



INTERNATIONAL ASSOCIATION FOR AESTHETICS

Volume 58 · December 2021

<http://www.iaaesthetics.org>

FROM THE PRESIDENT

Miško Šuvaković

Dear Colleagues and Members of the IAA:

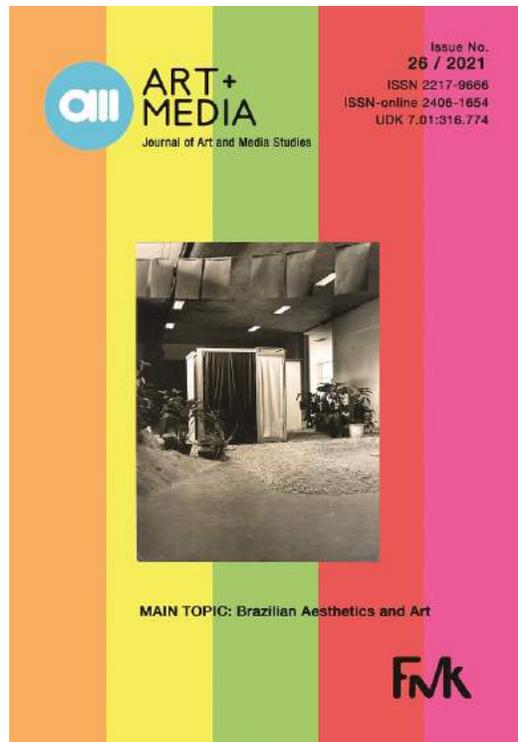
Like last year, this year was also dramatic, with the expansion of the corona virus and the economic, university, and political crises that are affecting our planet on a daily basis. We are living in a risky world. In such a world, aesthetic theories, as well as our association, form a bright spot, for coming together, exchanging ideas, and projecting the possibility and hope of a new life. Ernst Bloch's philosophy/aesthetics of hope, by now almost forgotten, appears to be regaining currency and significance. We must strive for the future and potentialities of open, human, complicit, and optimistic action in the humanities, aesthetic theory, philosophy and cultural studies, media, nature, and human studies.

A series of conferences and congresses have happened over the past six months, that is, since the previous issue, No. 57, of the *IAA Newsletter* came out. The conferences took place in various formats: from live meetings to online-Zoom gatherings to hybrid conferences. Hybrid 'zoom' conferences and discussions replete with lively presentations and lectures truly form of new genre of scholarly communication. Hybridity has become not only an important theoretical concept, but also a modality of our academic and theoretical work.

Numerous national and international conferences have taken place, as well as the 8th Mediterranean Congress in Athens: *Aesthetics of Everyday Life in Contemporary Cities*. A large number of online meetings marked our efforts and exchanges of ideas.

New Special Issue Dedicated to Brazilian Aesthetics and Art

I was especially engaged in collaboration with my Brazilian colleagues, Professors Rodrigo Duarte and Rizzia Rocha, on preparing a special issue of the *AM: Journal of Art and Media Studies*, dedicated to Brazilian Aesthetics and Art. This was one of the first times that Brazilian aesthetics was presented in Europe; also, it served as an announcement of the IAA's forthcoming congress in Belo Horizonte, scheduled for 24–29 July 2022.



Exciting New Book Series from BRILL with IAA: *Transcultural Aesthetics: The International Association of Aesthetics Book Series*

The [International Association of Aesthetics Interim Conference: European Avant-Garde – A Hundred Years Later \(Online, 17–18 June, 2021\)](#) was hosted from Ljubljana. On the same occasion we also had a regular meeting of the Executive Committee of the IAA. In the meeting we discussed our association’s activities since the ICA-21 Congress held in Belgrade in 2019. We talked about preparations for the ICA-22 Congress in Belo Horizonte in Brazil, scheduled for 2022. We formed a Nomination Committee, tasked with implementing the procedure for electing a new team of officers and president of the IAA – its members are Lydia Muthuma, Sandra Shapshay, and Gao Jianping. We formed an international team (Manfred Milz, Polona Tratnik, Zoltán Somhegyi, Murat Çelik, Adrian Kvakacka, Konstantinos Moraitis, Lydia Muthuma, Federico Vercellone, Tyrus Miller, and Miško Šuvaković), who prepared a plan to establish cooperation in the domain of publishing between the IAA and professional publishing houses. An agreement on cooperation in publishing was concluded with Brill Publishers. The agreement provides for the launch of a book series under the title of *Transcultural Aesthetics: The International Association of Aesthetics Book Series*.

BRILL *Over three centuries of scholarly publishing*

Advisory Board for the Brill Book Series

We formed an ADVISORY BOARD (Aleš Erjavec, Curtis L. Carter, Gao Jianping, Jale Erzen, Miodrag Šuvaković, Krystyna Wilkoszewska, Rodrigo Duarte, Federico Vercellone, Kostas Moraitis, Irina Lisovec, Hiroshi Yoshioka, Rosa Maria Ravera, Joosik Min) and an EDITORIAL BOARD (Manfred Milz – series editor, Polona Tratnik, Zoltán Somhegyi, Adrian Kvakacka, Murat Çelik, Peng Feng, Lydia Muthuma, Rosa Fernández, Lisa Giombini, Sanela Nikolić, Enea Bianchi, Sandra Shapshay, Tyrus Miller). The programme of the Transcultural Aesthetics: The International Association of Aesthetics Book Series is described as follows: This series represents research findings and continuing discussions by members of the *International Association for Aesthetics* (IAA) and by invited guest-authors and guest-editors as well. The multinational character of the IAA, its geographical and ethnic diversity, provides, through these monographs and edited volumes, a forum for the critical interpretation of issues and debates within contemporary global aesthetics. Furthermore, this poly-faceted spectrum generates a repertoire differing in methodological perspectives, disciplines, and specializations. The association is thus addressing with its series some of the most urgent global challenges from the perspective of aesthetics: inter- and trans-disciplinary western and non-western aesthetics, geopolitical aesthetics (ecologically and politically motivated migration; re-evaluating colonialism and its cultural heritage), relations between philosophical and cultural oriented aesthetics, media- and techno-aesthetics, aesthetics of historical and contemporary arts.

The Transcultural Aesthetics Book Series publishes individual and collective works in which historical, geographical, and contemporary problems of understanding and developing aesthetic theories are elaborated in a transdisciplinary way, thus exploring novel fields of aesthetic discourse. In going beyond this goal, it explicitly aims, in juxtaposing traditional, as well as current aesthetic concepts from different cultures, at a continuous synergetic exchange of critical ideas. We have big expectations regarding this publishing endeavour. We are hoping for fresh insights into global trans-cultural aesthetics.

Please feel free to consider the Aims and Scope above to be an invitation for your suggestion of either a monograph or an edited volume within the realm (though not limited to) intercultural comparisons. Send your initial project proposal to the editor-in-chief of the Transcultural Aesthetics Books series: Manfred Milz, MilzM@web.de; manfred.milz@sprachlit.uni-regensburg.de. See an extended Call for Papers in the Call for Papers on pg. 15.

We will discuss your project proposal during one of our next publication committee meetings.

We all worked hard to aid this dynamic and active creative work, the creation and exchange of new aesthetic ideas. Now we are facing a year with our work cut out for us.

I wish you all a healthy, happy, and successful 2022.

Miško Šuvaković

FROM THE SECRETARY GENERAL AND WEBSITE EDITOR

Zoltán Somhegyi

Dear IAA members:

I hope you are healthy and fine.

As usual, I would like to draw your attention to the IAA website where 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 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.

Wishing you health and safety, and I am looking forward to receiving your news.

Zoltán

MEMBER SOCIETY REPORTS

ASA Announces New Feminist Aesthetics Prize

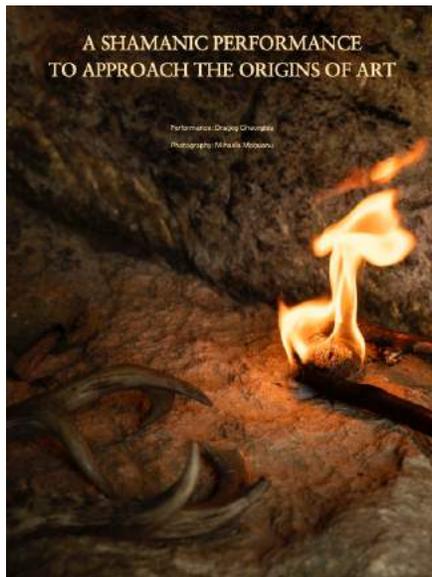
The American Society for Aesthetics is pleased to announce a new Feminist Aesthetics Prize to encourage new, unpublished work on feminist aesthetics, generously funded in perpetuity by an endowment donated by Peg Brand Weiser.

- **PRIZE:** The prize will be \$1000 for the prize and \$1000 for travel to the ASA Annual Meeting to present the unpublished work at a special session at the meeting.
- **ELIGIBILITY:** Eligibility is restricted to persons who are ASA members as of the date of the submission deadline.
- **DEADLINE:** The submission deadline will be June 1, 2022 for the first prize, with February 1 as the deadline for each successive prize, with the prize to be awarded every two years in even-numbered years.
- **REVIEW:** Selection of the winning paper will be made by a committee of three ASA members, appointed by the ASA Trustees, in consultation with Peg Brand Weiser and the FCC leadership.

- **SUBMISSION:** Papers should be submitted in Word format, suitable for anonymous review, not exceeding 7,500 words, with an abstract of 150 words by the deadline to secretary-treasurer@aesthetics-online.org
- **SELECTION CRITERIA:** The paper will be judged based on significance of the topic of issue, quality of the research, quality of the writing, originality, and contribution to the feminist literature within aesthetics—broadly construed—that focuses on gender, race, class, ethnicity, and/or sexual preference/identity; the paper may be and is encouraged to be multidisciplinary. The ASA reserves the right to decline the award of the prize in years in which no suitable entries are received.
- **PUBLICATION:** The presumption, but not the guarantee, is that the paper will be published in the *Journal of Aesthetics and Art Criticism*, pending appropriate review arranged by the JAAC co-editors.

MEMBER NEWS

Recent Experimental Research on Paleolithic Art Dragoş Gheorghiu



Gheorghiu, D., 2021b, A shamanic performance to approach the origins of art, pp. 45-50. In Samuelsen G-H, and Sørensen E.T. (eds.), *The Palimpsest*, University of Bergen.

In my experimental archaeology research I was interested in testing the different theories on the production of Paleolithic mural art, to cite the method of coloring by blowing color (Chalmin et al 2003), the method of identifying places with high acoustics on which painted images were positioned (Reznikoff 2009), or the shamanic one (Clottes and Lewis-Williams 1998).

During the experiments I realized the complexity of the artistic process which, as it unfolds in the darkness of the cave, in a poorly oxygenated environment, involves the simultaneous

production of images by sound blowing and lamp lighting, both processes being a way of "animating" the image by transferring the breath and sounds of the performer onto the drawing produced. Due to the physiological processes resulting from a repeated ventilation of the lungs by forced expiration for jet blowing of colors, as well as due to the intoxication with colorants kept in the mouth, to which is added the mental state generated by the closed space of the cave, a special mental state is generated that we can associate with a shamanic experience of altered state of consciousness (ASC).



The recent experiments on the understanding of the complexity of this type of artistic act that I have performed, have been focused on the synergy achieved by the expiration – sound – color – artificial light. A first text was dedicated to the relationship between sound expiration and blown color (Gheorghiu 2019) [Fig.1]; it was continued with an analysis of the relationship between ventilation-animation and its physical action on the flame of the lamp (Gheorghiu 2021 a) [Fig.2], and then by the importance of the performative action that involves in many Paleolithic and Mesolithic artistic achievements the use of rhythm, a structuring of the action that produces ASCs (Gheorghiu 2021 b) [Fig.3].

A conclusion of the above-mentioned experiments is that they offer a holistic perspective on the genesis of Paleolithic art, proposing that the understanding of the creative process can be better achieved by perceiving the creative process (which is a performative - animistic one with states of ASC), within its natural context.



The rhythmic breath, along with the movement of the flame animates the image, as does the sound produced together with the blown color. They are all parts of the artistic act that must be analyzed together with the context and the aesthetic result of the prehistoric creator, in order to understand the Paleolithic mural art as a whole.

Bibliography

Chalmin, E., Menu, M. and Vignaud, C. 2003. Analysis of rock art painting and technology of Palaeolithic painters. *Measurement Science and Technology* 14: 1590–1597.

Clottes, J. and Lewis-Williams, J. D. 1998. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. New York: Abrams Press.

Gheorghiu, D., 2019, Experimenting the Art of Origins: Animating Images by Blowing Colours and Sounds, pp. 93-97. In Gheorghiu, D. and Barth T. (eds.), *Artistic Practices and Archaeological Research*, Oxford, Archaeopress Publishing Ltd.

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Gheorghiu, D., 2021b, A shamanic performance to approach the origins of art, pp. 45-50. In Samuelsen G-H, and Sørensen E.T. (eds.), *The Palimpsest*, University of Bergen.

Reznikoff, I. 2009. The sound dimension of the painted Palaeolithic caves. *Cognitive Processing* 10: 138.

Illustrations

Fig. 1. Blowing colours and sounds on a cave wall. Performer D.Gheorghiu. Photo C. Catuna.

Fig. 2. The influence of blown colours on the light of the scene. Performer D. Gheorghiu. Photo M. Moțaiianu.

Fig. 3. Tracing rhythmically parallel lines on a cave's walls. Performer D. Gheorghiu. Photo M. Moțaiianu.

Aesthetics Matters in Music Tourism - Said an Awarded Tourism Paper
Zhuang Min & Jie Zhang, Nanjing University

Tourism Aesthetics used to be the major course in the early stage of contemporary tourism college education in China, it and influenced adjacent disciplines such as landscape evaluation and tourism planning. Yet since the late 1990s, tourism aesthetics' influences declined rapidly, and less and less opportunity has been left for aesthetics to appear in tourism. The number of universities with tourism aesthetics courses declined also. Aesthetics seems not to matter. Then does tourism neglect aesthetics, or does aesthetics neglect tourism?

Recently, an award-winning paper, "How destination music affects tourists' behaviors: travel with music in Lijiang, China," conducted an empirical study on the aesthetic mechanisms of Lijiang destination music on tourists' emotions and behaviors. This paper was awarded with the *APJTR Article of the Year 2020 Award* from the Asia Pacific Journal of Tourism Research and Asia-Pacific Tourism Association. Based on the Reciprocal-feedback model of the musical response model in the field of music aesthetics and the Stimulus-Organism-Response (S-O-R) framework in the field of environmental psychology, researchers constructed a partial least squares structural equation model, and the results of the study confirmed the existence of the aesthetic mechanism of music soundscape stimulation in tourist destinations. The results show that tourist behavior intentions are influenced by music-induced emotions stimulated by music perception (i.e., stimulation of direct structural attributes of music) and music cognition (i.e., evaluation of fit between place, music and individuals). This study demonstrated that the aesthetic cognition congruence of music with local imagery and self-express in Lijiang has a positive impact on tourists' emotions and behaviors. As Winkielman (2004) suggests, "beauty is grounded in the processing experiences of the perceivers that emerge from the interaction of stimulus properties and perceivers' cognitive and affective processes" (p. 365). This paper has confirmed that tourists could discover and express themselves within music, and then evoke more pleasure. Through destination music experience, tourists in Lijiang generate place attachment and identity since music transports the fantasy where cognition and emotion are processed. That is, this attachment stems from the tourists' perception of the atmosphere of Lijiang as translated by music or music symbols, as well as their reproduction/representation of the destination landscape based on their own experiences. This paper is an interdisciplinary study involving tourism, aesthetics, society, and musical geography. For the first time, this APJTR journal includes a paper on the integration of music aesthetics with tourism as the winning paper.

Although there have been some tourism papers that refer to aesthetics using conventional evaluation techniques that deviate from aesthetic theory, or even theoretical approaches from other tourism disciplines, aestheticians seem to pay little attention to tourism (at least in China). Tourism has not rejected aesthetics but needs it. At the same time, aesthetics is penetrating tourism - albeit with a tendency to marginalize it. The value of aesthetics in tourism research and the future academic space still need to be expanded, judging from the fact that this combination of tourism and aesthetics can win awards. Many of the topics that have recently emerged in the study of tourism and leisure and happiness, satisfaction, emotions, and cultural and artistic

tourism are awaiting the intervention of aesthetic researchers. In short, aesthetics does matter in tourism.



CALLS FOR PAPERS

Aesthetic Dis/interestedness and Affects
**LOGOS Research Group in Analytic Philosophy and,
Society for Philosophy of Emotion**
19 – 20 May 2022
ONLINE

The Topic(s)

Affects (emotions, moods etc.) often play a central role in aesthetic experience. Many accept this as almost a truism, even when they are puzzled by some aspects of this phenomenon (cf. paradox of fiction, paradox of negative emotions). Indeed, there is a recent trend in aesthetics of even defining aesthetic experience in terms of particular affects (e.g. wonder). Also widespread is an understanding of the ideal of aesthetic experience as one that is disinterested, i.e. disconnected from personal interests or desires. On the face of it, however, such disinterestedness is in tension with the nature of many affects as typically related to the affected person's personal interests. To appreciate this prima facie tension, consider for instance how often we make emotions intelligible by means of the dis/satisfaction of one's conative attitudes in general (she is happy because she passed the exam, which was her desire), or how relevant interests are to characterizing the formal object of an emotion (e.g. the formal object of fear is often defined in terms of dangerousness for the emoter, or for someone/something she cares about). The exploration of such a prima facie tension between aesthetic disinterestedness and the interestedness of affects can disclose important insight about emotions, aesthetic attitudes and the relation between them.

This conference aims to present analyses of this prima facie tension, including discussing to what extent it is a real tension, and what ways out of it there are, if any. Several other questions will also be relevant to pursuing this goal, including:

- Ascertaining whether the tension is in place for certain (kinds of) affective states or events, more than for others (e.g., “aesthetic” vs garden-variety emotions, or positive vs negative affects etc.);
- Understanding the difference that there is, if any, between affects elicited by art (including fiction) and affects elicited by practical concerns;
- Describing and/or discovering any phenomenological differences in our affective experiences arising from our interested encounters with the world, as opposed to those arising from encounters with aesthetic objects;
- Locating where, if at all, the dis/interestedness of the aesthetic experience lies: e.g., whether it is in its affective components or elsewhere;
- Exploring the extent to which affects are in fact central to, or can even define aesthetic experience;
- Exploring the relationship between aesthetic dis/interestedness and active participation on the side of the audience: e.g., whether audience’s interpretative efforts (e.g., deploying imagination in an adequate manner, relating the aesthetic contents to their own experiences and thoughts, etc.) and even their actions (e.g., interactive fictions) are ingredients of aesthetic interest that renders their affective experiences intelligible;
- Ascertaining to what extent interestedness really is the mark of the affective and aesthetic disinterestedness a counterexample to it.

The Aims

This conference seeks to foster the study of affects, aesthetics and the relationship between the two. In particular, the idea is to gather inclusively both young and more experienced scholars with shared philosophical interests on aesthetics and affects with the aim of encouraging: (i) the exchange of ideas, (ii) the forging and broadening of research networks; and (iii) the collaborative development of new and interesting approaches to the workshop topic, with an aim to the publication of a special issue of the *Journal of Philosophy of Emotion*. This conference will feature the following four keynote speakers, along with 6 speakers selected from the replies to this call. It will also be freely open for the public to attend.

The Keynote Speakers

Adriana Clavel-Vázquez (University of Oxford)

Peter Lamarque (University of York)

Íngrid Vendrell-Ferran (University of Heidelberg)

Nick Zangwill (University College London)

How to Apply for the Workshop

This call is addressed to scholars at any stage of their careers (including independent scholars and graduate students) working in the areas of philosophy of affects/emotion and aesthetics. If you are interested in being a speaker at this conference, please send your abstract of about 600-800 words to aaron[dot]estribor[.]gmail.com by the 1st of January 2022. Your abstract may be sent in .doc, docx., odt., or pdf. format. It must contain the title of the talk, a summary of the main arguments, and some considerations regarding the pertinence and relevance of your contribution to the question under discussion. It must be written in English. Abstracts will be evaluated by the Scientific Committee on the basis of their general quality and relevance to the workshop, without giving undue weight to linguistic style or fluency. Applicants should send two copies of their respective abstract: one with the name(s) of the author(s), affiliation(s) and email contact, and a second one anonymised for peer review (not including names, affiliations, email contact or any kind of information that could reveal the authorship of the document).

Important Contact Info & Dates

Questions should be directed to aaron[dot]estribor[.]gmail.com

Submission deadline: 1st of January 2022

Notification of acceptance: 25th of February 2022

Scientific Committee

Aarón Álvarez González (University of Barcelona)

Tom Cochrane (Flinders University)

Filippo Contesi (University of Barcelona)

Esa Díaz-León (University of Barcelona)

Manuel García-Carpintero (University of Barcelona)

Cecilea Mun (University of Louisville)

David Pineda-Oliva (University of Girona)

Enrico Terrone (University of Torino)

Organizer

Aarón Álvarez-González (University of Barcelona)

***Online International Conference “Aesthetics of Atmosphere in an Intercultural Perspective”
September 16-17, 2022***

Organizing institutions

College of Media and International Culture at Zhejiang University

College of Liberal Arts, Guangxi University for Nationalities at Guangxi University

Organizers

Prof. Dr. Jie Wang, College of Media and International Culture at Zhejiang University

PD Dr. Zhuofei Wang, Institute for Philosophy at the University of Hildesheim

Since the 1990s, especially in the contemporary context of the revival of aesthetics as a theory of sensibility in a broader sense, the subject “atmosphere” has gone beyond the physiometeorological scope and become a new aesthetic concept. As in-between constructed by the perceiving subject and the perceived object, which is pervaded by specific affective qualities, atmosphere is a ubiquitous phenomenon forming the foundation of our life experience. Here the decisive question is: in what kind of environment are we situated and in what way do we experience and respond to the qualities emitted from this environment and the things in it? The aesthetic discussion goes thereby beyond the conventional approach of aesthetic judgment, which presupposes a critical distance from what is perceived, and turns to phenomena that lie between subject and object, between form and formlessness, between presence and absence, and are perceived more as events and processes in a holistic way. Such a shift would not only evoke a reflection on the scope and limits of Western classic categories like concept, judgment, reflection and insight, which are more connected with substance and entity, but also promote the transformation of aesthetic methodology from an ontological and/or epistemological “what” to a phenomenological and anthropological “how”.

Currently, the aesthetic investigation of atmosphere is being carried out mainly in the Western world, with fruitful results in the design and experience of atmosphere as well as its framing conditions (technical means, media, materials, systems, institutions, economics, politics, etc.). Meanwhile, the complexity of atmosphere and the diversity of sensuous accesses also open up horizons for those concepts from non-Western traditions (Qi, Feng Shui, Wabi Sabi, RASA, NTU...). Here, atmospheric experiences involve those aesthetic practices which are based on the integration of physical perception, emotion and spirit, rooted in different views of space and time, geographical, environmental, historical, ethical and religious conditions, and thus reveal their respective cultural origins and identities.

In the context of globalization, the aesthetic forms of various cultures tend to present themselves as a constantly transforming space of communication characterized by interaction, overlap and interweaving. As Gernot Böhme pointed out - we will continue to investigate the aesthetic differences between cultures, but this investigation is increasingly relevant to classical fields. Actually, contemporary aesthetics is largely intercultural. In this sense, the aesthetic concept of atmosphere would contribute to the renewal of the principles and methodologies of contemporary intercultural aesthetics. It focuses on the interrelationship of aesthetic objects, aesthetic behavior and perception, reveals the family resemblance of aesthetic experiences from different traditions (compatibility, incompatibility, transition, interweaving), and attaches importance to the equal value of these experiences in an open-minded manner. Ultimately, the frontier of aesthetics will be further expanded. In this context,

the general question “What is aesthetics?” doesn't seem very important. The decisive issue would be rather how aesthetic realities are constructed within their respective cultural atmospheres and how the transcultural atmosphere, with various heterogeneous elements, emerges from the interaction of cultures.

In order to enhance the diversity of the discussion on aesthetics of atmosphere, the College of Media and International Culture at Zhejiang University and the College of Liberal Arts, Guangxi University for Nationalities at Guangxi University will hold the international online conference “Aesthetics of Atmosphere in an Intercultural Perspective” on September 16-17, 2022, which would also be the first academic event on this subject.

Proposals on the following issues (but not limited to these!) are welcome:

- aesthetics of atmosphere and cultural traditions
- cultural atmosphere, intercultural atmosphere and transcultural atmosphere
- atmosphere and classic concepts (beauty, sublimity, ugliness, etc.) atmosphere,
- embodiment and environment
- atmosphere, emotion and spirit
- atmosphere, space and time
- atmosphere and painting of mental image
- truth and deception of atmosphere
- in atmosphere and beyond atmosphere
- atmosphere, arts and everyday life
- design of atmosphere: case studies and/or practical projects

o The conference languages will be English and Chinese with simultaneous translation. The time allocated for each presentation is 20 minutes, plus 10 minutes for discussion.

o For those who wish to participate, please send an abstract with a maximum of 300 words no later than 31 January 2022 to wjie5710@126.com

o Selection will be based on quality, relevance to the conference theme, and program considerations. Notification of acceptance will be sent in writing by March 15, 2022.

o Conference papers will be published in an English anthology.

Contemporary Aesthetics, Volume 20 (2022)

www.contempaesthetics.org

Established in 2003 as the first online, open-access, and double-blind 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 international readership currently from 162 countries. 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.

We are particularly interested in those papers on aesthetic issues that have not been adequately addressed in the Anglophone aesthetic discourse, whether regarding cultural traditions or authors. A comparative perspective is particularly welcome.

In the interest of broadening our scope and increasing accessibility to our readers, *CA* also welcomes 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 *CA*, as well as a summary of a recently published book on aesthetics that is not available in English.

Once accepted and copy-edited, articles and Short Notes are published 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. Please visit our journal page at <https://contempaesthetics.org/the-journal/>

We invite your submission. There is no fee required for the author. Articles with a maximum length of 7,000 words (including abstract and endnotes) should be formatted according to the submission guidelines specified here: <http://www.contempaesthetics.org/pages/guidelines.html>. As for Short Notes, with the exception of discussions of books or articles, citations are ordinarily not required.

You can contact editor@contempaesthetics.org with any questions.

Journal of Comparative Literature and Aesthetics (ISSN 0252-8169) Vol. 45, No. 2, Summer 2022 SPECIAL ISSUE - Musical Aesthetics: Historical and Contemporary Issues

The words "musical aesthetics" encompass many philosophical issues that pertain to music. Besides many others, these include the following. What is music, and what is its nature? How is music different from sounds, noise, and silence, and how does it relate to these? What is the value of music? And what is its purpose? Does music have meaning, and how are we to understand this? How can music without words or an associated story express or be expressive of emotions, feelings, and moods? Does music arouse such extra-musical affective mental states? If so, how? Can music represent or be otherwise associated with extra-musical things such as the seasons, the times of the day, birdcalls, thunderstorms, and so on? How should we understand musical performance? What about musical improvisation? Is there a distinct aesthetics of song as opposed to purely instrumental music? Do different kinds of musics — Indian classical music, Western classical music, rock, jazz, rap, hip-hop, and so on — call for different musical aesthetics, or is there enough in common across these?

All sorts of disciplines are relevant to musical aesthetics as being necessary though not sufficient

for it. Among others, these include musicology, music theory, musical analysis, music criticism, etc. But while these studies all matter to musical aesthetics, they should not be confused with musical aesthetics, which in turn should not be reduced to any one of these nor to some combination thereof.

It is to be hoped that future practitioners of musical aesthetics will consider and philosophize about music across different cultures and the ages. Otherwise, there is grave danger that they will only be engaged in “the aesthetics of Western classical music,” “or “the aesthetics of rock music,” or “the aesthetics of grunge,” and the like. After all, we are all the same species, homo sapiens, and across different cultures and ages, we all have twenty-three pairs of chromosomes. It should not be surprising then that despite many differences amongst the myriad musics of the world, there should also be something in common, in that many musics use scales, stress some notes as primary and others as secondary, subdivide rhythmic groupings into twos, threes, and fours, and so on. Last date for submission: 31 March 2022 Email: jclaindia@gmail.com

Website: jcla.in

CALL FOR PROPOSALS

Transcultural Aesthetics: The International Association for Aesthetics Book Series

You are kindly invited to contribute to a new research outlet: *Transcultural Aesthetics: The International Association for Aesthetics Book Series* that will be published by Brill. This call for monographs and edited volumes encompasses, but is not strictly limited to, intercultural comparisons, inter- and trans-disciplinary western and non-western aesthetics, geopolitical aesthetics (ecologically and politically motivated migration; reevaluating colonialism and its cultural heritage), relations between philosophical and cultural-oriented aesthetics, media- and techno-aesthetics, aesthetics of historical and contemporary arts.

Please, find further details on the project in the announcement on the website of the IAA: <https://iaaesthetics.org/item/335-transcultural-aesthetics-the-international-association-for-aesthetics-book-series>

The deadline for its first submission round is 15 January 2022, but submissions are accepted after this date on a rolling basis.

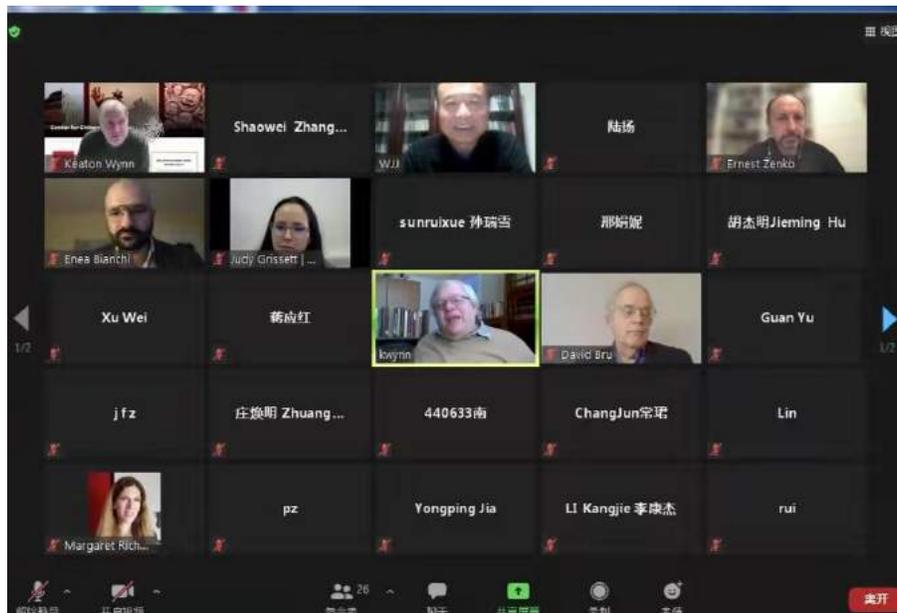
Send your initial project proposal to the editor-in-chief of the Transcultural Aesthetics Books Series, Manfred Milz: milzm@web.de; manfred.milz@sprachlit.uni-regensburg.de

Soon after the date stipulated above, the IAA members of the Editorial Board and Advisory board will discuss the individual project proposals on a competitive ground.

CONFERENCE REPORTS

Third American & the 7th International Conference on Bie-modernism Submitted by Jiang Yinghong & Zhang Shaowei, Shanghai Normal University

The Third American and 7th International Conference on Bie-Modernism, jointly organized by the Center for Chinese Bie-Modern Studies (CCBMS) at Georgia Southwestern State University, the Institute of Aesthetics and Aesthetic Education at Shanghai Normal University, China, and the Center for Bie-Modern Studies (CBMS) at the University of Primorska, Slovenia, was successfully held online on November 30, 8:00 a.m. to 11:00 a.m. EST.



The theme of the conference was “Recent Developments in Bie-modern Theory”. More than ten world-renowned philosophers, aestheticians and art historians from China, the United States, Italy, Ireland, and Slovenia, as well as forty literary scholars and young researchers from Fudan University, Shanghai Normal University, Yangzhou University, Liaoning Normal University, Shanxi Media Institute and other universities in China attended the conference. The conference was chaired by Keaton Wynn, director of CCBMS at Georgia Southwestern State University.

At the opening ceremony, Dr. Judy Grissett, Director of the Office of Academic Affairs and Experiential Learning at Georgia Southwestern State University, highly recognized the contribution of Prof. Wang Jianjiang of Shanghai Normal University to the world academic community for his research in the field of aesthetics and philosophy, especially pointing out that his theory of Bie-modernism has created a highly academic topic of thought for the world philosophical community and aesthetics and provided new ideas and perspectives for solving and explaining the new problems arising in today's society.

In his keynote speech, Prof. Wang Jianjiang, the founder of the Bie-modernist theory, focused on the new development of the theory since 2019 in terms of innovation in category, methodology and discourse as well as the current research and evaluation both at home and abroad. He divided

his original Bie-modernist theory into version 1.0 and version 2.0 and gave them a detailed elaboration.



Then, Prof. Keaton Wynn, director of the CCBMS in the U.S. and art historian, commented on Prof. Wang Jianjiang’s keynote speech, explaining the categories included in the Bie-modernist theory such as life equity, modernity in aesthetics, first theoretical basis, overall elevation of human civilization, and deep fake-deep identity of artificial intelligence. He highly valued the relationship between life equity and human happiness and sense of beauty, and argued that the equity of life has universal significance for the world in the light of the global pandemic.

Prof. Lu Yang of Fudan University, a well-known Chinese aesthetician, translator and vice president of the Chinese Association for Aesthetics, delivered a speech entitled “Bie-modernism on the Way to Explain and Transform the World”, highly appreciating the academic achievements and worldwide influence of Bie-modernist theory, and expressing his commitment to spread Bie-modernist theory to the world after having translated a large number of Western masterpieces to Chinese scholars.

Prof. Ernest Zenko, a famous aesthetician, philosopher, and director of the CBMS at the University of Primorska in Slovenia, compared Derrida's postmodern theory with the theory of Bie-modernism, and delved into the issue of Bie-modernity and its effective response to the epistemological crisis enumerated by Yochai Benkler, Robert Faris and Hal Roberts in *Network Propaganda*.

Dr. Enea Bianchi, editor of the journal of aesthetics and cultural studies *Ágalma*, compared and contrasted Western Stoicism and Baroque style with Bie-modernism, arguing that “by combining the Western traditions with the theory of Bie-modernism, it is possible to produce a contemporary philosophy.”

Kerry Wynn, retired professor of Department of Political Science, Philosophy and Religion at Southeast Missouri State University, argued from the reality of the pandemic in the U.S. that the mask is a masquerade of politics in medical science, and that the political allegory of the masquerade gives modern medicine a pseudo-modernity which is not the pseudo-modernity in

the sense of Bie-modernism, because it is not the preservation of pre-modern ideas and practices within modernity, but rather a pseudo-modernity created within modern medical science.

Independent American scholar Prof. David Brubaker refuted Kant's thesis that the realm of nature cannot be the basis for a principle of morality in his speech entitled “Bie-modern and Daoist Aesthetics: Empty Space, Agency, and Ethics”. He argued that Bie-modern philosophy includes an aesthetics of experience that is almost entirely absent from modern European scholarship, and warned that cultures which interpret the realm of nature solely in terms of scientific understanding risk losing their balance

Associate Professor Xu Dawei from China examined the *isms* in Chinese and Western philosophy and art, and argued for the essence and value of Bie-modernism.

Dr. Guan Yu demonstrated the rationality of existence of Bie-modernist art and the realistic significance of its naming based on the defense of the title of “cynical realism” in contemporary avant-garde art.

Compared with previous conferences, the highlight of this conference is that the study of Bie-modernism has moved from basic interpretation to deeper discussion, and the 26 sub-categories of Bie-modernist theory have been studied in detail by domestic and foreign scholars. Many experts and scholars from Europe and the United States have compared the theory of Bie-modernism with those of the most famous philosophers and aestheticians in the west such as Foucault, Derrida and Rancière, thus highlighting the value of the original Chinese theory.

In addition, in the speeches of this conference, “Shanghai Normal University”, “Wang Jianjiang”, and “Bie-modernism” also became high-frequency words. It shows that Chinese discourse has a great potential to go global, which helps us to enter the global marketplace of ideas, participate in international academic dialogues, construct a “philosophical quadrilateral” in the new pattern of “China-West-Marxism-I” and embrace the coming “philosophical moment”.

Since first proposed by Prof. Wang Jianjiang at the Sino-Russian High-Level Cultural Forum in 2014, Bie-modernist theory has formed many categories and methods, which span the fields of philosophy, aesthetics, art, literature, law, economics, culture, and computer science, etc., forming a highly systematic and practical system of thought and becoming an “encompassing theory” in its true sense. So far, two Bie-modern research centers have been established in Europe and the U.S, and a special website for the study of Bie-modernism was founded in Italy. More than 30 columns have been opened in famous academic journals at home and abroad, and more than 150 articles discussing Bie-modernism have been published.

The report was translated by Xu Wei, Ph.D., lecturer in the School of Foreign Languages, Shanghai University of Engineering Science.

***XXXV. General Assembly of CIPSH and II. CIPSH International Conference:
Sustainability, Social Relevance, and the Humanities: Opportunities and Challenges
Odense, Denmark, 13-16 December, 2021
Submitted by Zoltán Somhegyi***

The XXXV. General Assembly of CIPSH (International Council for Philosophy and Human Sciences) and the II. CIPSH International Conference was held in Odense, Denmark, on 13-14 December and 16-17 December, 2021 respectively. I represented our Association as the delegate of the IAA in the Executive Committee of the CIPSH.

In the first two days of this joint event, held in a hybrid form (i.e. with physically present and online participants) the members of the Executive Committee discussed the numerous ongoing projects of CIPSH, among others the CIPSH Chairs, the Global History of Humankind, the Jena Declaration, Diogenes Journal, BRIDGES Project, HAS – Humanities, Arts and Society Project, including HAS Magazine, World Humanities Report, the various outcomes of the European Humanities Conference, new projects in Health Humanities as well as in Humanities and Technology etc.



Tyrus Miller, Keynote

IAA is a member of CIPSH since 2015, and since then our Association has been involved in several initiatives of CIPSH, among others (as it has been reported in previous IAA Newsletters) for example in the “World Humanities Report / European Regional Research Team”, where IAA members’ expertise was invited to contribute with some recommendations regarding the relevance of humanities in our contemporary world. The answers, received from the IAA delegates, were then compiled, and have appeared on the project’s website:

<https://neh21.net/experts-report/iaa/>



Zoltan Somhegyi, Round Table

IAA also joined the “Lisbon Declaration on Humanities, Open Research and Innovation”. As an outcome of the European Humanities Conference, The Lisbon Declaration has been published in May 2021. Its main aim is to strengthen and further develop several crucial aspects of humanities research. Among many other academic associations, universities and scholars, and on behalf of IAA, President Misko Suvakovic and Secretary-General Zoltán Somhegyi have supported the declaration, that can be read on the following link:
<https://europeanhumanities2021.pt/lisbon-declaration/>

After the General Assembly, in the following two days the international conference titled “Sustainability, Social Relevance, and the Humanities: Opportunities and Challenges” took place. The current status of Humanities in general and its actual disciplines has been discussed, with the participation of scholars from all over the world. IAA Treasurer Prof. Tyrus Miller was one of the keynote speakers, with a paper titled “The Ideology of Post-Truth: Four Observations from the Humanities”. I was chairing a roundtable on “The Humanities, Museums and Art”, with the participation of Prof. Luisa Migliorati, Prof. Rosalind I. J. Hackett, Prof. Flemming G. Andersen, Prof. Anders Munch and Prof. Dina Serra Luz Mendonca.

The Conference Of Translation and research of Marxist aesthetics in Eastern Europe **Submitted by Dr. Qin Jiayang, Sichuan University**

The conference of Translation and research of Marxist aesthetics in eastern Europe was successfully held online on 27th November, 2021. This conference was mainly sponsored by China Social Science Fund “Bibliography and Research of Eastern European Marxist Aesthetics”. About 80 scholars from Chinese Academy of Social Sciences and famous Chinese universities have attended the conference and presented their newest research under the guidance of this fund project.

Professor Fu Qilin from Sichuan University, the Chief Expert of a key project of China Social Science Fund “Bibliography and Research of Eastern European Marxist Aesthetics”(15ZDB022) has presented the progress and general achievement of this project so far. With six years’ hard

work of literature collecting, translating, researching and publishing by about 40 international members, including Agnes Heller, Galin Tihanov, Peter Steiner, Peter Beilharz, Henri Zhao, Feng Xianguang, Hu Yaming, Zhou Qichao. this project has been basically successfully completed. This achievement systematically sorts out Eastern European Marxist aesthetics from a Chinese perspective, and conducts in-depth research on the core propositions. “Eastern Europe” refers to the Eastern European socialist countries affected by the Soviet model, which is mainly defined in a political sense. It is mostly distributed in Central and Eastern Europe in geographic space, so it is often referred to as “Central and Eastern Europe”. The Eastern European countries involved in this topic are seven countries, namely Bulgaria, Czechoslovakia, Hungary, Poland, Romania, Yugoslavia, and the Democratic Republic of Germany (East Germany).

The achievements of this project are of great significance to the development of Marxist aesthetics in the world and the construction of contemporary Chinese Marxist aesthetics. First of all, the systematic arrangement and in-depth study of Eastern European Marxist aesthetics is an important project in the construction of contemporary Chinese Marxist aesthetics. This helps to form a real world-Marxist aesthetic system, and promotes the understanding and system construction of the world’s overall Marxist aesthetics, which has iconic significance worldwide. Secondly, eastern European Marxism has rich and profound aesthetic research works and tens of thousands of aesthetic documents. This achievement compiled the representative works of Eastern European Marxist aesthetics from the translation of literature in English, German, Hungarian, Serbian, Czech and other languages, laying an important document foundation for further research in Marxist aesthetics at home and abroad. Thirdly, the achievement of this project has been aimed at the core propositions of Eastern European Marxist aesthetics, which can deepen the research on the fundamental issues of Marxist aesthetics and promote the diversified development and prosperity of Marxist aesthetics. Last but not least, the study of Marxist aesthetics in Eastern Europe can reflect on the construction of Chinese Marxist aesthetics and provide important theoretical resources for the construction of contemporary Chinese Marxist aesthetics.

The main content of this achievement includes two parts: the compilation of eastern European Marxist aesthetics and the study of eastern European Marxist aesthetics, which contain 14 volumes with a total of 3.96 million characters. The document collation part consists of 7 volumes, about 2.456 million characters. Including *Eastern European Marxist Aesthetics Literature Catalog*, *Eastern European Marxist Aesthetics Literature Collection (Praxis Aesthetics Volume)*, *Eastern European Marxist Aesthetics Collection (Realism Theory Volume)*, *Eastern European Marxist Aesthetics Collection (Aesthetic Modernity Critique Volume)*, *Documentation of Marxist Aesthetics in Eastern Europe (Volume of Semiotics Aesthetics)*, *Documentation of Marxist Aesthetics of Eastern Europe (Volume of Genres Aesthetics)* and *Documentation of Marxist Aesthetics of Eastern Europe (Volume of Cultural Theory)*. The East European Marxist Aesthetics Research has a total of 7 volumes with about 1.504 million characters: *Eastern European Marxist Aesthetics Research (General Volume)*, *Eastern European Marxist Aesthetics Research (Praxis Aesthetics Volume)*, *Eastern European Marxist Aesthetics Research (Realistic Theory Volume)*, *Eastern European Marxist Aesthetics Research (Critique Volume of Aesthetic Modernity)*, *Eastern European Marxist Aesthetics Research (Semiotics Aesthetics Volume)*, *Eastern European Marxist Aesthetics Research (Genres Aesthetics Volume)*,

Eastern European Marxist Aesthetics Research Cultural Theory Volume). These studies are mainly embodied in the six core theoretical propositions of praxis aesthetics, realism theory, aesthetic modernity, semiotics aesthetics, genres aesthetics, and cultural theory, thus forming six main paradigms.

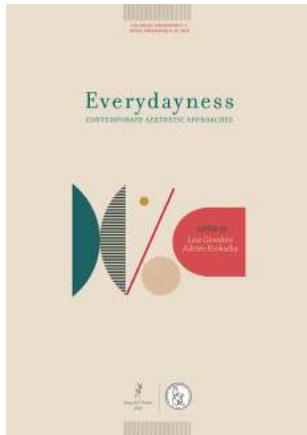
Eastern European Marxist aesthetics provides a penetrating interpretation of the classic aesthetic thoughts of Marx, Engels, Lenin, etc., and critically absorbs the latest achievements of Russian-Soviet Marxism and Western Marxist aesthetics. It confronts, communicates and blends with phenomenology, existentialism, linguistic semiotics, psychoanalysis, etc., forming a universal and national Marxist aesthetic theoretical form. However, it also has serious problems of dogmatism, institutionalization, political ideology and even non-Marxism. The examination of its achievements and problems undoubtedly has enlightening and warning significance: Eastern European Marxist aesthetics focuses on the interpretation of Marxist classics, upholds the pursuit of relative self-discipline of theory, and advances in an open knowledge discourse and international context aesthetic thinking is deeply rooted in national traditions and real soil, which is a distinctive feature of Eastern European Marxist aesthetics.

Some of the phased results of this project together has won the first prize of the Sichuan Provincial People's Government Social Science Outstanding Achievement Award. The project edited and published the first domestic selection of Agnes Heller: *Selected Works of Agnes Heller's Aesthetics*, translated and published *Aesthetics and Modernity: Selected Works of Agnes Heller*, published in *Literary Review* and *Marxism and Reality*. More than 70 articles have been published in important academic journals such as *Literary Review*, *Marxist Aesthetics Research*, *Academic Exchanges*, and more than 10 papers have been published in *Thesis Eleven*, *European View*, *Ceska Literatura*, *Comparative Literature* and other international journals.

Other scholars also concentrated on the field of eastern European Marxist aesthetics, presenting their research and discussing with each other in the conference. Hungarian Marxist aesthetician Georg Lukacs once again became the most heated topic among all the presentations. Marxist classics, socialist materialism, literary criticism and postmodern art were put forward as concrete contexts of Marxist aesthetics of 20th and 21st century. In other words, this project has not only revealed the writings of eastern European Marxist aesthetics of different categories and languages, but also expanded to other novel fields both synchronically and diachronically, which has enriched the achievement and enlarged the significance of this project.

Within a wider frame of reference, a large number of communications have taken as the object the presentation of the scholars. None of the speakers did not get effective feedback, and neither were the speeches restricted just inside this conference. In summary, the conference of Translation and research of Marxist aesthetics in eastern Europe has developed the contemporary research and perspective of Marxist aesthetics, which has also started the innovative construction of Chinese special Marxist aesthetics, which is regarded as "Chengdu School of Critical Theory" by Peter Beilharz from Melbourne.

BOOK ANNOUNCEMENT



Dear all,

We are delighted to announce the release of the volume *Everydayness. Contemporary Aesthetic Approaches* (2021), edited by Lisa Giombini (Roma Tre University, Italy) and Adrián Kvokačka (University of Prešov, Slovakia) and co-published by Roma Tre Press and Prešov University Press. The collection is an informative and user-friendly guide to help readers find their way in current debates in the field of Everyday Aesthetics. The book comprises twenty chapters authored by both senior and emerging international scholars, preceded by an extensive introduction of the editors. The issues discussed, ranging from environmental aesthetics and somaesthetics to aesthetic engagement, phenomenology, social and urban aesthetics, the theory of fashion, and the philosophy of dwelling, are organised around four thematic *foci*: (1) Environment and Cities; (2) The Body; (3) Art and Culture; and (4) Methodology. The essays in the volume are highly varied in scope and purpose, mirroring the authors' individual areas of expertise and their specific cultural, geographical, and theoretical backgrounds. Despite the pluralism of topics and approaches, all contributions emphasize the pervasive presence of aesthetics in various spheres of daily life, testifying to the different ways in which this presence manifests itself in our everydayness.

Everydayness. Contemporary Aesthetic Approaches is a helpful reading for both professional philosophers and for a broader intelligent audience interested in better understanding the aesthetic potential of the world we inhabit daily.

The book is completely open-access and can be downloaded from:

<https://romatrepress.uniroma3.it/libro/everydayness-contemporary-aesthetic-approaches>

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<https://books.google.sk/books?id=BeVOEAAAQBAJ>

DOI: [10.13134/978-80-555-2778-9](https://doi.org/10.13134/978-80-555-2778-9)

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Publications

International Yearbook of Aesthetics

- Volume 12, 2008, Editor, Jale Erzen.
- Volume 13, 2009, Art and Social Change; Editor, Curtis L. Carter.

- Volume 14, 2010, Diversity and Universality in Aesthetics; Editor, Wang Keping.
- Volume 15, 2011, Gimmie Shelter; Editors, Renée van de Vall and Jos de Mul.
- Volume 16, 2012, Editor, Peng Feng.
- Volume 17, 2013, Nature and the City; Editors Jale Erzen, Raffaele Milani.

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

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.

IAA/AIE Membership

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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: PayPal account: iaagensec@gmail.com.

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

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National or International Society (if any)

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

Final Note: Please direct all questions and corrections about this newsletter to Dr. Melissa Shew, IAA Newsletter Editor (melissa.shew@marquette.edu). If you wish to have materials considered for upcoming newsletters, please send them as a Word document, along with any relevant images, to Melissa. Please make sure that your submissions are in English and do not exceed 10 double-spaced pages. Thank you!