



# INTERNATIONAL ASSOCIATION FOR AESTHETICS

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<http://www.iaaesthetics.org>

## FROM THE PRESIDENT

Miško Šuvaković

Dear Colleagues and Members of the IAA:

This summer, my term as President of the IAA is coming to an end. When I took over at the ICA-21 congress in Belgrade in July 2019, I could not even imagine that we were about to enter one of the most turbulent and uncertain periods in world history. We were struck by the COVID-19 pandemic, which is still ongoing, varying in intensity. There are political conflicts on all four sides of the globe. In Syria, civil war rages on. A new war has broken out in Europe, with Russia's invasion of Ukraine. Millions of war refugees and economic migrants are on the move, from the south to the north, from the east to the west. In many countries, autocratic political outfits are winning power in democratic elections. Conservative political forces are taking away women's rights and imposing abortion bans. The energy crisis is morphing into a global economic crisis. Global warming and environmental disasters are everywhere around us, as a threatening future. Academic life has gone silent at times, faced with the pandemic, as well as managerial surveillance and control of the universities. It is as if there were a concerted effort to suppress the humanities and their critical or visionary potential. Amid this dark landscape of today's world, aesthetics, philosophy, cultural theory, and art are not particularly potent weapons in the fight for a humane society and a humane life. But they are the only tools at our disposal, in our fight for a better world.

Over the past three years, we held a large number of conferences, most of them online or in hybrid formats, a few of them live. Communication has survived. Visiting lectures, conferences, journals, and essay collections constitute important documents of this time. Unfortunately, we had to postpone our ICA-22 congress in Belo Horizonte for 2023. With Brill Publishers, we successfully inaugurated our book series, *Transcultural Aesthetics: The International Association of Aesthetics Book Series*. This will provide our Association with a new form of public communication. Ahead of us is the difficult task of initial planning and negotiations for ICA-23, to be held in 2025 or 2026. This will be the most important task for the new team, who will lead the IAA for the next three years.

We managed to hold elections for new officers of the IAA. The Nomination Committee did a good job running the electoral procedure – my thanks to the Committee members:

Sandra Shapshay, Lydia Muthuma, and Gao Jianping. They invested a lot of effort to provide us with a new team – our Executive Committee Officers – who will lead the IAA from 2022 to 2025:

**President:** Rodrigo Duarte (Professor of Aesthetics and Philosophy, Federal University of Minas Gerais, Brazil)

**First Vice President:** Adrián Kvokacka (Associate Professor of Aesthetics, University of Prešov, Slovakia)

**Second Vice President:** Peng Feng (Professor of Aesthetics and Arts, Peking University, China)

**Secretary General:** Lisa Giombini (Research Fellow in Aesthetics at Roma Tre University, Italy)

**Assistant Secretary General:** Zhuofei Wang (Associate Professor for aesthetics and art theory, University of Kassel, Germany)

**Delegates at Large:** Enea Bianchi (University of Ireland, Galway), Lydia Muthuma (Technical University of Kenya)

I wish them all a lot of success in their work, as well as better times.

My thanks to all members of the IAA, the Executive Committee, and EC Officers: First Vice President Krystyna Wilkoszewska, Second Vice President Joosik Min, Treasurer Tyrus Miller, Vice Treasurer Curtis Carter, and Assistant Secretary General Polona Tratnik for their collaboration, support, and shared efforts at developing aesthetic ideas. I am grateful to our Secretary General, Zoltán Somhegyi, for the huge amount of work he has done over the past six years. I must also thank Melissa Shew for her work on the IAA NEWSLETTER and, last but not least, Professors Curtis Carter and Tyrus Miller for their wise and timely advice.

**FROM THE OUTGOING SECRETARY GENERAL AND WEBSITE EDITOR  
Zoltán Somhegyi**

Dear IAA members,

I hope you are healthy and fine.

This is my last Note as Secretary General, having completed my second and last term as SG of the IAA. I was honoured to serve the IAA in the past six years, and I would like to thank you for all the support that I received from the members and officers of IAA.

Besides this, and 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](mailto:zoltansomhegyi@yahoo.co.uk).

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

Zoltán

## MEMBER SOCIETY REPORTS

### **Program Of Activities Of The Hellenic Society For Aesthetics**

Submitted by Prof. Emeritus K. Dimitsantou-Kremezi, President of HAS, and Prof. Emeritus K. Moraitis, member of HAS

Dear colleagues, we should like to inform you about our program of activities already organized and planned to be realized during the next months:

- 1 – Publication of the proceedings of the 8<sup>th</sup> Mediterranean Congress of Aesthetics organized by the Hellenic Society of Aesthetics and held in Athens, from 9<sup>th</sup> till 11<sup>th</sup> September 2021.
- 2 – Organization of an essay competition for young participants, on the subject of the theory of Aesthetics.
- 3 - Completion of the Register of Members of the Hellenic Society of Aesthetics.
- 4 – Organization of conferences and other corresponding public activities, concerning the influence of the 1922 Minor Asia Greek refugees on the cultural identity of the neoteric Hellenic Society. The first conference will be held at the end of May 2022, in cooperation with the Athenian municipality of Kaissariani and will be principally focused on the urban and architectural formation of the refugees' centrally organized or informal dwellings.
- 5 – Organization of a number of public lectures focused on art history and theory of aesthetics.

## MEMBER NEWS

### **Festschrift for Arnold Berleant Published**

A Festschrift in honor of Professor Arnold Berleant's ninetieth birthday was recently published. Edited by Madalina Diaconu and Max Ryynänen, *Liber Amicorum for Arnold Berleant 2022* includes contributions by Lilianna Bieszczad, Nathalie Blanc, Emily Brady, John Carvalho, Wangheng Chen, Xiangzhan Cheng, Madalina Diaconu, Jale Erzen, Thomas Leddy, Aleksandra Lukaszewicz, Katya Mandoki, Giovanni Matteucci, Mara Miller, Michael Musalek, Guenda Bernegger, Oliver Scheibenbogen, Ossi Naukkarinen, Max Ryynänen, Maryvonne Saison, Yuriko Saito, Mateusz Salwa, Yrjö Sepänmaa, and Wolfgang Welsch, as well as one by Arnold Berleant.

Berleant is Past President and Honorary Life Member of the IIAA. His ninth book, *The Social Aesthetics of Human Environments: Critical Themes*, will be published by Bloomsbury.

The Festschrift can be accessed in *Popular Inquiry*, Vol. 10. 2022 using this link:

[https://static1.squarespace.com/static/58763ec0c534a5e7e2b65fe2/t/62442cb49f0f132cc014f770/1648635067621/Popular+Inquiry\\_Vol10\\_2022\\_whole\\_28032022\\_final.pdf](https://static1.squarespace.com/static/58763ec0c534a5e7e2b65fe2/t/62442cb49f0f132cc014f770/1648635067621/Popular+Inquiry_Vol10_2022_whole_28032022_final.pdf)

### **Architectural Hermeneutics in the Context of Phenomenological Aesthetics.**

Submitted by Lyudmila Molodkina, PhD, Assistant Professor of Social and Humanitarian Disciplines, Dean of the Faculty for Retraining of Specialists with Higher Education, The State University of Land Use Planning and Management, Moscow  
[lmolodkina@hotmail.com](mailto:lmolodkina@hotmail.com)

**Abstract:** This work presents a brief analysis of architectural hermeneutics based on phenomenological and aesthetic principles. Architecture is interpreted as a "text" with many conditionally distinguished "storylines" that require interpretation and understanding. The author emphasizes that the formation of meaning in architectural art is constituted due to the complex and ambiguous intentional consciousness of the recipient.

**Keywords:** architectural hermeneutics, phenomenological aesthetics, intentional consciousness, plot, meaning formation.

In the modern socio-cultural continuum, the professional interpretation of architecture and the creative process of an architect involves not only a purely descriptive method of morphological components of monuments and an axiological interpretation based on normative criteria of projective activity, such as functionality, tectonicity, proportionality, scale, aesthetics of building materials, etc. Architectural creativity today is very complex, multifaceted and diverse both in terms of stylistic vectors, as well as utilitarian needs and functional construction capabilities. Therefore, modern architecture, newly created and incorporating preserved historical memorial architecture into its landscape, requires special attention and concentrates the attention of interpreters - historians, art historians, philosophers, architects - on a broader and deeper analysis that allows you to see a "text" in the structure or project, which, if necessary, can be read, interpreted in a certain way, to understand and comprehend. In this context, hermeneutics as an interpretation and understanding of the text opens up the prospect of understanding architecture as a kind of plot, constituted with the help of a special architectural language, "telling" about certain

phenomena from the past and present, in which there are (albeit conditionally) certain "characters"-individuals or "characters"-events. The aesthetic component of a certain architectural phenomenon in the process of its perception by the recipient is supplemented and significantly deepened by hermeneutical interpretation and phenomenological reading of the meanings of a work of architecture, whether it is historical or modern. Hermeneutics in phenomenological and aesthetic expression reveals not only the narrative of the architectural "text", but also expands the possibilities of revealing the deep semantic meanings of the artistic image of architecture and its semantic construction in the creative process of the architect.

Architecture acquires a special semiotic status thanks to the unique sign system of the architectural language - the language of forms and constructions; it becomes a complex, unsurpassed in its semantic saturation symbolic text that requires its correct reading. Architectural objectivity is always, to one degree or another, subjectively colored; architecture is an experience, an event or a chain of events captured in the silent appearance of a structure. In fact, any stylistic or genre interpretation of an architectural object is plot-outlined, which means it is burdened with a certain level of meaning and meaning, which often needs to be mentally opened, clarified and understood. In this regard, hermeneutics and phenomenological aesthetics, which allow analyzing the creative process and its productive result - a finished architectural work, are the appropriate philosophical tools that allow analytically tracing the unfolding in the historical context of the procedural generation of objective-subjective innovations in architecture. The integration of semantic flows generated in consciousness by the impact of architectural forms and volumes, their significant impact on the bodily quintessence of a person, his vital activity and creative potential, together represent a complex phenomenological and aesthetic problem that claims to have a serious innovative analytical approach in its resolution.

The application of the principles of phenomenological aesthetics within the framework of the hermeneutics of architecture makes it possible to notice that this architectural object in the mind is not originally a work of art or an architectural monument; it is presented as a real empirical act, namely: as a structure or a group of buildings with the surrounding landscape, with additional

decorative and aesthetic elements, etc. [1]. An architectural object is first experienced as a ratio of things, structures, volumes, forms, and then the object of experience becomes the meaning of these components individually and as a whole. It is necessary to distinguish an architectural object as an empirical phenomenon from an architectural object as a pure phenomenon. As an empirical fact, architecture as an object can never show itself to us, it is always presented through a system of connections and relationships with other phenomena. Its existence is mediated and conditioned by the aesthetic tastes and ideals of the epoch, pragmatic and mercantile preferences and, in general, the state of the socio-cultural situation. In other words, an architectural object is always opened and "read" "in shades", continuously changing and appearing in a new form.

From the point of view of classical phenomenology, the "pure phenomenon" of an architectural object can be given to us as an "idea" - for example, the idea of a work of art or the idea of a monument, etc. The "pure essence" of an architectural object seems to be torn out of the flow of time, but at the same time it remains given to us directly, immanently, and in a given period it is the main subject of "concern" and interest for our consciousness. All the rest of the empirical material transcendent to consciousness (buildings, natural components, inclusions of sculpture, painting, decorative and applied art, etc.) departs to the "periphery" of consciousness, turns into irrelevance for it, that is, "is taken out of brackets" [2]. Only a pure structure remains in consciousness, underlying a new intentional object born in consciousness, for example, an "artistic and aesthetic architectural work" or an "architectural monument" with a different, in fact, new semantic content [3]. These are those ideal objects "purified" from empiricism that are created, constituted by "my" consciousness after its initial orientation to the original empirical object. Thus, the birth of new - intentional - objects with new meanings is recorded.

The concept of intentionality is a key one in the phenomenological and aesthetic interpretation of the creative process in architecture. The structural and compositional existence of an architectural work, the aesthetic combination of its volumes and forms, "passed" through the prism of intentional consciousness as its correlate and acquired the status of intentional objects at the same time, receive a different semantic transformation that requires a new reading and a

corresponding vision and understanding. Architecture is a multifaceted language, the main signs of which are the "silence" of heavy masses and the strict "silence" of technically correct structures, a competent engineering combination of which helps to materialize the utilitarian and aesthetic idea of the author, which, when materialized, will appear as the existential basis of intentionally formed eventfulness. Architectural "events" as phenomena "appear" to our consciousness, are imprinted in an intentionally "written" text, in a certain sequence are constituted by consciousness as an intentionally structured architectural plot with semantic meanings fixed in it. "The production of meanings is not a one—time act, but a process. Meanings are created in the process of interaction between partners, new and new ones are opened as this interaction unfolds and deepens. The production of meanings in social interaction is an open-ended process, it is a real adventure that is spurred on by the synergy of interacting personalities" [4, p. 117]. The variety of cultural meanings with which the intentional consciousness of the subject fills architecture testifies to the dialogicity of various semantic approaches to it, each of which assumes one or another interpretation of architectural "eventfulness", constructed both by one's own intentional consciousness and by someone else's. In this context, hermeneutics and phenomenological-aesthetic analysis are one of the most acceptable and productive from the point of view of "reading" and understanding the whole variety of meanings of architectural reality.

Reference:

1. See.: Ingarden, Roman. 1962. *Research on Aesthetics: About the Work of Architecture*. Moscow: Publishing House of Foreign Literature (in Russian). Tymieniecka, Anna-Teresa, 1997. *Passion for Place*. Dordrecht/Boston/London: Kluwer Academic Publishers. Tymieniecka, Anna-Teresa, 2003. *Gardens and the Passion Infinite*. Dordrecht/Boston/London: Kluwer Academic Publishers
2. See.: Ingarden, Roman. 1962. *Research on Aesthetics: About the Work of Architecture*. Moscow: Publishing House of Foreign Literature (in Russian).
3. See. Molodkina, Lyudmila. 2016. *K voprosu O phenomenology works in architecture // philosophy works. Cognitive and social-cultural evaluative. Annual. In Apostille 2. M. Yintell., - 282-299 pp.*
4. Knyazeva, Elena. 2014. *Intersubjectivity with ambiguities. // Intersubjectivity in science and philosophy. M.: Canon+, - 416 pp.*

## CALLS FOR PAPERS

### *Concept and Praxis: Skepticism and Art*



*Thémata Revista de Filosofía* n. 67 (June 2023)

Monograph coordinated by Ramón Román Alcalá (Córdoba University) and Martín González Fernández (Santiago de Compostela University).

There are and have been many skepticisms, all with some characteristics in common: the lack of confidence in reason or in the senses as ways of approaching reality, and the great perseverance in their resistance to extinction. The Pyrrhonian and Academic tradition with Pyrrho, Sextus Empiricus, Arcesilaus or Carneades and their immediate successors, has had a tremendous impact on modern and contemporary philosophy. Richard Popkin, in particular, maintained that the revival of Pyrrhonism and academic skepticism had provoked a great "skeptical crisis" in thought, arguing that the history of modern philosophy should be interpreted largely as the history of the various strategies that modern and contemporary thinkers devised to deal with that crisis.

As is well known, at the end of the XVIII century, Kantian criticism foregrounds the resurgence of skepticism (with particular reference to Hume's empiricism), insofar as it assumes the project of resolving the impasse of philosophical Modernity, expressed in the double opposition empiricism/rationalism,

skepticism/dogmatism. The Kantian solution -which will be presented and assumed as the culmination of the same modern project of "elevating philosophy to the rank of science"-, will be to account, aprioristically, for the conditions of possibility of all possible experience. In contemporary times, two basic lines of approach to skepticism can be summarized: studies on epistemology and studies on historical skepticism. The Anglo-Saxon line is balanced, with historical and epistemological approaches, the latter being, however, those with the greatest projection in England and North America. Nietzsche and his flirtations with skepticism as the necessary decadence of knowledge, or Wittgenstein, who explored the new structures of reasons in his posthumous work "On Certainty", are examples of research on this proposed theme.

At present, the reading of images, in which the most recent concepts of skepticism have been installed, also moves us in the direction of graphic art, drawing, editorial images, etc., areas in which the skeptical condition is manifested, as a mechanism of rationality and analysis in the face of this powerful phenomenon of Dionysian intoxication that the image often entails. It is the context of the global screen, fast images that generate new monsters, an ultra-violence of the message that trivializes the image, becoming what is called "image-multiplexity", which generates multiple, confused or false stories omnipresent in our life through this screen-world. It is a matter of paying attention to this 'visual tsunami' of contemporaneity that provokes a turning point where a substitution of thought for the perceived in the emotions seems to take place: the word is largely displaced by the image.

This monographic issue of *Thémata Revista de Filosofía*, proposed by the EPADMECO Project of the University of Córdoba, has two objectives: 1. To investigate and update the authors, types, themes, problems and motivations of skeptical reflection and tradition, both in its Pyrrhonian-empirical and academic aspects, throughout the Modern and Contemporary Ages; and 2. To pay attention to the skepticism of our days turned into a socialized skepticism, which as an attitude and as a method has seeped into the core of culture (all post-truth issues touch on it), and in its modes of action and understanding has become "environmentalized", and has provoked a 'visual tsunami' in art, an inflection where the image tends to replace thought in the wrong way. Our era is visual, it is image, it is screen, and skepticism moves in that image, refractory to criticism. For this reason, studying graphics, a vehicle that transmits ideas and knowledge, is an appropriate way to recognize this socialized skepticism.

Submission of articles until March 1, 2023.

The issue will be published in June 2023.

For editorial guidelines see 'Guidelines for authors' at:

<https://revistascientificas.us.es/index.php/themata/about/submissions>

### *Contemporary Aesthetics*

#### **“Aesthetics and a World in Crisis”**

Deadline: August 31, 2022



In addition to open submissions, Contemporary Aesthetics invites submissions on the theme, “Aesthetics and a World in Crisis,” to be published as a thematic cluster in the current Volume 20 (2022).

The world today is in the midst of several unprecedented crises, most notably the pandemic, the war in Ukraine, and climate change. At Contemporary Aesthetics, we welcome your thoughts on the relevance of aesthetics to these contemporary calamities.

For example, how does aesthetics help us understand the forms of human interactions forced on us by the pandemic? How have masks and technology modified or eliminated the role played by the body in human communications? What is the relationship between aesthetics and violence? Can art and aesthetics play a role in representing and caring for those affected by the pandemic or the war? Are aesthetic considerations salient in restoring a sense of place, atmosphere, or home for those displaced by war and climate change? Has our “aesthetic life” been damaged or dramatically changed by the current crises or do these crises present a challenge or opportunity to forge new forms of aesthetic life? How can art and aesthetics help represent the future that is being dramatically altered by these current events?

Please submit your work addressing any issues related to aesthetics and a world in crisis by August 31, 2022. All submissions will go through the journal’s regular double-blind peer-review process. For submission guidelines, please see [here](#).

Please contact Yuriko Saito at [editor@contempaesthetics.org](mailto:editor@contempaesthetics.org) with any questions.

### *Laocoonte 9: Images, Action and Power*





Issue 9 of *Laocoonte. Revista de Estética y Teoría de las Artes* aims to offer a space for reflecting on the relationship between images and action, as well as on their forms of power. Deadline for submission: 1st July 2022.

The power of images and their relation to action is one of the main questions in the philosophy of images over the last decade. Images seduce, persuade, change the way we see the world and they can certainly mobilize us. Pictures take over public and everyday spaces, seeming to acquire a movement of their own. Accordingly, images not only reflect power and allow the expansion of its myths and delusions but, beyond simply transmitting people's intentions, they also seem to impose a presence that affects us and moves us to action, provoking both fascination and rejection and fear. In addition, these forms of power, although present in complex iconic relationships that largely predate the age of technology, are today driven by recent digital technological transformations. Digitization creates images that are no longer neutral intermediaries between subjects and objects but mediators that reconfigure perception and agency.

In addition to pragmatic theories of images, inspired by the classical theory of speech acts, other lines of research have been developed in recent years, such as those of H. Bredekamp in the field of German *Bildwissenschaft* or WJT Mitchell in the Anglo-Saxon context. These, in line with a tradition that focuses on the life of images, on their *energeia* and on their own capacity for agency, explore what images themselves do, what they want and what therefore we can do with them. Furthermore, theories of material culture provide significant reflections on the modes of agency of things, from A. Gell to B. Latour or to some recent approaches from Anthropology, Archeology, new materialisms, etc. All this research raises questions about key issues for understanding iconic practices such as, among others, the definition of the notion of agency, the dialectics between presence and symbolic representation, the relations and limits between animism and rationality, the forms of intentionality involved in action or the techno-social mediations of images and image acts.

Issue 9 of *Laocoonte. Revista de Estética y Teoría de las Artes* aims to offer a space for reflecting on the relationship between images and action, as well as on their forms of power. Contributions related to the following thematic areas are welcome:

- Forms of agency in the action of and with images.
- Reviews, critical reception or genealogies of theories of images that address their relationship with action or power: Kjørup, Sonesson, Bredekamp, Mitchell, Freedberg, Warburg, Gell, Rancière, Didi-Huberman, Boehm, van Eck...
- Articulation of representational (semiotic character) and presentational (power, presence, action) aspects in images.
- Images, agency, and materiality: material determinations of action in images.
- Social relations with images. Dynamics of interaction with images and behavior and power structures they enable.
- Authorship, processes of creation and invention of images (ways of their production and social circulation, collective and disseminated forms, distributed agency, etc.).

- Reception and its mixed forms (reception and intervention): ways of seeing and their transformations. Participation, appropriation, co-definition of images.
- Performativity of digital images. Operational, algorithmic, informational images. Technical devices and programs of visual production, capture, reproduction, and manipulation.
- Political images and politics of the image. Forms of iconic propaganda. Political and cultural power of iconic narratives. Emancipation and strategies of activism in images. Iconoclasm and iconodulism.
- Action, activisms, performativity, ways of doing and artistic images.

Issue coordinators/ Ana García Varas (Unizar) and Sergio Martínez Luna (UNED)

Authors will need to upload the original articles onto the Lacoonte journal platform which can be found in the following link. Guidelines for submissions can also be found here:

<https://ojs.uv.es/index.php/LAOCOONTE/about/submissions>

Articles that do not meet the journal's guidelines concerning submission, presentation and referencing will not be accepted.

Deadline for submission: 1st July 2022.

The estimated publication date for volume 9 is 14th December 2022.

***The Polish Journal of Aesthetics***  
**Jagiellonian University**

**“Aesthetic War”**

Volume 67 (4/2022)

Submission deadline: June 30, 2022

Editors: Olga Lagutenko (National Academy of Fine Arts And Architecture, Ukraine) Andrii Markovskiy (National Academy of Arts of Ukraine) Adrian Mróz (The Jagiellonian University in Krakow, PL) Kyle Chayka described the Russian invasion of Ukraine as the first “Tik Tok war,” in which “social media’s aesthetic norms are shaping how Ukrainians document the Russian invasion.” He asks, “Is it a new form of citizen war journalism or just an invitation to keep clicking?” Departing away from a war aesthetic such as propaganda, the notion of “aesthetic war” involves the marketing practices pioneered by Edward Bernays for peace-time propaganda, psychological operations promoting Abstract Expressionism and conducted by the C.I.A. during the Cold War, or as Bernard Stiegler argued, both a term that describes the appropriation of aesthetics as the theater and a weapon in an economic war.

The editors of this forthcoming volume of *The Polish Journal of Aesthetics* invite researchers to submit relevant articles replying to the question above within the domains of art and aesthetics, especially including analyses of Ukrainian artists and art practices. The main questions of this issue concern the role

of art and aesthetics within the domain of their media and political conflicts and struggles. The volume focuses on how others exploit creative and fictive processes. This planned volume provides an opportunity for describing new modes of perception, artists, and media through in-depth reflections on and interpretations of modern culture.

We invite authors to reflect on relevant themes. They may include questions about military and economic wars and their aesthetics, the meaning or legitimacy of art in culture, art theory and practice, the role of artists, symbols and techniques, the category of “aesthetic war,” the art market and profitability, industrialization and media theory, censorship, acceptability, performance, entertainment, judgment, propaganda, and any other area that can be argued to be formative of feeling, emotion, or cognition. This list is not exhaustive, and other submissions relevant to the title Aesthetic War will also be considered.

#### Author Guidelines:

- We ask authors to read our guidelines posted under the tab “For Authors” (<https://pjaesthetics.uj.edu.pl/for-authors>) as well as to double-check the completeness of each submission (please do not forget to submit the abstract, keywords, bibliography collectively, and a biographical note about the author) before submitting.
- Only complete submissions sent through the submissions page will be accepted. Submission page: <https://submissions.pjaesthetics.uj.edu.pl/index.php/PJA>
- All submitted articles are subject to double-blind reviews. Articles published in The Polish Journal of Aesthetics are assigned DOI numbers. Please do not hesitate to contact us via email: [pjaestheticsuj@gmail.com](mailto:pjaestheticsuj@gmail.com)

#### About the Journal:

The Polish Journal of Aesthetics is a philosophical-aesthetic periodical, which has been quarterly published since 2001 by the Institute of Philosophy of the Jagiellonian University in Krakow, Poland. The journal has a long editorial tradition and is affiliated with one of the oldest European universities, and at the same time, it is continuously growing through systematic development. The editors’ goal is to implement and maintain the highest international publishing standards and practices, resulting in eminently substantive articles and papers addressing essential and topical issues concerning artistic performances and activities. Each year, four volumes of the journal are published: two regular volumes and two thematic volumes, devoted to specific aesthetics and philosophy of art, prepared in cooperation with experts of a particular subject. Calls for Papers of thematic volumes are separately distributed. Please visit our website at [https://pjaesthetics.uj.edu.pl/en\\_GB/](https://pjaesthetics.uj.edu.pl/en_GB/)

The journal is indexed by: · The Central and Eastern European Online Library (CEEOL)  
<https://www.ceeol.com/>;

· The Central European Journal of Social Sciences and Humanities (CEJSH)  
<http://cejsh.icm.edu.pl/cejsh/search/article.action>;

· The European Reference Index for the Humanities and the Social Sciences (ERIH PLUS) <https://dbh.nsd.uib.no/publiseringskanaler/erihplus/>; · PhilPapers: Online research in Philosophy <http://philpapers.org/>; · Index Copernicus International <http://www.indexcopernicus.com/>; · e-Publikacje Nauki Polskiej <http://www.epnp.pl/>; · POL-Index <https://pbn.nauka.gov.pl/polindex/info/>.

## VIII Iberian Meeting on Aesthetics



### *Spaces and Times in Aesthetics and in Art*

Universidade Nova de Lisboa

Lisboa - Colégio Almada Negreiros – October 27th – 29th 2022

#### PRESENTATION

IFILNOVA – Institute of Philosophy of Universidade NOVA de Lisboa, in partnership with the Sociedad Española de Estética y Teoría de las Artes (SEyTA) will hold, from 27 to 29 October 2022, at the Universidade NOVA in Lisbon, the VIII Iberian Meeting on Aesthetics, devoted to the topic "Spaces and Times in aesthetics and in art".

Taking as its starting point the notions of space and time, this year's edition proposes a broad reflection on the confluence between philosophical aesthetics and the manifold ways of making and thinking about art. The early meaning of the term aisthesis, irreducible to the realm of art and to the concept of beauty, refers to sensorial perception, a meaning recovered by Kant in his “transcendental aesthetics”, where time and space as pure forms constitute the conditions of possibility for the sensorial apprehension of the world. However, the specific nature of the judgement of taste and of aesthetic experience, as well as the singularity of each artistic object, raise many other questions. Accordingly, the theme of the VIII Iberian Meeting on Aesthetics is stated in the plural.

Firstly, it aims to invite reflection on aisthesis, the philosophical problematic of sensorial perception, but also on the multiple meanings and practices of aesthetics and the arts that allow us to sense, imagine and think spaces and times.

Secondly, in the history of aesthetic thought there have been several attempts to partition the system of arts based on a distinction between spatial and temporal categories (Lessing being a paradigmatic case). However, just as relevant, or even more relevant, than the classic distinction between the spatial arts (painting, sculpture, architecture) and the temporal arts (poetry, music) is an understanding of the mutual contamination between the two poles of this duality. Let us question, then, in what way has this distinction been extended, complexified or subverted in the contemporary era.

Thirdly, one should consider the different ways in which artistic practices work with and through the temporality and spatiality of images, sounds, music, movement, the various materials and techniques that are part of creative processes. The arts represent or create forms of experiencing space and time, but they are also linked to historical time and to concrete places, whether through the lens of memory or as part of an experimentation that looks to the future, at times in a visionary way. Outside the realm of art in the strict sense, aesthetic experiences of everyday life, of atmospheres, of urban space, of nature or of the relationship with the landscape also call for spatio-temporal concepts that should be examined.

Finally, the plural meaning of the theme "Spaces and times in aesthetics and in art" also aims to generate reflection on the role and place of aesthetics in the present time. In the face of constant technological, social and political transformation, in the face of planetary crises and threats, such as climate-change, the recent pandemics and war, how have contemporary discussions in the field of aesthetics and the arts placed themselves? How do they relate – or not – to the legacies of modernity? And can we glimpse the lines of thought and action foreshadowed in the near future?

We invite all interested parties to submit paper proposals for the parallel panels of the VIII Iberian Meeting on Aesthetics, whose key goal will be to promote reflection on these issues and others that intersect with them. As a reference, topics include, but are not limited, to the following:

1. Modes of constitution of space and time in aesthetic experience
2. The function and representation of space and time in the different arts
3. Transdisciplinary disruptions, crossovers and mediations in contemporary art
4. New technologies, the cyber world and the spatio-temporal transfigurations of art
5. Memory and the recollective function of art
6. Other geographies, other histories
7. Utopias, dystopias and heterotopias / Uchronias, dischronias and heterochronias
8. Atmospheres, environments and affective moods
9. Urban space and its spatio-temporal thresholds
10. Aesthetics and arts in the face of contemporary challenges

Keynote speakers:

João Constâncio (Universidade NOVA de Lisboa)

Carmen Pardo (Universidad de Girona)

Edmundo Balsemão Pires (Universidade de Coimbra)

Maria Filomena Molder (Universidade NOVA de Lisboa) in conversation with Rui Sanches (artist)

**Oral papers submission:**

The original paper proposals must be submitted by 15th of June 2022 to [viiiestetica@fesh.unl.pt](mailto:viiiestetica@fesh.unl.pt), with the subject headline: “VIII Iberian Meeting on Aesthetics”. Each submission should also include the following information: full name, institutional affiliation, telephone number and postal address. Proposals must be submitted as a pdf attachment, without author name or affiliation, as they will be subject to blind peer-review, and must include:

- Abstract (maximum 500 words)
- Bibliography (no more than five references)
- Five keywords

The selection will take into account the scientific quality of the proposals and their relevance to the Meeting’s theme. Acceptance will be communicated by July 31st 2022. The official languages of the Meeting are Portuguese, Spanish and English. The time allowed for each paper is 20 minutes, followed by a 10-minute discussion.

Deadline for abstracts: 15th June 2022 Send abstracts to: [viiiestetica@fesh.unl.pt](mailto:viiiestetica@fesh.unl.pt)

Registration fees:

60€ Regular

30€ Students

40€ SEyTA members (and FCSH/NOVA members)

20€ Student members of SEyTA (and students from FCSH/NOVA)

Organizing committee:

Raquel Cascales (Universidade de Navarra) [rcascales@unav.es](mailto:rcascales@unav.es)

Nélio Conceição (IFILNOVA, Universidade NOVA de Lisboa) [nelioconceicao@fesh.unl.pt](mailto:nelioconceicao@fesh.unl.pt)

Nuno Fonseca (IFILNOVA, Universidade NOVA de Lisboa) [nmfonseca@fesh.unl.pt](mailto:nmfonseca@fesh.unl.pt)

Scientific committee:

Rosa Benítez (Universidad de Salamanca)  
Joaquim Braga (Universidade de Coimbra)  
Maria João Mayer Branco (Universidade NOVA de Lisboa)  
João Constâncio (Universidade NOVA de Lisboa)  
José António Domingues (Universidade da Beira Interior)  
Marina Hervás (Universidad de Granada)  
José Manuel Barrisco Martins (Universidade de Évora)  
Adrián Pradier (Universidad de Valladolid)  
Mirian Nogueira Tavares (Universidade do Algarve)  
Rosa Fernández Urtasun (Universidad de Navarra)  
Vanesa Vidal (Universidad de Valencia)

Technical committee:

Catarina Barros (IFILNOVA, Universidade NOVA de Lisboa)  
Cláudia Marques (IFILNOVA, Universidade NOVA de Lisboa)

Contact: [viiiestetica@fcsh.unl.pt](mailto:viiiestetica@fcsh.unl.pt)

Website: [viii-encontro-iberico-estetica.fcsh.unl.pt](http://viii-encontro-iberico-estetica.fcsh.unl.pt)

<http://www.seyta.org/80-encuentro-iberico-estetica-espacios-tiempos-la-estetica-arte/>

NOTE: The event is expected to take place face-to-face. Should the pandemic situation not allow it, the format will be reconsidered in September 2022.

## CONFERENCE ANNOUNCEMENTS

### **The European Society for Aesthetics Annual Conference 2022**

The ESA Conference 2022 is co-organised by the ESA and the Estonian Academy of Arts. The conference is to be held on 28–30 June 2022 at Estonian Academy of Arts (Põhja puistee 7) in Tallinn, Estonia.

The keynote speakers: Professor Emmanuel Alloa (University of Fribourg) Professor Pauline von Bonsdorff (University of Jyväskylä) Professor Virve Sarapik (Estonian Academy of Arts)



The conference fee is 40€ for students and 80 € for academics. Please visit the conference webpage: <https://www.eurosa.org/conferences/#upcoming-conference>

Contact: conference[a]eurosa.org

## CONFERENCE REPORTS

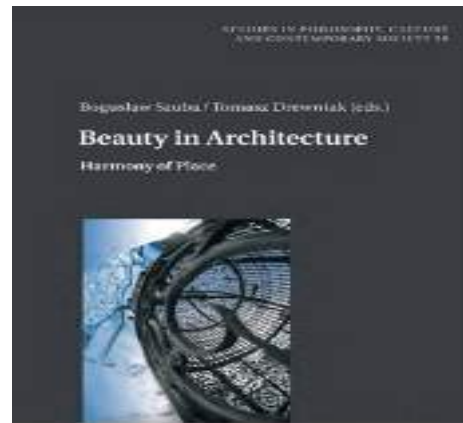
### *Beauty of Architecture – Harmony of Place*

On May 13-14, 2021, a scientific and technical conference was held at University of Applied Sciences in Nysa under the title *Beauty in Architecture - Harmony of Place*.

The final result of the conference is a bilingual monograph (Polish and English) under the same title: *Beauty in Architecture - Harmony of Place*, edited by Bogusław Szuba and Tomasz Drewniak.



Cover of the Polish version of the book



Cover of the English version of the book

The subject of the monograph is a multi-layered interpretation of beauty in architecture, the analysis of key ideas, attitudes, and concepts related to the art of shaping space focused on perfection and harmony. An integral approach to significant problems related to shaping the spatial order, taking into account a wide range of social, cultural, aesthetic, and environmental factors related to the beauty and harmony of a place, is a distinctive feature of the monograph. The statements of many theoreticians and practitioners of architecture from Poland and abroad, emphasize the beauty in architecture as an important feature of human surroundings. Architecture, apart from the features of utility and the required technical correctness, should lead to delight, deep reflection, and emotion.

Harmony is a phenomenon of friendly relations between the elements that create it. In its most obvious sense, it is the relationship between architecture and its user. The contemporary image of architecture is an environment in which man finds his place. The traditional division into the building and its surroundings becomes blurred. Together, they create the conditions for meeting human needs. It seems that the semantic layers of the impact of the harmony of place are inexhaustible. Beauty as a source of creative inspiration in shaping man's environment is still undergoing attempts at its discovery and searched for. Beauty in architecture can be perceived in a single architectural or urban facility/complex, as well as in its relations with the immediate surroundings as well as further surroundings.

One of the ways of finding the fields of harmony of place is to perform an analysis of the construction process. This begins with an idea initiating the creation of a work piece and ends at the stage of technical death of an architectural facility/complex, return to the previous state, or transformation, revitalisation, and re-initiation of the cycle.

The presented fields of influence of the harmony of a place do not in themselves constitute the value of beauty in architecture. However, getting to know them and shaping them consciously leads to the objective whereby beauty can be perceived or felt in various ways by users of architecture, regardless of whether it will be perceived in a subjective or objective way.

The harmony of a place is a state of the dynamic balance of mutual local interactions of the natural, socio-cultural, and constructed environment. Such shaped places should be a space for organising human work, interpersonal meetings, living zones, recreation and relaxation areas, stimulating the senses, and conducting spiritual experiences. Beauty is an inexhaustible source of creative inspiration in shaping the human environment. This publication is a form of documentation of the search for beauty in architecture, its discovery as well as the process of learning it.

The book consists of eight chapters, the first seven of which have been arranged according to the methodological procedure starting with the general ideas, i.e. the city as a place of the most complex nature and continuing through the characteristics of public spaces, the dominance of a place towards detail, i.e. the structure of the place as an interior and a friendly living space. The last chapter combines the analysis of the place in terms of the harmony of the microcosm, which is the human living environment with the macrocosm, and in particular, reflecting it with the sacred space and the aesthetic values associated with it, emphasising the axiological (connection between beauty and good), symbolic and spiritual aspects.

The programme and the course of the conference, individual speeches are documented and can be viewed at the address:

[https://www.pwsz.nysa.pl/sitecontent/beauty\\_in\\_architecture/](https://www.pwsz.nysa.pl/sitecontent/beauty_in_architecture/)

[https://www.pwsz.nysa.pl/sitecontent/beauty\\_in\\_architecture/docs/program\\_konferencji.pdf](https://www.pwsz.nysa.pl/sitecontent/beauty_in_architecture/docs/program_konferencji.pdf)

The publication is available at the address:

[https://www.pwsz.nysa.pl/sitecontent/beauty\\_in\\_architecture/docs/publikacja\\_EN.pdf](https://www.pwsz.nysa.pl/sitecontent/beauty_in_architecture/docs/publikacja_EN.pdf)

The organizers invite architects, philosophers, practitioners and scientists to the third edition of the conference entitled *Beauty in Architecture - Symbols and Signs* in May 2023.

## **SEyTA SyMPOSIUM**

Submitted by Fernando Infante del Rosal, Departamento de Estética e Historia de la Filosofía

Last October 2021, the Spanish Society for Aesthetics (SEyTA) held its first SEyTA SyMPOSIUM, an innovative format designed to share the research of its members. It took place in the Carmen de la Victoria of the University of Granada, a location that favoured the meeting and collaboration agreements. The event consisted of different work sessions distributed over three different formats: EDyTA sessions, aimed at future editorial projects; REHABILyTA, focused on the work on recently published volumes; and SUSCyTA, which aimed to share knowledge, approaches and methods in certain common line of research areas.



The SEyTA SyMPOSIUM was organized by the professors of the Area of Aesthetics and Theory of the Arts of the University of Granada, José F. Zúñiga and Carmen Rodríguez Martín, together with Nélio Conceição, from the Universidade Nova de Lisboa, and M<sup>a</sup> Jesús Godoy and Fernando Infante, from the University of Seville. Professor Nélio Conceição is the coordinator of the next Iberian Aesthetics Meeting, the eighth, to be held in the Portuguese capital in the fall of 2022 (see Call for Papers in this Newsletter). The Scientific Committee included the members of the current SEyTA Board of Directors. The format will continue in a second edition to be held in Jerez de la Frontera (Cádiz) in the spring of 2023.

## **BOOK ANNOUNCEMENTS**



**Presentation of the first monograph on Bosnian painter Behaudin Selmanović Selman (Pljevlja, 1915 - Sarajevo, 1972)**

**Bosniak Institute - Foundation of Adil bey Zulfikarpasic, Sarajevo, May 25, 2022**



Behaudin Selmanović was one of the most important modern painters in Bosnia and Herzegovina. He graduated from the Academy of Fine Arts in Zagreb in 1943. His work represents a unique synthesis of modern European artistic research on the traces of Cezanne and Matisse and a very complex and refined analysis of Islamic art and tradition of Bosnia and Herzegovina.



PROMOCIJA MONOGRAFIJE

**Behaudin Selmanović**  
**selman**

Autorice Aida Abadžić Hodžić  
U izdanju Bećkovačkog Instituta – Fondacije Aida Zulfkarić

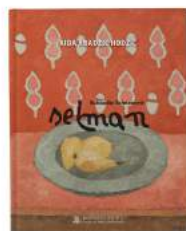
Srijeda, 25. maj 2022. godine  
u 14:00 sati

GOVORE:

Prof. dr. Faris Gavrankapetanović  
Prof. dr. Dubravka Pozderac – Lejić  
Prof. dr. Fahrudin Rizvanbegović  
Prof. dr. Enes Pečkija  
Prof. dr. Aida Abadžić Hodžić

MODERIRALA: Amina Rizvanbegović Džević

IZDAVAČ: BEĆKOVAČKI INSTITUT – FONDACIJE AIDA ZULFKARIĆ



PROMOCIJA MONOGRAFIJE

**Behaudin Selmanović**  
**selman**

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From the author's introductory word:

"Behaudin Selmanović grew up in the greenery of nature and in the vicinity of the river Čehotina, in a large family of the noble family of Selmanović from Pljevlja. Later he was a student at the Zagreb Academy of Fine Arts, in the painting class of the great Professor Tartaglia, at the sources of European painterly modernism. Temperamental, involved in political movements and turmoil, in dark forebodings and uncertainties in the years between the two world wars. Upon his arrival in Sarajevo, Behaudin was mostly alone, completely withdrawn. In the shadow of his youthful wanderings, once-spoken political views and noble origins. He built his intimate world as a stage of painting. Surrounded by familiar, warm objects and rare people of trust, who infuse security and memories of other times. He has held only two solo exhibitions for life, which is interrupted on the threshold of full maturity. Fifty years after his death and a century since his birth, Behaudin quietly and with dignity, but powerfully and almost prophetically, reappeared in Sarajevo in 2015. In the silence of his painting, the whole 20th-century art of Bosnia and Herzegovina is roaring.



No one like Behaudin recognized that tradition cannot be inherited, that is, as T. S. Eliot beautifully wrote about it, it must be acquired with great effort. Tradition, Eliot recalls, includes a sense of history, and it involves perceiving not only what was in the past but also what is present in it. Selmanović did not want to be an innovator or the founder of a new style.(...) Presenting a painter whose paintings are so easy to recognize and so difficult to define stylistically was a challenge. Describing Selmanović's paintings, due

to the apparent simplicity of his style, was like moving on thin ice. The words were to be as accurate as the flow of his outline around figures and objects. To write about a quiet and self-effacing painter, a disciplined and almost ascetic life, and so sensitive to the splendor and beauty of life forms - meant moving in spaces of high spiritual tension, in spaces that the turning point of historical moments in Behaudin's experience made even more elusive, more invisible." (Aida Abadzic Hodzic)



The author of the monograph is Prof Dr. Aida Abadzic Hodzic, Professor and Chair of Art History, Faculty of Philosophy, University of Sarajevo.

Publisher: Bosniak Institute - Foundation of Adil bey Zulfikarpasic, Sarajevo, 2019  
220 pages.

***The Changing Constitution of the Present***  
**Jacob Lund**  
**Sternberg Press**





### Excerpt from the Preface:

The Changing Constitution is motivated by the sense that the ways in which we experience time, and how we perceive phenomena like “presence” and “the present”, are undergoing substantial changes, occasioned, in particular, by developments in media and communication technologies. The book is driven by the intuition that something has happened and is happening to our relation to time, to our experience of time itself. In other words, we seem to be witnessing a change in the temporal quality of the present, which also means that we need to historicize the meaning of the notion of “the contemporary.”

Another motivating factor, is dissatisfaction with the, in many cases, unreflective or imprecise ways in which we conceive of and use the notion “contemporary art,” which has replaced modern, and, for a period, postmodern, in describing the art of our time. We, still, need to develop a more critical concept of contemporary art, and to clarify what it might mean. These two motivating factors are closely connected as “contemporary art,” in its most immediate sense, is an art of the present; an art that somehow addresses and expresses the present. The question, then, is what this present is? And how art expresses or articulates this present? What constitutes our, or perhaps, more objectively, the present? What constitutes the present present, or the contemporary contemporary? When and where did it begin? Who takes part in it? Who is it shared by, who is included in the pronoun “we” that I allow myself to employ – that is, how far does it extend in space and time?

The way in which the contemporary present is constituted differs, I claim, from how the present has been constituted previously. Our present is characterized by contemporaneity in the sense that it is constituted by the bringing together of a multitude of different temporalities at different scales, including deep geological time and different grand narratives and imagined communities developed during modernity. It is formed by an intensified global or planetary interconnectedness of different times and experiences of time, and this interconnection of times at a planetary scale is something historically new. We seem, therefore, to be living in an expanded present, a present in which several temporalities, times and historical narratives take part in what is perceived as present and as presence – and in making presence and the present come into being.

Thus, contemporaneity is at once a periodizing category, in the sense that it describes our era, the time in which we live, and an experiential category, in the sense that it is a particular relationship to time and to history, which may also involve an experience of a loss of history, the loss of a futural moment, which has otherwise defined the basic human experience of the temporal at least since Martin Heidegger. What interests me most, is how such contemporaneity, and changes in temporality, are registered and articulated in contemporary art, claiming that such registration and articulation is a salient feature in



qualifying something as contemporary art, and hence important to the development of a more critical concept of contemporary art.

The fundamental point of departure for the essays in this book is therefore to investigate contemporaneity as a defining condition of our historical present. As indicated above, “contemporaneity” refers to the temporal complexity that follows from the coming together – in the same space and time, the same here and now – of heterogeneous cultural formations generated along different historical trajectories, across different scales, and in different localities. Or, one might say that contemporaneity occurs through the bringing together of different *Eigenzeiten*, understood with sociologist Helga Nowotny as “the totality of a person’s or group’s ideas and experiences of time.”<sup>1</sup> With the overall aim of questioning how contemporaneity affects our experiences of temporality and the formation of subjectivity in time, my primary material and object of analysis is contemporary art, based on the assumption that art can operate as an advanced laboratory for investigating processes of sense-making and for understanding wider developments within culture and society.

In a nutshell, *The Changing Constitution of the Present* is about how globality and, increasingly, planetarity, affects our experiences of time, and how this is presented in contemporary art and aesthetic practices. More broadly, it is an endeavor to reflect on the cultural implications of the idea of contemporaneity and a globally shared, or at least interconnected, present.

The analyses presented in these essays aim to distinguish themselves from most existing research on “contemporary art” in focusing, firstly, on the issue of temporality and the consequences of contemporaneity for our understanding and experience of time and history; and, secondly, on the significant role of media and information technology in bringing contemporaneity into being and in visualizing it.

The relatively technical conception of contemporaneity with which the book operates is based on the work of philosopher Peter Osborne and the work of art historian Terry Smith, who both explicitly relate contemporary art to the issue of contemporaneity. Osborne observes that: what seems distinctive and important about the changing temporal quality of the historical present over the last few decades is best expressed through the distinctive conceptual grammar of con-temporaneity, a coming together not simply “in” time, but of times: we do not just live or exist together “in time” with our contemporaries – as if time itself is indifferent to this existing together – but rather the present is increasingly characterised by a coming together of different but equally “present” temporalities or “times”, a temporal unity in disjunction, or a disjunctive unity of present times.<sup>2</sup> Whereas Smith understands contemporaneity from a more experiential point of view, as “the constant experience of radical disjunctions of perception, mismatching ways of seeing and valuing the same world, in the actual coincidence of asynchronous temporalities, in the jostling contingency of various cultural and social multiplicities.”<sup>3</sup> Drawing on these highly nuanced conceptualizations of contemporaneity, this book intends to bring greater attention to bear on the ways in which technology conditions temporality and senses of time(s). It goes without saying that technology and so-called digital culture play a highly significant role in the shaping of the world picture and in creating the idea of contemporaneity and planetary co-presence; I am therefore trying to investigate contemporaneity in relation to the media and informational technologies that have helped, and still help, to make it possible.

These technologies, which create an experience of co-presence, are making global-scale circuits of what philosopher Bernard Stiegler would call transindividuation – or its negative version in the form of disindividuation – possible. Transindividuation designates processes of co-individuation within media or symbolic environments in which the individual “I” and the inter-individual “we” participate and are transformed through one another. It thus conditions all social transformation, and the individual’s participation in the social also implies a participation in the much vaster individuation of the media, language, images, etc. through which we communicate – that is, the media that interconnect and make us

contemporaneous. Our sense of time and our subjectivity are formed through such processes of transindividuation; and, according to Stiegler, “technics, far from being merely in time, properly constitutes time.”<sup>4</sup> Even though the ambition of this book is to contribute to the development of a critical concept of contemporaneity and of contemporary art, it does not seek to give a systematic analysis of contemporaneity and develop a coherent line of progressive argumentation. In keeping with the matters at hand, its essays – which have been written over the past nine years – should rather be read as analyses and reflections on different interrelated aspects of contemporaneity and contemporary artistic practices. In dialogue with Stiegler’s and philosopher Jacques Rancière’s conceptions of the medium as a milieu, chapter one, “Artistic Reappropriation and Reconfiguration of the Medium’s Milieu,” seeks to address the question of the political aspects of the aesthetic in relation to the notion of medium. Based on the analysis of this theoretical question, the chapter discusses Alfredo Jaar’s and Thomas Hirschhorn’s artistic projects of reappropriating and reconfiguring conservative symbolic orders and media milieus that have become dissociated.

Chapter two, “From Embodied to Mediated Memory,” asks how we are to transmit and represent the traumatic events collected under the designation the Holocaust today? How can the events be represented without being transformed into abstractions, and in a way in which we, who were not alive when they took place, can relate to them? How can that specific past be actualized and re-membered in the present so that we do not forget or simply place the genocide of the European Jews in the archive as completed and past history? Esther Shalev-Gerz’s installations *Between Listening and Telling: Last Witnesses, Auschwitz 1945–2005* (2005) and *MenschenDinge/The Human Aspect of Objects* (2006) constitute in each their way specific acts of remembering the Holocaust, while, at the same time, investigating the very workings and nature of remembering. These two works compose the frame for chapter two, which is an analysis and discussion of some of the main issues involved in current debates on the representation and actualization of the Holocaust.

Chapter three, “Filmic Montage as an Aesthetics of Contemporaneity,” is a reading of Jean-Luc Godard’s film essay *Histoire(s) du cinéma* (1988-1998) as an artistic endeavor to resist the synchronizing, standardizing time of global capital, the pervasive uniformity of the global super present, brought about by today’s televisual and digital communications, which threaten to trivialize different processes of memory and history, as well as art and culture in general. Taking its point of departure in Stiegler’s observation that the final stage of capitalism is the control and synchronization of “available brain time,” the chapter argues that Godard’s work opposes such control and synchronization through an aesthetics of contemporaneity. The argument is based on the development of a theoretical framework that combines theories of contemporaneity with reflections on the politics of images. Focusing on the ways in which the Holocaust is remembered in *Histoire(s) du cinéma*, the chapter deals with Godard’s image-political creation of temporal contemporaneity through a montage of clips of old films and newsreels, photographs, stills, images of paintings, new footage, advertisements, music, sound and voice recordings, textual citation, narration and commentary.

Sharing philosopher and media theorist Boris Groys’ concern (and that of a number of other thinkers) that we have lost the future as a political object, chapter four, “Untimeliness in Contemporary Times,” discusses the temporal complexity of our current situation – as well as the extent to which it even makes sense to speak of our situation. The aim of the chapter is to provide a critical reading of the notion of untimeliness, particularly in philosopher Giorgio Agamben’s influential text “What is the Contemporary?” (2009), as a decisive aspect of being contemporary. Agamben writes of “their time,” “their own time,” “the epoch,” but what is our own time and our epoch? Who, in the post- or decolonial situation, takes part in the possessive determiner “our”? I argue that it is becoming increasingly difficult to identify a hegemonic “cultural” time in relation to which one can be untimely; that the current contemporaneity makes it practically impossible to be untimely and thus avant-garde in the traditional sense. Claiming that, under contemporary conditions of an intensified global interconnection of different

times and social narratives, it is no longer useful to employ Agamben's conception of untimeliness when trying to engage with the present in order to reinstall a futural moment, chapter four tries to indicate how a contemporary kind of untimeliness, characterized by operating in relation to several times at once and thus differentiating the presentist present, may be seen to appear in the poetics and artistic practice of Kader Attia.

Chapter five, "Dematerialization in the Contemporary Present," argues that we need to take the changing historical context of "dematerialization" into consideration when discussing the disappearance and immateriality of the artwork. Today, artistic practices regarding dematerialization have changed from focusing on the development of a critical strategy that obviates commodifiable physical material in favor of ideas and concepts, to critically exploring and disclosing the complexities of the digital society in which we – or at least the large majority of us – live, a society where big data, algorithms and surveillance are put into extensive operation with immense political, social and psychological consequences. The chapter reflects on how the conditions for politically engaged art, for questioning the present, have changed, as our present and its temporal quality is not the same as it was in the 1960s, when conceptual works of art aimed to dissolve their material supports and question the traditional media of art. Our experience of the categories of present and presence has changed, and this changing status and experience of presence also affects our relation to artworks and how they operate. This argument is substantiated through analyses of video installations by Hito Steyerl and by Camille Henrot, which, in different ways, may be said to negotiate the role of media and computational technologies in the interconnection of times and life worlds, and speculate on the impact of the Internet and digitization on the fabric of our everyday lives and our experience of time.

With reference to the "anachronic" exhibition *Soulèvements* (2016-2017) by art historian and philosopher Georges Didi-Huberman, chapter six, "Anachrony, Contemporaneity and Historical Imagination," discusses how the notion of contemporaneity relates to the end of a certain history of art, as theorized by Yves Michaud, Arthur C. Danto, Hans Belting, Nicolas Bourriaud, and Didi-Huberman. As part of this discussion, I criticize Agamben's ahistorical notion of the contemporary as an "untimely" person or subject, capable of entering into a disjunctive or anachronistic relationship with their own time. The overall aim of the chapter is to make an argument for what I call "the contemporary contemporary" as the point of departure for any anachronic relationship with time today; and as the inescapable point of departure for any possible historical imagination.

Chapter seven, "Imagination in the Contemporary Society of the Spectacle," reflects on current changes in the conditions for, and the status of, images: more and more images are networked; cameras and screens are everywhere; image data is geotagged; databases can be navigated in real time; the prevalence of operative images and "machine vision", detached from human control and sense-perception, rapidly increases, etc. These transformations are, of course, closely connected to the digitalization and the digital production of images, which has raised a number of interesting questions about their material support and the infrastructure of their dissemination, about connectivity, circulation, distribution, formats, etc. At first sight, these changes are happening primarily at a technical and infrastructural level, but, naturally – as the chapter seeks to demonstrate – they also problematize the cultural and social significance of images and the role of the human subject. Based on the work of artist Trevor Paglen, among others, the chapter explores how the changes in the status and conditions of images shift how we see – or do not see – the world, ourselves, and each other.

Taking Forensic Architecture's project *Triple-Chaser* as its point of departure, chapter eight, "Exhibition as Reflexive Transformation," explores the role of exhibitions in contemporary aesthetic and artistic practices. I claim, in dialogue with philosopher and art theorist Juliane Rebentisch, that works of art are capable of producing reflexive transformation of our non-artistic everyday lifeworlds and argue that the act of exhibition, of making visible or perceptible, is a decisive element in such a reflexive transformation

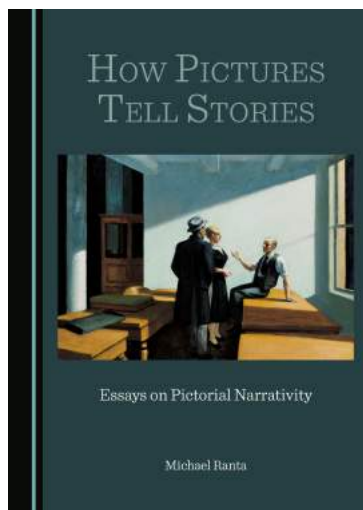
of the non-aesthetic and non-artistic social reality that the art work addresses or in which it embeds itself. As philosopher and novelist Tristan Garcia remarks, the act of exhibition makes something/the work present, but, at the same time, it creates a distance, precisely because the appearance of the work has been arranged and addressed to someone/us; it is exhibited as having been organized and made available to us deliberately. This distance installs a difference, a pensive image, in the language of Rancière, which is what allows for reflexive transformation. When Forensic Architecture makes use of reenactments in their investigations of human rights violations, real space is turned into a model of itself, and a negotiation of what it means can begin. An agency like Forensic Architecture, however, operates in a number of different forums to communicate and exhibit their investigations, of which the forum of art is but one because they see each forum, i.e. place of exhibition, as a distorting lens of its own kind. A decisive aspect of what, nevertheless, makes their – and many other contemporary practices that expand their field of operation beyond the dedicated spaces of art – aesthetic, is a certain mode of exhibition or exposition and address, which includes the addressees in the structure of the work and invites them to take part in a process of sense-making.

1 J.T. Fraser, “An Embarrassment of Proper Times: A Foreword,” in Helga Nowotny, *Time. The Modern and Postmodern Experience*, trans. Neville Plaice (Cambridge: Polity, 1994), 5. 2 Peter Osborne, *Anywhere or not at all: Philosophy of Contemporary Art* (London: Verso, 2013), 17. 3 Terry Smith, “Contemporary Art and Contemporaneity,” *Critical Inquiry* 32 (Summer 2006): 681-707, 703. 4 Bernard Stiegler: *Technics and Time 1*, trans. Richard Beardsworth and George Collins (Stanford: Stanford University Press, 1998), 27.

### *How Pictures Tell Stories*

Michael Ranta

Cambridge Scholars Publishing



In the humanities, narratology has become a growing field of interest in recent decades. Quite frequently, storytelling has been associated with verbal discourses, but, as this book argues, other media, such as the visual arts, often tell stories too. While among art historians the narrative aspects of visual art have constituted a prevalent focus of interest, systematic and theoretical treatments of narrative and temporal imagery have remained largely absent. This book serves to bridge the gap between a language-oriented narratology and art history, examining some basic and regularly occurring narrative aspects of pictures from a cognitive and semiotic point of view. It will appeal to both scholars of narratology and undergraduate students.

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Jos de Mul (The Netherlands): Guardian Online Yearbook

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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.

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### **IAA Announcement**

IAA Yearbooks IAA Yearbooks 18 and 19 are now available on the website of the IAA as Open Access editions. Please visit the website of the IAA (<http://www.iaaesthetics.org/publications/yearbooks>).

### **IAA/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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Membership rate is \$15.00USA for students for three years.

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General membership inquiries can also be sent to [zoltansomhegyi@yahoo.co.uk](mailto:zoltansomhegyi@yahoo.co.uk)

**Final Note:** Please direct all questions and corrections about this newsletter to Dr. Melissa Shew, IAA Newsletter Editor ([melissa.shew@marquette.edu](mailto: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!

