mountain Division, Santa Fe, NM, July 10-12, 2020
https://aesthetics-online.org/events/EventDetails.aspx?id=708044&group=
DEADLINE: March 1, 2020
Colloquium: Art, Desire, & God: Phenomenological Perspectives, Notre Dame, IN October 2-3, 2020

https://aesthetics-online.org/events/EventDetails.aspx?id=1295764&group=

ASA Annual Meeting, Washington, DC, November 11-14, 2020

https://aesthetics-online.org/events/EventDetails.aspx?id=830690&group=

DEADLINE: January 15, 2020

For the complete list of future ASA meetings and conferences: look for MEETINGS near the bottom of any page on our web site and click "more."

Thinking of joining ASA? Now would be a good time!

http://aesthetics-online.org

EUROPEAN SOCIETY FOR AESTHETICS

The European Society for Aesthetics would like to invite you to attend the ESA Conference that will take place in Tallinn (Estonia), from the 10th until the 12th of June 2020.

The conference is co-organised with the Estonian Academy of Arts.
Keynote speakers

Professor David Davies (McGill)
Professor Bence Nanay (Antwerp)
Professor Virve Sarapik (Estonian Academy of Arts)

Venue: Estonian Academy of Arts, Põhja puiestee 7, Tallinn, Estonia

Call for Abstracts

We are inviting papers from all traditions and on any topic in philosophical aesthetics, and both systematic and historical presentations are acceptable.

Submissions must be long abstracts (800-1200 words in length) presenting not only the main ideas and claims of the paper, but also the arguments in favour of them. We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. For each talk, there will be time for a 20-25 minute presentation, with about another 20 minutes designated for discussion. Please note that full paper submissions will not be accepted and submissions are limited to one per person.

Please use the PDF-file format for submission and render your text completely anonymous to allow for blind refereeing.

To submit your long abstract, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair): https://easychair.org/conferences/?conf=esa2020

We also encourage all submitters to sign up as members of the ESA (which is free): http://www.eurosa.org/

The deadline for submissions of papers is January 13 2020, and we aim to inform you about the result of our selection process by the end of February, depending on the number of submissions.

All papers presented at the conference are eligible for publication in the Proceedings of the ESA. (http://proceedings.eurosa.org)

Panel Submissions

If you wish to propose a panel, please email Karen Simecek (secretary@eurosa.org) by January 6 2019 with details of your panel (panel title, list of speakers, titles of their papers and a brief
rationale for the panel) and then ask individual members of the panel to upload their abstracts to EasyChair individually (marked with the name of the panel). We will then do our best to evaluate these abstracts as a panel and if all accepted, group together under that theme. Panels are also eligible for inclusion in the proceedings.

**Fabian Dorsch ESA Essay Prize**

The European Society for Aesthetics arranges an essay prize for PhD students and early career scholars (max. three years from the doctorate) in connection with its yearly conferences. The prize consists of travel and accommodation stipend of up to 500 euros. The ESA will also award the prize winner’s conference fees and conference dinner. The winning essay will be considered for publication in the journal *Estetika*. In taking part in the prize, participants commit themselves to publish their essay in *Estetika* in case they are awarded the prize. For more information on the journal please visit: [http://aesthetics.ff.cuni.cz/](http://aesthetics.ff.cuni.cz/).

All submissions to the prize must be in English. First submissions should be made by following the general call of the ESA 2020 conference and all submissions will be considered for presentation at the conference. Please place “(Essay Prize)” after the title of your submission in EasyChair to indicate that you want your submission to be considered for the prize. The selection of the prize winner will be broken down into two stages. After the first round of reviews, selected authors will be asked to submit a full conference paper (max. 3500 words) by the March 22 2020. The recipient of the prize will be selected from this group. We aim to announce the winner by the May 1 2020.

For all enquiries regarding the prize please contact Karen Simecek, the secretary of the ESA: secretary@eurosa.org.

Please send all your questions to the conference organisers: conference[at]eurosa.org.


**CFA: Fiction, Narrative and Art Beyond Literature, Universitat de Barcelona, 29–30 April 2020**

**Call For Abstracts & Conference Announcement**

Literature has so far played a central role in the philosophical debates concerning fiction, narrative and the cognitive relevance of art. This makes sense if one considers that the linguistic nature of literary works has enabled helpful connections between aesthetics and the philosophy
of language. However, the realm of art extends far beyond literature. This workshop aims to encourage philosophical research on issues concerning fiction, narrative or art.

We invite submissions for 40-minute presentations (not including discussion) exploring questions concerning fiction, narrative or art.


Conference dates: 29–30 April 2020

For further details please visit: easychair.org/cfp/bw12


The question "Are There Counterexamples to Aesthetic Theories of Art?", raised by Nick Zangwill (JAAC, 2002), hasn’t made deep marks, and we invite proper analysis, expansions and interpretation. What’s the matter with examples? Do examples matter? A counterexample is after all just an example and examples are legion as are samples, instances, and so on, but what exactly is the logic of ‘example’? Why are examples taken to be so consequential? Why so prominent in practically speaking all the sciences, human and natural? If a thing is unique, how could it be an example of something? If it is “one of a kind”, what is the kind?

Original contributions on the theme of example are invited; deadline for full papers: February 15.

Further details to be announced; submissions and inquiries are welcome at: wassardelea@gmail.com

CFP: The Aesthetics of Attention

Annual conference of The Nordic Society of Aesthetics

Aarhus University, Denmark, 28–30 May, 2020

The phrase that attention is something you pay, has been literalized in the neoliberal era of digitalization. We are surrounded by a proliferation of channels, streams and texts clamoring to be consumed. Images are produced, made public and circulated on an unparalleled scale. When
we click, search and ‘like’, our attention is measured, curiously scrutinized and commodified, resulting in what some scholars have identified as the rise of an attention economy.

More broadly the concept of attention can be related to selection, norms, struggle and bias. In the process of sorting, one cannot help but miss something, and this is a condition, not only in contemporary media culture, but also for perception and experience at a more ontological level.

In which ways is it, in relation to aesthetic experience, possible to conceptualize the “attentional” agency of the subject of experience? And how might aesthetic practices and objects (artworks, and aesthetic phenomena in a broader sense) as well as contemporary media ecologies be seen as facilitators of certain modes of attention?

The aim of the conference is to investigate the relationship between aesthetics and attention in various ways: In philosophical aesthetics, in art institutions, within the field of art histories, post-/decolonialism and cultural criticism.

The conference is an invitation to consider:

· The current transformations of aesthetic norms and cultural hierarchies
· The role(s) of media/technology in the changing ecologies of attention
· Attention as an analytical or aesthetic category
· Historical, philosophical and theoretical perspectives on attention as a term
· Aesthetic methodologies understood as certain ways of paying attention
· Implications regarding concepts such as overload, contemplation, distraction, boredom etc.
· Affective aspects of attention

We ask for papers on both contemporary as well as classical and historical issues and suggested topics of interest would include questions related to aesthetic experience in general as well as analyses of visual art, architecture, music, and literature or other aesthetic phenomena, which thematize the concept of attention.

**Confirmed Keynote Speakers:** Ina Blom (Oslo/Chicago) and Yves Citton (Paris 8/ArTeC).

**Venue:** The Lakeside Lecture Theatres, Aarhus University (Thursday and Friday, 28-29 May) and Moesgaard Museum (Saturday, 30 May)
Further information about the conference and registration will be announced on the conference website: https://events.au.dk/nsa2020aarhus

We encourage scholars to form panels to discuss issues mentioned above, and submit a panel proposal. The time allocated for a panel consisting of 3-4 contributions is 60 minutes. We also look forward to receiving proposals for individual papers. The time allocated for a paper is 20 minutes, plus 10 minutes for discussion. PhD students are strongly encouraged to submit a proposal. **Please send abstracts not exceeding 500 words (panels) or 300 words (individual papers) to NSA2020aarhus@cc.au.dk no later than 15 February 2020.** Selection will be based on quality, relevance to the conference theme, and program considerations. Notification of acceptance will be sent out by 15 March 2020.

Conference fee: 1500 DKK / PhD Students and scholars without institutional affiliation: 1000 DKK (includes one year membership of The Nordic Society of Aesthetics and one year subscription to The Nordic Journal of Aesthetics)

Conference dinner: 500 DKK

**The Organizers:** Jacob Lund, Birgitte Stougaard Pedersen, Mette-Marie Zacher Sørensen, Marie Christine Skammelsen, Maj Ørskov & Maja Bak Herrie
The Construction Of A New City: Ankara 1923-1933

Ankara, Cer Modern, 13 November 2019 - 12 January 2020

The Exhibition rests on new, visual and textual information unearthed and brought together with already materialized historic information. The archival work rests on a 17-year research, which has been used in re-modelling the Ankara of 1933, on its 10th anniversary of being proclaimed the Capital of the new Turkish Republic. The old town was of 30,000 population during the War of Independence; however, it lived influx of populations all over Anatolia as well as from İstanbul after the war. The Administration and the Municipality were forced to commission new expansion plans for the growing city, the first of which already got obsolete in 1924 (Loercher), the second was used in 1925 (Loercher), and yet a new plan was ordered through an competition in 1927 (the winner was Jansen), which was implemented.
The Exhibition narrates the Ankara of 1933, with its residents, with newly emerging urban life and unique examples of memorabilia, using archival material with rare postcards and new photo-albums. It further focuses on the New Neighbourhood “Yenişehir” (the New City), an output of the 1925 Plan, with its ‘new’ and ‘early modern’ housing, as well as the new ministry buildings for the new capital city. This urban expansion barely represented a local but modern taste, with intellectual, technological, and financial restrictions, but still comparable with the new global counterparts. The decade was rather erased by scholarly studies, parallel to the vis-à-vis destruction it experienced, as the early original buildings were replaced by new ones with larger sq.m. in the event of a growing city centre.
“Welcome to the New City” reads the opening text: The first quarter of the 20th century not only comprised the fall of an empire but a new republic was born: search for modernized identity and desire for prosperity, along with rapid technologic novelties, paved the way for revolutionary developments in conceptions of urban space. ‘New society’, ‘new man’, ‘new state’, and ‘new administration’ were all longed for, in the midst of the harsh economic crisis of 1929, which was felt globally. All these triggered a search for more democracy, which allowed changes in social, intellectual, artistic, scientific work along with urban planning and architectural design.
The decade 1923-1933 is the period we hardly knew about in terms of architectural and urban history until recently. The dedicated research was done for 17 years with a ‘Time Machine Venice’ conception, where already covered historiographic material was backed up with new archival documentation, cadastral plans and urban plans, with new photo-albums and unique postcard photographs from collectors, to re-build the City. The virtual construction (3D architectural modelling) of around 350 buildings has proved to offer a new research methodology of societal and community history, with its own tools for its own sake.

What has been revealed is a city anew, which we did not get familiarized with till now, which displays its desire for ‘novelty’, with a ‘robust’ and ‘not playing up to’ character. We have to study on the Ankara of 1923-1933 more, to drive more into the archetypes long forgotten, the rigour of old styles, procedures regarding the construction of a local municipal government and the cultural milieu of a new born society.
Curators: Ali Cengizkan and N. Müge Cengizkan
Editors of the Book: Ali Cengizkan and N. Müge Cengizkan
Exhibition Design and Layout: Fatih Yavuz and Emre Şavural / FREA
Graphic and Media Design: Emrah Çiftçi and Damla Çiftçi / Barek
Illustrations: Deniz Karagül / Barek
3D Modelling and Media Animation: Dersu Değer and Büşra Öner
Transliteration from Ottoman: Kadir Aytar
Sponsored by Vehbi Koç Foundation and Koç University VEKAM

With special thanks to Ankara Enstitüsü Vakfı, Atilla Cangır, Gökçe Günel, Koray Özacar
BOOK ANNOUNCEMENTS

Book Announcement Submitted by Aurosa Alison

Epistémologie et esthétique de l’espace chez Gaston Bachelard

Le concept d’espace se développe tout au long de l’œuvre de Gaston Bachelard. A partir des premières analyses des espaces descriptifs et géométriques d’une connaissance approchée de la réalité scientifique, jusqu’aux évolutions d’une topoanalyse des espaces heureux, nous trouvons différentes approches de ce sujet. C’est ainsi qu’à travers le monde des sciences, de l’imaginaire et en n d’une dialectique constitutive, nous pouvons apprécier l’évolution naturelle de cette catégorie philosophique. Ce livre se propose d’illustrer les différents processus d’un vaste champ de recherche, à travers une analyse théorique et théorétique tout autant que poétique et esthétique.

Book Announcement Submitted by Steffen Borge

The Philosophy of Football
Human beings are the only creatures known to engage in sport. We are sporting animals, and our favourite pastime of football is the biggest sport spectacle on earth. *The Philosophy of Football* presents the first sustained, in-depth philosophical investigation of the phenomenon of football.

In explaining the complex nature of football, the book draws on literature in sociology, history, psychology and beyond, offering real-life examples of footballing actions alongside illuminating thought experiments. The book is organized around four main themes considering the character, nature, analysis and aesthetics of football. It discusses football as an extra-ordinary, unnecessary, rule-based, competitive, skill-based physical activity, articulated as a social (as opposed to natural) kind that is fictional in character, and where fairness or fair play – contrary to much sport ethical discussion – is not centre stage. Football, it is argued, is a constructive- destructive contact sport and, in comparison to other sports, is lower scoring and more affected by chance. The latter presents to its spectators a more unpredictable game and a darker, more complex and denser drama to enjoy.

*The Philosophy of Football* deepens our understanding of the familiar features of the game, offering novel interpretations on what football is, how and why we play it, and what the game offers its followers that makes us so eagerly await match day. This is essential reading for anybody with an interest in the world’s most popular game or in the philosophical or social study of sport.

**Review**

"There are striking, fundamental similarities between sports and the arts and equally striking and fundamental differences. Some of them are surprising; few have been explored as thoroughly and perceptively as Borge does. *The Philosophy of Football* will certainly fascinate lovers of "the beautiful game," but reflective aficionados of theatre or baseball, fiction or footraces, ritual, wrestling, chimpanzees, chess, dance, Duchamp, hockey and cockfights will find much of interest here as well." - Prof Kendall L Walton, University of Michigan, USA

**About the Author**

Steffen Borge is Professor of Philosophy at UiT The Arctic University of Norway, Tromsø.
Adornment: What Self-decoration Tells Us About Who We Are (Bloomsbury)

From the decline of the hat, the function of jewelry, and popularity of tattooing to the wealth of grave goods found in the Upper Paleolithic burials and body painting of the Nuba, we see that there is no one who does not adorn themselves, their possessions, or their environment. But what messages do these adornments send? Drawing on aesthetics, evolutionary history, archaeology, ethology, anthropology, psychology, cultural history, and gender studies, Stephen Davies brings together African, Australian, and North and South American indigenous cultures and unites them around the theme of adornment. A captivating story unfolds of hair, skin, and make-up practices across times and cultures. Through each illustrated chapter, we come to see that adorning is one of the few social behaviors that is close to being genuinely universal, sending vitally important signals about what we care about, our affiliations and backgrounds, our social status, and values. In short, by using the theme of bodily adornment to unify a diverse set of human practices, this book tells us about who we are.

Available from Bloomsbury January 7, 2020
Paperback online, EPUB ebook, PDF ebook: £17.27
Book Announcement Submitted by Nebojša Grubor

The Nature of Peak Aesthetic Experiences – And Other Essays in Psychological-Philosophical Aesthetics by Vladimir J. Konečni

Editor: Dr. Nebojša Grubor, Professor of Philosophy, University of Belgrade

Introduction by Dr. Nebojša Grubor, see pp. 5-27.

Seven theoretical articles (single authorship) by V. J. Konečni were translated, with publishers’ permissions, from English into Serbian. Original abstracts in English were included when available. The book was published in November 2018 by Draslar Press, Belgrade, Serbia.


Publisher: American Psychological Association, Washington, D.C., USA.

Translator: Marko Novaković, Ph.D. See pp. 29-65.


Publisher: DePaul University, Chicago, IL, USA.

Translator: Marko Novaković, Ph.D. See pp. 67-90.


Publisher: Srpsko filozofsko društvo (Serbian Philosophical Society), Belgrade, Serbia.

Translator: Miloš Miladinov, M.A. See pp. 91-108.


Publisher: University of Illinois Press, Champaign, IL, USA.

Translator: Una Popović, Ph.D. See pp. 109-158.


Publisher: American Psychological Association, Washington, D.C., USA.

Translator: Igor Čvejić, Ph.D. See pp. 159-211.

Translator Dušan Milenković, M.A. See pp. 213-260.


Publisher: University of Illinois Press, Champaign, IL, USA.

Translator: Igor Cvejić, Ph.D. See pp. 261-305.

Table of Contents in Serbian, p. 307.

Three Book Announcements Submitted by Wang Jianjiang

*Bie-Modern: Discourse Innovation & International Academic Dialogue*

**Brief Introduction:**

Based on Wang Jianjiang's view about the distinctive zhuyi needed by the humanities and his practice of establishing Bie-modernist theories, this book serves as a platform for dialogue in the international philosophical and artistic theoretical circles. The content of the dialogue includes:

1. Does the humanities need establishment of zhuyi/isms?
2. How is the establishment of the doctrine?
3. Why is the Bie-modernism different?
4. What is the difference between Bie-modern
and modern and postmodern? 5. Is there a need and possibility for China's humanities to lead the world? 6. Does the Bie-modernism have world significance? 7. What do the different meanings of similar art illustrate? In the dialogue and debate, not only the theoretical connotation of Bie-modernism has been further enriched, but also generated the philosophical quadrilateral theory of Aleš Erjavec and the new philosophical moment theory of Rok Benčin, etc. This book records the international background and the context of Bie-modernism and the emergence of various new theories, and demonstrates the innovation of discourse brought about by international academic arguments.

Wang Jianjiang, the professor and doctoral supervisor in College of Humanities and Communication, Head of Aesthetics & Aesthetic Education Institute in Shanghai Normal University, the President of Gansu Province Association for Aesthetics in China (2005-2012). He is the author of 10 books on aesthetics, philosophy, Dun-Huang cultural studies. Unlimited-the Aesthetic Generation of Laozi and Zhuangzi’s Realm of Life was published in China and Germany. His Bie-modern theory has effected European philosopher and American artists, art historian. The Center for Chinese Bie-modern Studies (CCBMS) has been set up by American professors since 2017 in Georgia South West State University, Georgia, USA.

Aleš Erjavec, the research professor in the Institute of Philosophy in the Scientific Research Center of the Slovenian Academy of Sciences and Arts. He is the author or editor of 15 books on aesthetics, philosophy, cultural studies, visual studies, contemporary art history, the avantgardes, etc. which were published in Slovenian, Serbian, English and Chinese. His most recent book is Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements (ed., Durham 2015, Belgrade 2016, Shanghai 2017). He teaches in Ljubljana and Shanghai. He was President of the Slovenian Society for Aesthetics (1983- 1998, 2001-2005) and President of the International Association for Aesthetics (1998-2001).
Bie-Modern: Works and Commentary

Brief Introduction:

Bie-modern: Works and Commentary adopts the Bie-modern theory to sort and comment on various arts with typical Bie-modern features covering fine arts, film and TV art, installation, decoration, New Year pictures, etc., illustrating the close relationship between the Bie-modern theory and contemporary art and manifesting Chinese artistic and theoretical innovation and its international influence as well. The Bie-modern, a theory of social form which is proposed by Chinese scholar and has aroused great response at home and abroad, is regarded as an innovative system that can be parallel to the Western modern and postmodern theories. The Bie-modern theory includes the description of social form and its value orientation which is called “Bie-modernism”. The Bie-modernism advocates the distinction between true and pseudo modernity, and the establishment of real modernity. Therefore, the selected works in this book naturally form the two major kinds of criticism, that is, reflecting, and being reflected, criticizing and being criticized to leave the audience a space for thinking, distinguishing and imagining through the help of art commentary. Among the authors of the selected works, some have issued a manifesto claiming that they are the Bie-modern artists; some support the view of the Bie-modernist art, while some do not know so much about the Bie-modern theory. Thus, this book not only expresses the spirit of academic research, but also shows the vision of building Bie-modernist art school through the Bie-modern theory.

Keaton Wynn, a professor of art and art history in the Fine Art Department of Georgia Southwestern State University. He is the founder and director of the Center for Chinese Bie-modern Studies (CCBMS) in the U.S. and is engaged in the teaching and creation of ceramic
art. He has master’s degrees in art history, studio art and theological studies. His work has been exhibited throughout America and internationally. He has published over 10 academic theses and art reviews in American and influential Chinese journals. He has also curated exhibitions in both the United States and China. He teaches the history of Western modern art, global contemporary art and Asian and history in the U.S., China and other countries, and participates in the creation of DunHuang regeneration art in China.

Bie-Modern: Space Encounters and Time Spans

Brief Introduction:

Bie-modern is an innovative theory about the current social form and the stage of historical development in China, including reality of Bie-modern and BieModernism. It is a philosophical thinking or a proposition, which farewell to Pseudo modernity and construct Real modern, and on base of these achieves differing modernity. Bie-modern theory is based on the difference between the western dynamical development model which start from pre-modern to modern and then to post-modern time, and the co-existence model of contemporary, premodern and post-modern time in China. Bie-modernism is the Zhuyi of self-renewal and realistic redemption. The reason why Bie-modern theories triggered a heated discussion in European philosophy is that they believe Bie-modern theories may break down the three imperialism of Western Philosophy, and lead to establish a new Philosophical Quadrilateral with china’s accession, and the phenomenon of Bie-modern is very close to Alain Badiou’s saying of Philosophical moment.
American professors set up The Center of Chinese BieModern Studies (CCBMS), and besides being very excited, they begin to analyze and comment on contemporary art works and art trends in United States by using the theory of Bie-modern.

**Book Announcement Submitted by Yuzuxin**

*What is Beauty? Three Speeches on the International Congress of Aesthetics*

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*[Image of book cover]*

*What is Beauty? Three Speeches on the International Congress of Aesthetics*

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*[Image of book cover]*

*What is Beauty? Three Speeches on the International Congress of Aesthetics*
Book Announcement Submitted by Erik M. Vogt

Zwischen Sensologie und ästhetischem Dissens
Essays zu Mario Perniola und Jacques Rancière

Vienna - Berlin: Turia + Kant 2019

Vogt’s book offers readings that, by tracking Mario Perniola’s and Jacques Rancière’s partly serpentine, partly bold lines of thinking, provide on the one hand a sophisticated introduction into contemporary debates on aesthetics, in-aesthetics, and post-aesthetics and on the other hand skillfully interlink forays into Wagner, Mallarmé, Sartre, and Badiou. In this way, this text identifies and mediates different approaches to an explosive group of themes ranging from extreme realism to the relationship of political and artistic dissensus, and it conveys many important insights concerning, above all, the relation of experience, feeling, thinking, and acting.

Andreas Oberprantacher, University of Innsbruck, Austria.

ARTICLE ANNOUNCEMENT

Deanne Bogdan, Professor Emerita, Department of Social Justice Education, Ontario Institute for Studies in Education, University of Toronto.

“Dissociation/Reintegration of Literary/Musical Sensibility”

Theoretically and in practice, the interdisciplinary relationship between the reading of literary texts and music education is germane to the mandate of UNESCO’s 2015 Rethinking Education in at least two ways: the document declares the importance of knowledge and education to supporting the principle of the common good, and it specifies that a plurality of worldviews can be reconciled by reclaiming the basic humanness inherent in the study of the arts and humanities. Central to my chapter is the exploration of how past and current modernist and postmodernist social, educational, and aesthetic values are brought to bear on notions of identity, difference, and otherness in the recent history of literary criticism and musical aesthetics, with a view to clarifying how the integration of thought and feeling in developing a “reintegrated “ literary and musical sensibility may be brought into view. The first half of the chapter briefly traces the history of literary theory from T.S. Eliot’s conception of “dissociation of sensibility” – the fragmenting of emotion and intellection -- through to postmodern, feminist, and post-colonial criticism, and ends with an example from a contemporary Canadian author. The second half parallels the first half by using the first half on literary theory as a heuristic for detailing some salient similarities and differences between literature and music, and their respective possibilities for a hopeful reintegration of sensibility and its implications for attaining the common good in terms of there “being no other.” The second section on music echoes the end of the first half on literature by concluding with a musical example from current Canadian culture.

JOURNAL ANNOUNCEMENT
Submitted by Aurosa Alison

The new Journal Open System edited by Mimesis: Bachelard Studies, Etudes Bachelardiennes, Studi Bachelardiani

*Bachelard Studies* is a peer-reviewed Open Access Journal whose purpose is to promote interdisciplinary research and debate in Gaston Bachelard’s philosophy and legacy. It aims at being an international forum for scholars interested in Bachelard’s thought but also in contemporary issues at the intersection between science and aesthetics. The journal encourages cross-cultural and many-sided approaches transcending boundaries between epistemology and aesthetics, but also cultural traditions.

*Bachelard Studies* seeks to continue Bachelard’s dialogue across different disciplines fostering discussions, in terms of present-day perspectives on the potential contributions of Bachelard’s thought in various fields of science (physics, chemistry, mathematics, biology, medicine, psychology, neurosciences, etc.) and the humanities (literature, arts, aesthetics, ethics, sociology, anthropology, geography, religion), including interdisciplinary fields in cultural, visual, political, and environmental studies.
The journal appears biannually, in Spring and Autumn. It welcomes insightful academic articles and timely book reviews. Each issue includes a thematic cluster, divided into a monographic section, The Letter, devoted to the analysis of subjects strictly connected to Bachelard’s work and a thematic section, The Mind, devoted to the actualization of his thoughts, and a miscellany. The journal is also enriched with archive documents, discussions, interviews, creative works, reviews.

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Publications
Jos de Mul (The Netherlands): Guardian Online Yearbook
Melissa Shew (USA): Newsletter Editor
Zoltan Somhegyi (Hungary / United Arab Emirates): IAA Website Editor

Website: www.iaaesthetics.org

Publications
International Yearbook of Aesthetics
• Volume 12, 2008, Editor, Jale Erzen.
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/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.

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

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

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