



Volume 60 · December 2022
<http://www.iaaesthetics.org>

FROM THE PRESIDENT
Rodrigo Duarte

Dear IAA members and friends,

I address you now in the double quality of the new IAA president and head of the 22nd International Congress of Aesthetics (ICA22) organizing committee, to be held between 24th and 28th July in Belo Horizonte, Brazil.

As for the ICA22, I am delighted to report that from the 337 initially accepted paper submissions, 266 of their authors confirmed attendance at the congress. Many have even paid the registration fee to take advantage of its early bird price, whose deadline is Jan 27th, 2023. It is my pleasure to announce that the confirmed submissions come from Brazil and other Latin American countries, the United States, and many countries from Europe, Asia, and Africa, making our congress a truly global event. Furthermore, all keynote speakers have already confirmed their participation, so we are about to have a perfect opportunity for intercultural exchange at the highest academic level. Further information on the ICA22 can be found at the event website: ica2022.abrestetica.org.br.

On the other hand, I would like to say some words about the first three months since I took the presidency of the IAA together with the new board, whose competence and willingness to help is a guarantee of the continuity of the excellent job done by the former officers of the association. To mention some actions that the new board is doing now, we could report: 1) the new visual identity of the IAA, which is going to appear in all material of the association, 2) the ongoing reformulation of the website to enhance its useability and connectivity, 3) the opening of accounts at the leading social media, such as Twitter, Facebook as well as Instagram, and last but not least 4) the possibility of patronage by the IAA of events promoted by national societies members of the IAA and also its individual members.

To conclude this short note, despite the state of war in many parts of the world and the rest of the COVID-19 pandemic, I would like to wish you a peaceful, healthy and very happy and productive New Year!

Rodrigo

FROM THE WEBSITE EDITOR

Zoltán Somhegyi

Dear IAA members,

I hope you are healthy and fine.

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 looking forward to receiving your news.

Zoltán

NEW IAA LOGO



Dear IAA Members:

I hope this email finds you all very well! It is with great pleasure that I inform you that we finally have a new logo for our society! We have both a color and a black and white version.

The logo, created by graphic designer Tomas Timko (<https://www.tomastimko.sk/>), was unanimously selected by the officers board members. It consists of two parts: an icon, placed on the left, and the name of the association, on the right. The two parts are complementary but not dependent on each other so that, once divided, they can be used independently in different occasions (e.g. on information materials, on the back of business cards, on the website, in emails, etc.)

We are confident that the new logo may convey a brand new image to the association and hope you will like it as much as we do!

For those of you who need to use the logo for promoting some IAA-supported scientific event, please notice that a high-resolution 'vector format' is also available: you just have to contact us. In this regard, let me take this chance to remind you that you can apply for IAA Patronage by filling out the online form you find on the website: <https://iaaesthetics.org/iaa-patronage>

All the best,

Lisa Giombini
Department of Philosophy, Communication and Performing Arts
Roma Tre University
Rome, Italy
lisa.giombini@uniroma3.it

MEMBER SOCIETY REPORTS

The Polish Association of Aesthetics

to Explore the Aesthetics of Advanced Technologies in CAPHE Consortium

Multi-disciplinary academic exchange will create cyberspace platforms for cultural research.

Polish Association of Aesthetics (PTE; <http://pte.uj.edu.pl/>) is pleased to announce its inclusion in CAPHE, an international consortium that aims to provide a better grip on the social issues arising from the implementation of advanced technologies in everyday life. Funded by the European Union, the Communities and Artistic Participation in Hybrid Environments (CAPHE) project will provide a critical assessment of the 4th Industrial Revolution (4IR) that is creating unprecedented change across the spectrum of human endeavour.

The cost-saving benefits to industry offered by Artificial Intelligence, the Internet of Things, 3D Printing, Green Energy, Quantum Computing, and Robotics are well known. However, recognition of important ethical, sociological and aesthetic consequences of these 4IR technologies is seldom considered by companies, institutions and governments that implement them in their collective quest for operational efficiency.

Using the frame of cultural production, the multi-year CAPHE research programme will examine how the Virtual Reality (VR) and Augmented Reality (AR) technologies already at work in industry and entertainment are creating communities of connected users that might otherwise not exist absent these 4IR technologies. CAPHE researchers will work in areas of Art, Education and Communities to develop innovative tools and methods for assessing the impact of 4IR on society and culture.

Researchers will build exhibition and performance venues in cyberspace to quantify and measure the aesthetic effects on artists, performers, curators, collectors and the viewing public. They will present their findings during conferences and panel discussions that will take place at partner institutions and elsewhere over CAPHE's four-year run.

PTE is among academic and commercial enterprises from Greece, Italy, Kenya, Poland, Portugal, and the United Kingdom that are participating in the research. Funding for CAPHE is provided by the Marie Skłodowska-Curie Actions, which is the EU's reference program for doctoral education and post-doctoral training.

Beginning in January 2023, researchers will collect, document and archive data from participatory observations, interviews and social interactions in VR and AR environments, including notes, sketches, transcriptions, imaging, and video. The reports and academic papers arising from their research will provide guidance for educators and regulators, as well as a foundation for further inquiry.

A full schedule of conferences and events will be made available on the CAPHE website (in the making) and on social media. A CAPHE newsletter will provide regular updates and news about research findings. Please visit these channels to subscribe.

ABOUT CAPHE: Communities and Artistic Participation in Hybrid Environments (CAPHE) is a programme of research that seeks to elaborate the social, ethical and aesthetic considerations of the synergies among biological entities and technological components that is the hallmark of 4IR. CAPHE engages aestheticians, art critics, artists and philosophers in a quest for autonomy in the spheres of artistic and aesthetic experience amid this ongoing social-environmental transformation. They are drawn from a multinational, multidisciplinary consortium of academic, institutional and commercial actors in the cultural sphere.

ABOUT Marie Skłodowska-Curie Actions (MSCA): MSCA equips researchers with new knowledge and skills by funding cross-border mobilities that expose them to different sectors and disciplines. Part of the European Union's Horizon Europe programme for research and innovation, MSCA is managed by the European Research Executive Agency on behalf of the European Commission. For more information, please see: <https://marie-sklodowska-curie-actions.ec.europa.eu/>

CAPHE / PTE Media Relations:
Rick Butler Email: cericbutler@gmail.com
Phone: +48.505.474.694

MEMBER NEWS



Prof. /Dr. Hu Jihua (1962-2021)

Submitted by Song Ruiyang

Hu Jihua, a well-known scholar in China, had been employed by Beijing International Studies University(BISU) as the professor of Comparative Literature and World Literature, Assistant Dean of the Institute for Transcultural Studies (ITS), Director of the Center for Greek Studies(CGS) and vice president of School of Chinese Culture and Communication since 2004.

He was a member of International Aesthetic Association (IAA), and Board Member of Literary Theory and Comparative Poetics of China (LTCPC). At the same time he was professionally affiliated to Chinese Comparative Literature Association(CCLA) as a member of the council, to International Society for Universal Dialogue(ISUD) as a board member, to Literary and Artistic Critics Association under China Federation of Literary and Art Circles(CFLAC) as a member of council, and to the Center for Literary Theory at Beijing Normal University as a research fellow.

He was educated at Anhui Normal University(1980--1984), majored in political theory and education and attained the Bachelor of Jurisprudence; at Sichuan Normal University(1987--1991), studied on Literary and Artistic Aesthetics and attained the Master of Arts; at Beijing Normal University(1999--2002), researched in Literary Theory and Critical Practice and attained PhD. He worked at Anqing Teachers College (1991-1999), taught in the fields of literature, philosophy, and politics. Executing a postdoctoral program, he engaged in research at Renmin University of China (2002--2004).

His academic interests are in the modern intellectual history of East and Western, classic Hermeneutics, and studies on mythology. His later academic interests also include German Romanticism and Idealism along with Gnosticism in the late antiquity.



Belgrade, 2019

He is the author of *Ethical turn in the Context of Postmodernity: On Levinas, Derrida, and Jean-Luc Nancy* (Beijing: Jinghua Press, 2005), *The Aesthetic Dimension of Chinese Cultural Spirit: Studies on Zong Baihua's Aesthetics* (Beijing: Beijing University Press, 2009), *Reconstruction of Babel: Reconsidering the Poetic Deconstruction* (Fuzhou: Fujian Education Press, 2015), *Romantic Gnosticism* (Beijing: Beijing University Press, 2016), *Transcendent Speculation and Poetic Space* (Shanghai: Fudan University Press, 2017), *Institution of Thoughts: History of Chinese Modern Literary Theory* (Beijing: Beijing Normal University Press, 2019), and *Myth and Modern Gnosticism* (Beijing: Encyclopedia of China Publishing House, 2020). He is also the Chinese translator of Jacques Derrida's *Politics of Friendship* (Changchun: Jilin People Press, 2006), Timothy Bewes' *Cynicism and Postmodernity* (Shanghai: Shanghai People Press, 2008), Hans Blumenberg's *Arbeit am Muthos* (Shanghai: Shanghai People Press, 2012-2014).

Dissident Histories—Seeking publication

Submitted by Marina Grzinic

Čestitke i blagoslovi za objavljivanje ovog izdavanja. Ova je knjiga rezultat dugog i napornog rada, a mi smo jako sretni što vam možemo predstaviti ovaj važan doprinos razmišljanju o prošlosti i sadašnjosti. Knjiga će biti dostupna u nekoliko jezika, što omogućuje širokoj publici da se upozna s ovim važnim temama. Nadamo se da će ova knjiga biti korisna i inspirativna za mnoge čitatelje širom svijeta.

Uz podršku i pomoć prijatelja i kolega, ovaj projekt je bio moguć. Zahvaljujemo se svima koji su nam pružili podršku i pomoć. Knjiga će biti dostupna u nekoliko jezika, što omogućuje širokoj publici da se upozna s ovim važnim temama. Nadamo se da će ova knjiga biti korisna i inspirativna za mnoge čitatelje širom svijeta.

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Marina Grzinić i Aina Šmid
40 LET DELOVANJA

Marina Grzinić i Aina Šmid su u svojim životima i radu imale veliki utjecaj na društvo. Njihovo djelovanje je bilo temeljeno na pravdi, poštenju i ljudskim slobodama. Njihovo naslijeđe će biti uvijek prisutno među nama.

40 ANNI DI LAVORO

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POLITICS, DECOLONIALITY AND DELINKING

Every project is a response to a need. It is a way of thinking and acting that is shaped by the context in which it is created. This book is no exception. It is a response to the need for a more inclusive and equitable world. It is a response to the need for a world that is more just and more peaceful. It is a response to the need for a world that is more sustainable and more resilient. It is a response to the need for a world that is more beautiful and more meaningful.

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POLITICA, DECOLONIALITÀ E DISLINKING

Ogni progetto è una risposta a un bisogno. È un modo di pensare e agire che si forma nel contesto in cui viene creato. Questo libro non è un'eccezione. È una risposta al bisogno di un mondo più inclusivo ed equo. È una risposta al bisogno di un mondo più giusto e più pacifico. È una risposta al bisogno di un mondo più sostenibile e più resiliente. È una risposta al bisogno di un mondo più bello e più significativo.

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POLITIK, DEKOLONIALITÄT UND DISLINKING

Jedes Projekt ist eine Antwort auf ein Bedürfnis. Es ist eine Weise zu denken und zu handeln, die sich im Kontext, in dem es entsteht, bildet. Dieses Buch ist keine Ausnahme. Es ist eine Antwort auf das Bedürfnis nach einer inklusiveren und gerechteren Welt. Es ist eine Antwort auf das Bedürfnis nach einer gerechteren und friedlicheren Welt. Es ist eine Antwort auf das Bedürfnis nach einer nachhaltigeren und resilienteren Welt. Es ist eine Antwort auf das Bedürfnis nach einer schöneren und bedeutungsvolleren Welt.

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Needing Aesthetics can explain birds' beauty preferences (researchfeatures.com)

Submitted by Chenguang Lu

https://researchfeatures.com/needing-aesthetics-explain-birds-beauty-preferences/

Research Objectives:

Chenguang Lu attempts to explain the colourful appearances of birds for reconciling the contradiction between Darwin and Wallace.

Collaborators:

Lu thanks his classmate Yuzhang Diao and Professor Yew-Kwang Ng, a renowned economist, for their encouragement and help. He thanks the Dalian Natural History Museum whose previous caption about the Peacock inspired him. He also thanks the authors who granted permissions for their images.

CALLS FOR PAPERS



The concept of ‘influence’ in art and aesthetics

AM Journal of Art and Media Studies

Guest issue editor: Zoltán Somhegyi

The Editorial Board of AM Journal of Art and Media Studies is inviting all potential contributors to send their proposals for issue No. 31/September 2023.

AM Journal is structured in four sections: Main Topic, Beyond the Main Topic, Artist Portfolio, and Book Reviews. Only the first section, which is also the central one, is predefined by the main topic of the issue.

The main topic of issue No. 31/September 2023 is The concept of ‘influence’ in art and aesthetics.

The question of influence in art and aesthetics can have both positive and negative aspects. It can facilitate certain particulars in the discourse on artistic production, but can also challenge aesthetic judgement. On the one hand, we can establish connections between artists and/or artworks through the investigation of one influencing the other. On the other hand, however, this could also imply that the later artist’s oeuvre or artwork’s quality is not entirely singular but depends on, or even ‘owes’ something to, the earlier.

There are also other segments in the notion of influence'. We can, for example, scrutinize numerous details and factors that have an 'impact' and even 'interference' in the actual perception and appreciation of artworks. How do these obstruct and hinder, or – to the contrary – help the aesthetic effect and efficiency of the exhibited pieces? It can thus again be a positive or negative influence. For example, bad lighting of sculptures, awful framing of paintings or technical glitches in the screening of video works are obvious examples for the negative effect. But how about positive influences, like ones coming from bold curatorial concepts? These can bring out more, sometimes much more, of a work than what even the artist may have thought before. How does this – otherwise positive – effect relate to the original aesthetic and artistic qualities of the actual piece? Is it possible and is it needed at all to establish an 'objective' and neutral way of presentation? Is there an 'ideal' mode of an exhibition?

Further aspects in the examination could also include the analyses of the possible modifications and even of distortion coming from, for example, the art market, from the shifting accents in the classical infrastructure of art and from the novel technologies that can all influence the making, exhibiting, 'consuming' and evaluating art. How can large-scale art events, biennials, powerful galleries, and collectors influence the canon of art? How do digitalization, AR, and VR modify the modes of connecting to and through art? What influence are they and will they be playing in the art world? What challenges do these pose to our classical concepts of the work of art?

The thematic section of AM Journal of Art and Media Studies aims at investigating these and similar questions. Therefore, different types of texts are equally welcome, e.g., analyses of actual case studies, broader, theoretical investigations, and even practical recommendations based on, for example, personal artistic, critical, or curatorial experience.

Potential contributors are invited to submit their abstracts of 300 words and short bios (about 150 words) by January 31, 2023. Full articles of 3,000–5,000 words, formatted according to the Journal's guidelines, will be requested by March 31, 2023. All articles will undergo

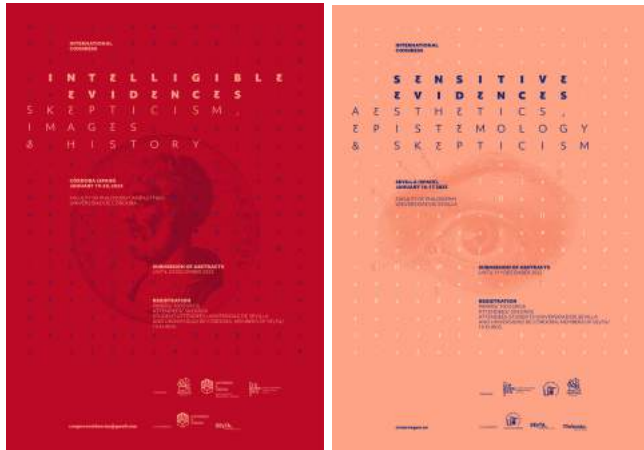
double-blind peer review. The issue is scheduled to be published in September 2023. Please email your abstracts and inquiries to the journal email address: amjournal@outlook.com. Thank you!

Link to this CFP: <https://fmkjournals.fmk.edu.rs/index.php/AM/announcement/view/16>

Guest Issue Editor

Dr. habil. Zoltán Somhegyi

Károli Gáspár University of the Reformed Church in Hungary



***International Congress ‘Sensitive Evidences. Aesthetics, Epistemology and Skepticism’
Seville (Spain), January 16-17, 2023.***

This congress accepts communications on the relationships between aesthetics, art, epistemology and skepticism. Submission of abstracts until 11th December 2022.

For further information:

<http://www.seyta.org/international-congress-sensitive-evidences-aesthetics-epistemology-and-skepticism/>

International Congress ‘Intelligible Evidences. Skepticism, Images and History’

Córdoba (Spain), January 19-20, 2023. This international congress invites contributions that address the history of skeptical thought, as well as the presence of skepticism in art and in our relationship with images. Submission of abstracts until 20 December 2022.

For further information:

<http://www.seyta.org/international-congress-intelligible-evidences-skepticism-images-and-history/>



Philosophy Here and Now!

Symposium #1 “Philosophy of Food”

7-8-9 June 2023

Ankara University, Faculty of Languages and History-Geography

Ankara/ Türkiye

symposium.sanart.org.tr

Call for Papers

We have to eat to survive. This necessity is common to all human beings, in fact, to all living things. We eat multiple times a day, gobble up a snack when we do not have enough time, or force down whatever is on the table if we lose our appetite. Dietitians advise in unison that we should eat well, but we cannot agree on a single menu when it comes to specifying what eating well involves. There are dozens of differences at stake that cannot be reduced to purely individual taste: we eat or avoid certain foods for traditional, cultural, moral reasons or sometimes discard them as inedible because of religious taboos. How the food looks and how it is presented might whet our appetite or sicken us. Sometimes it is tastier to talk about food or photograph it than to eat it.

Food has been an essential food for thought for centuries. From the discussion of the ideal diet in the second book of Plato’s Republic to the Stoics, then to Locke, Rousseau, Kant, Marx, and Mill to more recent philosophers such as Singer, Regan, Derrida, Latour, Diamond, and Haraway, the complicated relationship between food and the human has been formulated time and again. Ethical and political debates around the significance of animal rights or animal welfare for agricultural and husbandry practices and the possibility of justice in food production and distribution has gained a new momentum since the 1970s.

The questioning of the anthropocentric worldview has disrupted the habit of regarding various non-human animals as a natural source of food and highlighted the environmental cost of the food industry. To crown it all, as much as the human species faces the moral and geological costs of the food industry globally, the problem of inequality in access to food products seems only to worsen with time. Although recent technological developments in food production promise partial solutions to existing problems, they also elicit many new ethical, cultural, and religious complications. After all, changing what we eat means redefining who we are. In response to all of these developments, “philosophy of food” has begun to institutionalize as a new field of study, systematically scrutinizing the problems associated with food and eating while traversing different branches of philosophy.

Posing a bundle of philosophical problems with interwoven ethical, political, environmental, social, cultural, and aesthetic layers, food is hard to swallow. With the object of exploring these intricate philosophical problems in depth, we are looking forward to receiving your contributions that preferably put in dialogue the perspectives of natural and engineering sciences with those of philosophy and other disciplines in the humanities and social sciences. The first of the annual Philosophy Here & Now! Symposium will take place in Ankara, Türkiye on July 7–9th, 2023 with the collaboration of the Department of Philosophy at Ankara University and SANART Association of Aesthetics and Visual Culture, under the patronage of International Association for Aesthetics. The symposium is supported by *Posseible: Journal of Philosophy*.

You are invited to submit an abstract of 200-300 words to the symposium by clicking on the “Registration” tab above. The languages of the symposium are Turkish and English. Possible session titles are listed below, but the content of the symposium will not be limited to these topics. Abstracts should be submitted using the form on symposium.sanart.org.tr.

Capitalism, Food Policies, and Hunger / Food Ethics, Veganism, Vegetarianism / Food in the Anthropocene / Effects of Food Industry on Water Resources and Forests / Climate Change and the Food Industry / Taste, Culture and Memory / Colonialism, Globalization and Local Food Cultures / Cannibalism and Food Taboos / Food, Tradition, and Identity / Food, Sexuality, and Gender / Food and Being / Food Metaphysics / Food and Religions / Food Aesthetics / Phenomenology of Appetite and Disgust / GMO, Synthetic Foods, New Food Technologies and Ethics / Social Media and Food / Representations of Food in Literature and Visual Arts / Food in Popular Culture

Important Dates:

Deadline for Abstract Submission: 20 March 2023

Notification of Acceptance: 3 April 2023

Announcement of the Symposium Program: 12 April 2023

Registration: Participants based out of Turkey can opt to present online. International Participants: 100 Euros for in-person participation or 200 Euros for online sessions. Graduate Students: 50 Euros for in-person participation or 100 Euros for online sessions. There is no fee or registration requirement for the audience.

Contact: Ankara University, Faculty of Languages and History-Geography, Ankara, Türkiye /
kongre@sanart.org.tr

Exploring the Intersection of Aesthetics and Political Economy
The Polish Journal of Aesthetics
Politics and Art
Volume 67 (4/2022)

Extended submission deadline: **January 31, 2023**

Dear colleagues,

I would like to apologize for any confusion or inconvenience regarding the deadline for submissions to the upcoming volume of The Polish Journal of Aesthetics on the relationship between aesthetics and politics. Due to unforeseen circumstances, the previous editors have been unable to establish stable communication with us, resulting in their removal from the project. As a result, we have extended the deadline for submissions for volume 67(4/2022) to January 31, 2023. We understand that this may cause some difficulties for those who have already submitted their work, and we apologize for any inconvenience this may cause.

With that being said, we are excited to announce a call for papers for the forthcoming volume of The Polish Journal of Aesthetics on the intersection of aesthetics and political economy. We invite researchers to submit articles that explore the relationship between aesthetics and politics. We are particularly interested in analyses of political conflicts, artists and art practices, and their relationship to economic systems and structures. However, we welcome submissions from all areas of art and aesthetics that relate to this theme. Some potential topics for articles include:

- The role of art in times of war and conflict and its effects on economic systems
- The exploitation of aesthetic norms in political marketing and its economic impact
- The use of art as propaganda and its effects on political and economic ideologies
- The relationship between the art market and profitability, and its influence on political economy
- The impact of industrialization on aesthetic practices and the economic structures supporting them
- The role of censorship in shaping aesthetic norms and its effects on political and economic power dynamics
- The intersection of performance, entertainment, and politics, and its relationship to economic systems
- The role of artists in political movements and struggles and their impact on economic structures
- The use of symbols and techniques in political messaging and their relationship to economic ideologies
- The question of acceptability in art and politics, and its effects on political economy

This list is by no means exhaustive, and we welcome submissions on any topic that relates to the intersection of aesthetics and political economy. We are particularly interested in articles that address gaps in current knowledge and highlight areas in need of further research, such as:

- The effects of social media on the relationship between aesthetics and political economy
- The role of art in political activism and social movements, and its relationship to economic structures and systems
- The influence of globalization on political aesthetics and its effects on political economy
- The intersection of aesthetics and politics in mass media and popular culture, and its relationship to economic systems
- The relationship between aesthetics and political economy in non-Western cultures and contexts

Researchers from all backgrounds and perspectives are encouraged to submit their work. Please visit our website at https://pjaesthetics.uj.edu.pl/en_GB/ for more information and to submit your article.

Best Regards,

Adrian Mróz
adrian.mroz@uj.edu.pl
The Polish Journal of Aesthetics

Art Style, Art & Culture International Magazine



Stay Tuned to our Call for Papers and News!

Art Style, Art & Culture International Magazine, an open-access, biannual, and peer-reviewed online magazine devoted to art and culture, invites the submission of extended essays and scholarly articles (see [Call for Papers](#)). Further, in March 2023, *Art Style* is entering its fifth year of academic publications and is well on its way. In the editorial journey, many achievements have already taken place in seeking to meet the criteria for academic journals and improve the quality of publications. Currently, *Art Style* is indexed in Latindex and Diadorim and was evaluated and met the editorial criteria necessary to be included in the Web of Science, Clarivate.

Furthermore, in November 2022, *Art Style Magazine* was approved for inclusion in the Web of Science Core Collection, Emerging Sources Citation Index™ (ESCI). Therefore, it will be continuously evaluated to reach the next stage. Regarding Clarivate’s criteria, “Journals that meet the quality criteria enter Emerging Sources Citation Index™ (ESCI). Journals that meet the additional impact criteria enter Science Citation Index Expanded™ (SCIE), Social Sciences Citation Index™ (SSCI), or Arts & Humanities Citation Index (AHCI), depending on their subject area.” Details of Clarivate’s criteria, editorial evaluation process, and quality and impact criteria can be found [here](#).

Art Style aims to improve how research production quality is evaluated through publications, being a signatory to the main agreements that pursue practices related to research articles published in peer-reviewed journals, which can and should be extended to other products, such as datasets, because they are relevant research results. *Art Style* uses the [Zenodo](#) repository. All *Art Style* publications deposited in Zenodo are stored safely in the cloud infrastructure as CERN’s Large Hadron Collider research data for the future. CERN is an active member of the following organizations and international bodies (non-exhaustive): DataCite, ORCID, FORCE11 (in particular, Data Citation Principles and Software Citation Principles), Research Data Alliance, SCOAP3, and partner in multiple European Commission funded projects, including OpenAIRE and EUDAT. Zenodo is registered in the Directory of Open Access Repositories (OpenDOAR). *Art Style* publications are also deposited in the [Bielefeld University Library](#) and the [BASE – Bielefeld Academic Search Engine](#).

Art Style outlines the best practice principles for publications. In this way, we wish to highlight the fundamental values of recognizing merit and the originality of researchers and authors. Therefore, we present the central notions of good conduct and research publishing ethics based on the [Committee on Publication Ethics \(COPE\)](#).

Hence, publication opportunities for researchers and academics are always open, and contributors are welcome. So *let’s stay tuned* to our call for papers and news! Finally, to give continuity to the publications, we have prepared a series of editions that follow a scheduled plan according to our biannual periodicity. We expect the support and contribution of all those involved and passionate about research and publications. For more information about the magazine, please visit *Art Style*’s website: <https://artstyle.international>.

Dr. Christiane Wagner, Editor-in-Chief and Creative Director.

CONFERENCE ANNOUNCEMENT

Barcelona Workshop 12 “Fiction, Literature and Beyond” 2-4 May 2023

The Barcelona Workshop, the signature event of the LOGOS Research Group in Analytic Philosophy, will resume its scheduling with its 12th edition (after a hiatus due to COVID-motivated restrictions). The Barcelona Workshop 12 will be held from 2 to 4 May 2023 both physically in Barcelona (UB, Carrer de Montalegre 6-8) and online.

The theme of this 12th edition is "Fiction, Literature and Beyond".

Here are provisional programme, abstracts and more logistical information:

<http://www.ub.edu/logosbw/bw12/>

Attendance is free and all are welcome. You may register here if you are interested in taking part (either off- or online):

<https://forms.gle/7fJx1nNWrr11ckQu7>

The in-person conference venue will be wheelchair-accessible and wheelchair-accessible facilities will be available. Service animals are welcome. We regret not being able to offer nearby disabled parking or a hearing loop. Upon request, however, we can use microphones and provide a quiet room. More generally, we will do our best to improve accessibility, both online and in-person, including for caregivers, and we encourage you to check the relevant boxes on the registration form to discuss how we can do so.

Please do not hesitate to spread the word.

The BW12 organizers: Filippo Contesi, Manuel García-Carpintero & Enrico Terrone

CONFERENCE REPORTS

Iberian Meeting of Aesthetics

The 8th edition of the Iberian Meeting of Aesthetics took place this year in Lisbon from 27-29 of October. Nearly fifty papers and four plenary sessions dealt with aspects related to the theme of this edition: "Spaces and times in aesthetics and art." Here we shall tell you how it went.

The Iberian Aesthetics Meeting is held annually, alternating venues between Portugal and Spain. After editions in Valladolid (2014), Braga (2015), Seville (2016), Lisbon (2017), Barcelona

(2018), Coimbra (2019), and Granada (2021), Lisbon has once again hosted the event. This time, the Instituto de Filosofia da Universidade NOVA de Lisboa (IFILNOVA) organized the meeting in collaboration with the Spanish Society of Aesthetics and Theory of the Arts (SEyTA).

For nine years, these meetings have favored the exchange of concerns and knowledge among those who research aesthetics and art theory, not only in the Spanish-Portuguese sphere but in a broader framework that extends primarily to Brazil, Spanish-speaking America, and Europe. There were many proposals for papers from many different countries, so the organization had to select in accordance with the scale of the meeting and to allow for a closer dialogue.

The meeting opened with a guest lecture by Edmundo Balsemão Pires (Universidade de Coimbra), who spoke about artificial intelligence in the production and consumption of art, encouraging the questioning of the traditional role of authorship in the future. In the second plenary session, philosopher Maria Filomena Molder (Universidade NOVA de Lisboa) talked with Lisbon artist Rui Sanches, known for his installations which generate three-dimensionality with flat elements. Carmen Pardo (University of Girona) started with the etymological connection of the term aisthesis with listening and moved on to present other -sound- modes of relationship in the aesthetic and the social. João Constâncio (Universidade NOVA de Lisboa) offered a Hegelian reading of space and self-consciousness in Aristophanes' *Lysistrata* in the closing conference.

The papers were grouped into 16 thematic panels that facilitated the connection between the different contributions, and a large group of moderators guided the questions. This served to broaden the interests of both speakers and attendees. A significant number of papers addressed the awareness of crisis and challenge manifested by today's art, projected in its concerns more to the future, to the prospective, than to the criticism of the past. Others focused on the challenges of the aesthetic discipline itself, motivated to reread its histories and rethink its theoretical framework. The different arts were also the subject of many contributions, especially architecture, music, painting, and urban art. The communitarian ideal of expressive forms, present in design or sound art, was a cross-cutting issue that ran through a good part of the communications. Remembrance and nostalgia were also significant in these contributions to the reflection on space and time.

The Organizing Committee was formed by Nélio Conceição, Nuno Fonseca (both from the NOVA University of Lisbon), and Raquel Cascales (University of Navarra), accompanied by Catarina Barros and Cláudia Marques (also from the NOVA University of Lisbon) in the Technical Committee. Eleven researchers and professors formed the Organizing Committee from Portugal and Spain.



Edmundo Balsemão Pires (Universidade de Coimbra)

The 9th Iberian Meeting of Aesthetics will take place in Pamplona from October 26-28, 2023, organized by the University of Navarra and SEyTA, and will focus on the theme "Art and Life."

More information will follow at a later date. Before that, in the spring, SEyTA will once again hold its SyMPOSIO for members.

**From “Music Judgement in Living Soundscape” to “The Oneness of Ideation and Poesy”:
Review on the Fifth Anniversary of the SHCM Music Aesthetics and Contemporary Music
Research International Theme Forum and Art Theory Summer Seminar**

The 5th SHCM (Shanghai Conservatory of Music) Music Aesthetics & Contemporary Music Research Forum and Art Theory Summer Seminar was successfully held in Shanghai simultaneously offline and online, from August 22 to 26, 2022. The forum was hosted by Shanghai Conservatory of Music, undertaken by Musicology Department, creatively planned and chaired by Professor HAN Zhong'en, Honorary President of the Chinese Music Aesthetics Society from Musicology Department of SHCM, planned and organized by Associate Professor SUN Yue, member of the International Musicological Society (IMS) and of the International Association for Aesthetics (IAA) from Musicology Department of SHCM, and executed by the team of “Music Judgement in Living Soundscape (臨響樂品)”.



The theme of this year is “The Oneness of Ideation and Poesy”. Top scholars in the fields of musicology, music aesthetics and art theory from famous universities home and abroad, such as Prof. GAO Jianping, President of the Chinese Society for Aesthetics, Prof. David Trippett of the University of Cambridge from Britain, Prof. SONG Jin, President of the Chinese Society for Music Aesthetics, Prof. ZHENG Yan of the East China Normal University, Prof. Annie Yen-Ling LIU of Peking University, Associate Prof. SUN Sisi of Jiangnan University, were invited to give keynotes and to discuss issues in the field of music aesthetics together with Prof. HAN Zhong'en, Prof. XIAO Mei, Prof. TAO Xin, Prof. WANG Xuqing, Associate Prof. HONG Ding of SHCM. Topics include “The Discourse and Interpretation of Music”, “Musical Discourse and Music’s Ineffability”, “Music Metaphor: Theoretical Foundation and Historical Practice”, “Music and the Posthuman Ear”, “Art Synaesthesia and Music Interpretation”, “The Danger of Metaphor in Music Criticism”, “Music Descriptions from the Perspective of Character and Action”, “Paradigm Shift of Contemporary Music Theory Research”, “Description of Perceptual Experience and Terminology of Ethnomusicology”, “On the Nationality of Art Sign”, “Problems in Disciplinary Language of Music Aesthetics”, Brahms and Wagner studies, etc. During just 5 days, there were 13 rich and wonderful themed lectures, 6 seminars and 1 summary meeting, which let online and offline speakers, seminar instructors, and students share an academic feast for aesthetics of music.

In his opening speech, Prof. Han Zhong'en, the principal instructor of the seminar, explained what the theme “The Oneness of Ideation and Poesy” means and introduced the five aspects of its academic origin. Firstly, from the common sense of language, ideation is a concept, while poesy is art, but how can these two be into one? Secondly, according to the consensus of literature and art, the idea of “poetry expresses one’s will” in China has shown an endogenous relation to the proposition of regarding music as thinking sound or “music begins at the end of words” in the West. Thirdly, starting from the philosopher Heidegger's “Aber das denkende

Dichten ist in der Wahrheit die Topologie des Seyns,”(But thinking poetry is in truth the topology of being) and asking further, if the thinking poetry is an existence in the sense of linguistics, then the opposite is that the poetizing thought an existence with internal driving force in the ontological sense? And, how to present the thinking poetry through the poetizing thought? Propositions are put forward and defined: the thinking poetry, that is, the sound able to express the mind and even to think, is a language enough to cut into the object, i.e., cutting into which through the writing of thought; The poetizing thought, the thought that is able to make a sound and even to speak, is a language enough to highlight the theme, i.e., highlighting which through the idea able to write words. Fourthly, to explain further: the reason why we put the “oneness of ideation and poesy” into the language category of the music aesthetics discipline is to find a specific language that can describe and formulate music as well as the intuitively perceptual experience of music. Fifthly, from the perspective of ontology of artistic language, ideation is an entity of ideas, and poesy is an entity of arts, so ideation and poesy are into one.



This year marks the fifth year since the establishment of the forum. The first forum and seminar, held in August 2018, had far-reaching repercussions in the academic community, and it continued to be held for the following four years, with its influence growing year by year. Even in the complex situation of the COVID-19 pandemic, the team staff positively explored the proper methods of online forums or the simultaneity of online and offline. As the vice president XU Wei of Shanghai Conservatory said, the annual events have not only formed an academic brand of art theory research with characteristics of Shanghai Conservatory and received a good social response, but their influence and reputation have also continuously expanded nationwide and even internationally.

Driving the Development of Music Aesthetics in China

The forum has annually set a theme oriented to the contemporary development of the discipline of music aesthetics in China for the past five years. In 2018, the first forum, “Music Judgement in Living Soundscape: Musically Listening and Aesthetically Speaking”, focused on clarifying the most basic and core relationship between listening and speaking in studies of music aesthetics and related issues; The second forum of “Sound Poetics: Aesthetics of Music between Aesthetics and Arts” in 2019 accurately located music aesthetics that are in the center of aesthetics and art but whose nature is blurred and whose boundary is wandering; Then, in 2020, the third forum, “Goes Away the Poesy and Comes in the History: The Positioning of Aesthetic Issues within the Category of Musicology and during the Process of Musicology”, placed music aesthetics in a broader musicological and historical context, further clarifying the positioning for the development of discipline; On the basis of the above topics, the fourth forum, “Seeking Truth from Facts: Music Aesthetics as the History of Music Aesthetics”, in 2021 continued to demonstrate the close relationship between music aesthetics and the history of musical aesthetics. The just-concluded fifth forum, “The Oneness of Ideation and Poesy: Problems in Disciplinary Language of Music Aesthetics” in 2022 once again returned to the relationship between listening and speaking, rising the disciplinary language as an ontological problem, to highlight the reason why musical work's existence is by its discourse of “sensibility”.

Prof. Han Zhong'en has stated on several occasions that he prefers to use the term “resultant forces of different disciplines” rather than “interdisciplinarity”, because if a discipline cannot even find its own *home*, how can we talk about its *inter-ness*? In the past five years, the SHCM Music Aesthetics Theme Forum and Art Theory Summer Seminar have been walking precisely on the way to explore the disciplinary “home” of music aesthetics, leaving road signs along for the successors' inquiries and explorations.



In the conditions of the COVID-19 pandemic, the third forum was shifted from offline to online, and at the same time, this opportunity was taken to fully mobilize international academic resources and upgrade the forum to an online international one. Prof. Kathleen Higgins, former president of the American Aesthetics Society and professor at the University of Texas at Austin, was invited to be the keynote speaker to share her research on Schopenhauer and Nietzsche's ideas on musical aesthetics. In the meantime, the forum that year has also attracted the attention of international academic community, and its English summary has been published in the 56th member newsletter of the International Aesthetics Society (IAA), as its first global release, showing the world the latest situation in the contemporary study of music aesthetics and even the research of art theory in China. The international vision of the third forum has also been continued in the fourth and fifth. The president of the International Musicological Society (IMS), Prof. Daniel KL Chua at the University of Hong Kong, and Prof. David Trippett at the University of Cambridge from Britain have been invited to give their keynote speeches based on their research, respectively “Is Music Joy ? ——Retrofitting Ancient Music” and “Music and the Posthuman Ear”.

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Social Functions Of Fairy Tales

Marjan Horvat

Scientific conference, organized by Institute IRRIS for Research, Development and Strategies of Society, Culture and Environment in collaboration with the Slovenian Society of Aesthetics and New University (16 June 2022 / online)

Conference programme committee: Prof Polona Tratnik (president), Prof Darko Darovec, Prof Claudio Povolo, Prof Paul Crowther.

This conference, one of the results of the three-year research project Social Functions of Fairy Tales, funded by the Slovenian Research Agency (J6-1807), offered a wide range of rich and in-depth contributions, aimed to shed new light on the social functions of fairy tales. According to the concept of the research project, as set by its principal investigator Polona Tratnik, almost all contributors substantiated their analysis by questioning the long-term impact of fairy tales; in particular, by exploring the role of fairy tales in building identities, imagining communities and nation-building processes, but also by linking fairy tale narratives within different aspects of modern life and contemporary challenges – e.g. representation of poverty and abundance in fairy tales in relation to 'eating disorders'; the question of how the principles of deliberative democracy are being entailed in folk tales; the presentation of optical devices in classical fairy tales; exploring folk tales as they were retold by nature worshipers in Western Slovenia.

Thirteen papers grouped into four panels were presented. In the first, entitled Fairy Tales for Nation Building Processes, historian Darko Darovec presented his findings on fairy tales about Kralj Matjaž (85 until 1958) in the context of the emergence of this figure in the Slovenian environment. Referring to the discrepancies between the conception of 'historical facts' about the 'Slovenian' Kralj Matjaž and Hobsbawm's thesis of a universal social imaginary of the 'Ruler', onto whom the people project their desires of good governance, Darovec argued that the Slovenian tales of Kralj Matjaž are actually placed in a matrix older than its 'historical' character (Matthias Corvinus), with motifs and characters, which have many analogies in the oldest Indo-European epic traditions. This motif of the benevolent absent king is namely found in many European mythologies (i.e. King Arthur) and is known in many other narrative folklore, regarding, for instance, the Frankish king Charlemagne, the Holy Roman Emperor Frederick Barbarossa, the Balkan Kraljevič Marko and all the way back to the biblical king David. Prof Darovec presented some common and diverse characteristics of King Matjaž in comparison with other version of these tales, as an important case for the methodological and theoretical approach of collective and cultural memory and cognitive history for social-historical analysis. In this context, cultural theoretician Polona Tratnik presented her research of the motif of the "hero who defeats the dragon and saves the community" as a matrix on the basis of which the Slovenian national consciousness in the former Austro-Hungarian monarchy was being affirmed as an

Antemurale myth, but she also explored how this myth was readjusted in the context of a new socio-economic system – socialism. The philosopher Paul Crowther presented his in-depth analysis of the fairy tale *The Goldenhorn* by Karl Dezmann (1868) from the perspective of the author's transition from a Slovenian nationalist politician to a representative of the German liberal tradition.

In the second panel, *Cultural Complexities*, anthropologist Mojca Ramšak presented the results of her extensive analysis, which included 1,512 fairy tales, legends, documentary tales and 230 published life stories from the last 150 years, all from Pohorje, a mountain

range in the northwest part of Slovenia. She was particularly interested in the cultural and medical heritage of the Pohorje Mountains, while many previous sources mention visible signs of 'different' and sick people. People who narrated or wrote about these symptoms, although sporadically, associated them partly with alcoholism or endogamy, but mainly with social neglect, physical domestic abuse in youth, hunger, overwork, and the effects of war. Ramšak focused in particular on understanding these stories by placing them in a precise historical and cultural context, since in folk literature health and illness are never described in exclusively descriptive-epidemiological terms, but rather implicitly. The philosopher Valentina Hribar Sorčan supplemented this set of inquiry with an analysis of fairy tales from the perspective of attitudes towards food, eating habits and eating disorders. Fairy tales often describe the hardships of poverty and the search for food for basic survival on one hand, while the abundance of the rich on the other. "Attitudes towards feasts and drinking are ambiguous: on one hand, they arouse envy, on the other, disgust," argued Hribar Sorčan, who at the end also expressed her considerations on whether reading this type of literature could help treat eating disorders such as anorexia and bulimia. The panel was concluded by philosopher and sociologist Jan Babnik and his analysis of optical devices (such as mirrors, lamps, and telescopes) in fairy tales. He focused on two tropes: a magic mirror that reflects or reveals the truth (whether real or distorted – magical), and the camera as a soul-stealing device (similar to the old trope of the soul jar), and addressed the difference between them through the notion of the automaton and automatism (thus oscillating between the human and the camera).

Within the panel *Social Order and Distribution of Power*, four researchers presented their papers. International relations expert and long-time diplomat Milan Jazbec focused on aspects and elements of ruling in the story of Martin Krpan from Vrhnica, who is the most outstanding Slovenian literary hero of the nineteenth century. The focus of his analysis of this folk tale, written by the famous Slovenian politician, journalist and literary critic Fran Levstik, was especially on the relations among the main protagonists (the Emperor, Martin Krpan, the Empress, Minister Gregor and portraying the Court itself), since those, as Jazbec argued, reveal some fundamental principles of the medieval ruling matrix that are still present today. Historian Žiga Oman researched the rites of blood feud in the Slovenian folk ballad *Rošlin and Verjanko*. In his

exploration of this literary work, first recorded in the nineteenth century, he was particularly interested in the limits and transgressions of peacemaking ideals in the late Middle Ages. Sociologist Marjan Horvat explored the role of narrative folklore in the formation of contemporary practices of deliberation. His research was conducted on the basis of selected Slovenian fairy tales and by using a novel methodological approach, in which he combined sociological fairy tale theory, deliberative democracy and cognitive history. Political scientist Cirila Toplak presented her analyses of tales and social practices of Nature Worshippers, a community that lived in remote areas of Western Slovenia until the mid-twentieth century, and displayed premodern and pre-Christian cultural features. She focused on a comparative analysis of nature worshippers' tales from Pavel Medvešček's collection *On a Red Cloud a Vineyard Is Growing* and collections of tales from the border region between Italy and Slovenia, where Nature Worshippers lived, published by ethnographer Ada Tomasetig.

In the fourth panel, *Identities, Beliefs, and Interpretations*, croatologist Dubravka Zima explored the social function of the fairy tale collection *Croatian Tales of Long Ago* by Ivana Brlić-Mazuranić. In her analysis of the collection, first published in 1916, she focused on the role of tales in terms of capturing Croatian identity, while she also presented in detail the

ideological and imagological features of this collection of fairy tales, features related to social articulations, primarily those of a patriarchal community. In her paper, Anja Mlakar presented how the process of selection of "appropriate" narrative folklore took place in the nineteenth century, when the particular notion of the 'Good Slovenian' and Sloveneness in association with the Catholic Church prevailed. In conclusion, heritage expert Verena Vidrih Perko presented her in-depth comparative analysis of myths and fairy tales and their use in contemporary interpretation of heritage.

The conference justified its purpose. Based on Jack Zipes' sociological theory of fairy tales, especially on his later theory of memetics, which considers the transfer of universal patterns into concrete environments, the conference highlighted the need to illuminate complex narrative folklore from the perspective of very different disciplines – history, sociology, philosophy, heritage science, cognitive history, international relations and diplomacy, anthropology, etc. Furthermore, it turned out that, to a certain extent, the narrative folklore preconditions the deliberation in the contemporary community, which proves the relevance of the conference's wide approach, aimed to address this topic anew in an interdisciplinary environment. Namely, the discussion that followed showed that scholars have very different views on what social and political roles fairy tales entail, while also the role of cultural heritage per se, in relation to essentializing cultural identity, was under scrutiny. Nevertheless, the contributions and the discussions suggested some possible paths and synergies in a future exploration of the social and political impacts of narrative tradition on contemporary societies, accompanied with the topical

issue of transforming cultural heritage into a progressive factor, which can contribute to socially sustainable development.

**“The sound of Aesthetics in the world: A conversation of Marxist Aesthetics”
The 10th International Marxist Aesthetics Forum was held in Jilin University**

SHI Yuxuan

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From November 26th to 27th, 2022, the 10th International Marxist Aesthetics Forum was held in Changchun, Jilin Province, China. The Forum hosted jointly by College of Philosophy and Sociology of Jilin University, Research Center for Fundamentals Philosophy of Jilin University, Professional Board of Marxist Aesthetics of Chinese Aesthetics Society, College of Liberal Arts of Guangxi University for Nationalities, China Research Center of Duke University (US) and Comparative Modernisation Studies Center of Durham University(UK). The theme of this forum is *The sound of Aesthetics in the world: A conversation of Marxist Aesthetics*. The topics of the forum include: basic issues of contemporary Marxist aesthetics, key issues of contemporary aesthetic research, contemporary issues of comparative aesthetic modernity, building an aesthetic discourse system with Chinese characteristics, sinicization of Marxist aesthetics, the relationship between aesthetic anthropology and Marxist aesthetics, contemporary aesthetics and artistic criticism, neuroaesthetic research, etc. More than 100 scholars from China, the United States, the United Kingdom, France, Germany and Ireland gathered online and held professional and enthusiastic discussions around the theme of the forum. In order to provide a stage for young scholars to better express their academic ideas, this forum also set up a forum for young scholars, hoping to provide good opportunities for young scholars' academic growth.

The opening ceremony of the forum was presided over by Li Long, Researcher of the Research Center for Fundamentals Philosophy of Jilin University and professor of the College of Philosophy and Sociology. At the beginning of the conference, Vice President of Jilin University Professor Cai Lidong, President of the University of Chinese Academy of Social Sciences Professor Zhang Zhengwen, President of the Chinese Society for Aesthetics Professor Gao Jianping, Dean of the College of Philosophy and Sociology of Jilin University Professor Tian Yipeng, and Chairman of the College of Media and International Culture of Zhejiang University and the Professional Committee of Marxist Aesthetics Professor Wang Jie, each of them addressed the Forum respectively.

On behalf of Jilin University, Professor Cai Lidong, Vice President of Jilin University, welcomed experts and scholars at home and abroad, and congratulated the opening of the forum. He pointed out that Marxism is a practical philosophy about the path of human liberation. The birth of Marxism is a great and profound revolution in the history of human thought, and the birth of

Marxist aesthetics is also a great and profound revolution. It marks a great change in the history of aesthetics and a paradigm revolution in the history of aesthetics. After more than a hundred years of development, Chinese Marxist aesthetics has formed a vitality aesthetic discourse system, with unique theoretical character and value appeal, and has made its own theoretical contribution to the study of world aesthetics. It is hoped that today in the 21st century, after full discussion in the forum, we can promote the innovative development of Marxist aesthetics. Professor Zhang Zhengwen, President of the University of the Chinese Academy of Social Sciences, congratulated the opening of the forum on behalf of the University of the Chinese Academy of Social Sciences. President Zhang Zhengwen, combining his learning experience of the report of the 20th National Congress of the Communist Party of China (CPC), believes that the creation of a Chinese and contemporary aesthetic independent system is a landmark in the picture of a Chinese path to modernization cultural power. The construction of aesthetics in the new era should aim at building a Chinese path to modernization cultural power. Promoting Chinese Marxist aesthetics to the world is not only the core meaning, major task and important guarantee of building a socialist cultural power with Chinese characteristics, but also the only way to establish the legitimacy of Chinese contemporary aesthetics and regain the confidence of the Chinese nation in literature and art.

In the speech, Professor Gao Jianping, President of the Chinese Society for Aesthetics, put forward such questions as “How to follow the path of Chinese path to modernization in Chinese aesthetic research” and “How to solve contemporary theoretical and practical problems in aesthetics”. He believes that the current Marxist aesthetic research is unprecedented prosperous in China, and there are different research branches. However, these studies will ultimately come down to the basic issues of contemporary aesthetics. For example, how does aesthetics cope with various challenges and solve contemporary theoretical and practical problems? These questions have become the key to the development of aesthetics. That is to say, the introduction of Western theories and the study of ancient Chinese aesthetics should be done in connection with modern Chinese life and art. The aesthetic theory itself should be the center of research, though the history researches of both Western and Chinese aesthetics are important. He believed that the secret of keeping the vitality of the aesthetic discipline was to study the basic problems of aesthetics and art under the guidance of the basic principles of Marxism, and to study the new problems emerging in the new environment and new technical conditions.

Professor Tian Yipeng, Dean of the College of Philosophy and Sociology of Jilin University, delivered a speech on behalf of the conference organizers. He introduced the theoretical tradition and representative figures of Marxist philosophy research in the College of Philosophy and Sociology of Jilin University and the Research Center for Fundamentals Philosophy of Jilin University. He also introduced the establishment and development of the aesthetic discipline of the college.

Professor Wang Jie, Chairman of the College of Media and International Culture of Zhejiang University and the Professional Committee of Marxist Aesthetics, introduced the development of the International Marxist Aesthetics Forum. He put forward his own thoughts on the study of contemporary Marxist aesthetics. He believes that contemporary Marxist aesthetics still has strong vitality. At the same time, it is necessary to listen to the voice of world aesthetics and realize its own development in the dialogue with world aesthetics.

The morning seminar was divided into two groups, which were chaired by Professor Li Long, Researcher of the Research Center for Fundamentals Philosophy of Jilin University and professor of the College of Philosophy and Sociology and Professor Xiong Bingzhen, Secretary General of the International Council for Philosophy and Humanities Studies.

Professor Sun Zhengyu, Senior Professor of College of Philosophy and Sociology of Jilin University and Director of the Research Center for Fundamentals Philosophy, delivered a keynote speech entitled *Aesthetics from the perspective of philosophy* at the conference. He pointed out that “to study philosophy, we should not only ‘reveal’ the ideological connotation, era connotation and civilization connotation of philosophical concepts, philosophical categories and philosophical propositions, but also ‘endow’ philosophical concepts, philosophical categories and philosophical propositions with new ideological connotation, era connotation and civilization connotation, so as to realize the ‘terminological revolution’ of philosophy”. He also pointed out that “Aesthetics is a ‘philosophy’ of ‘good life.’”

Dean of the Institute of Aesthetics and Literary Criticism of Shenzhen University and President of the Chinese Society for Aesthetics Professor Gao Jianping, Vice Dean of College of Arts of Shandong University and Distinguished Professor of Changjiang Scholars of the Ministry of Education Cheng Xiangzhan, Senior Professor of Northeast Normal University and Director of the Academic Committee of Philosophy and Social Sciences of Northeast Normal University and President of the Aesthetics Society of Jilin Province Wang Que, Researcher of the Research Center for Fundamentals Philosophy of Jilin University and Professor of the College of Philosophy and Sociology Zhang Dun, Researcher of Institute of Philosophy of Chinese Academy of Social Sciences Xu Bihui, Professor of Institute of Humanities and Arts of Shanghai Jiao Tong University and Professor of College of Arts of Northeastern University Song Wei, Deputy Director of Institute of Ethnic Literature of Chinese Academy of Social Sciences Ding Guoqi, delivered speeches respectively.

Experts elaborated on the key issues of contemporary aesthetics, ecological aesthetics, the development process of Chinese Marxist aesthetics, from literary aesthetics to political aesthetics, the paradigm shift of Marxist art theory, and the aesthetic issues in Xi Jinping's discussion of literary issues.

The International Marxist Aesthetics Forum is developed from the Sino British Marxist Aesthetics Bilateral Forum in 2011. It has been successfully held for nine times and has become the largest and most influential international high-end academic forum of Marxist aesthetics.

BOOK ANNOUNCEMENTS

Longing for Olya



Vladimir Konechny

<https://www.prometej.rs/prodavnica/proza/zudeci-za-oljom/>

In the 1980s, Odile and Celeste de Kernevel meet unforgettable men and women during their two-year, sometimes dangerous journey across three continents. He is a French aristocrat, and the mother of his nine-year-old daughter died an hour after the child was born. Their most important goal is to obtain a pardon from the Soviet authorities for Olya Naratovna, who is languishing in prison on the Volga.

Olya is a beautiful poet of Russian-Tatar origin, who sometimes worked as a maid to help her poor grandmother. Courage and intuition lead father and daughter to divided Berlin, to Jerusalem and to the top of Moses' mountain, as well as to the island in South Africa under apartheid where Nelson Mandela was imprisoned. With wild animals roaring in Kruger Park, the travelers receive a mysterious promise from Soviet agents to help free Olya, possibly putting them all in grave danger.

In the vast reach of the novel, which hugs the planet from emerald Lake Baikal in Siberia to the Cape of Good Hope and the sand-strewn strait between Japanese Hokkaido and Soviet Sakhalin, daughter and father mature together, as does the love of Olya and Celesten.



"In this grandiose, masterfully written, modern Odyssey, "Odi" and "Sel" are an irresistible couple who manage to open secret doors everywhere with their sensitivity." – *Marie-Thérèse Frey*

Slavoj Žižek und die Künste



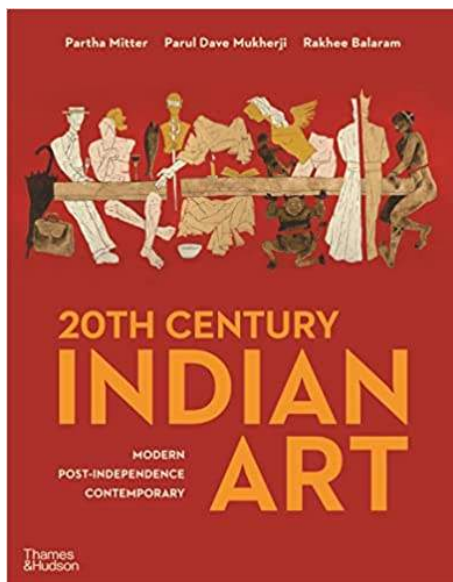
Edited by Erik M. Vogt and with a contribution from Slavoj Žižek (Vienna – Berlin: Turia & Kant, 2022).

Although questions of aesthetics and art have permeated Slavoj Žižek’s work, they have not yet found the attention that they deserve. This volume contains essays that elaborate not only central aesthetic features of Žižek’s “écriture” – such as theatricality, wit and the detective novel – and its relationship to the aesthetic tradition (Kant, Hegel, Bloch, Adorno, Pippin), but that also take up his manifold complex analyses of artistic works and aesthetic phenomena. While his readings of music are analyzed in reference to the works by Schuman, Nielsen, Schönberg, Eisler, and to

Jazz, and his writing of literature and painting in reference to Antigone and Kafka on the one hand, and to Manet, Duchamp, Kandinsky, New Slovenian Art, and Bennett on the other hand, his reflections on architecture and on film are examined in view of Gehry, Libeskind, Kohlhaas, and Lynch. His brilliant account of two popular television series in the context of the film “Solaris” complete the volume.

Contributors: Mauro Fosco Bertola, Bruno Bosteels, Rex Butler, S. Montgomery Ewegen, Daniel Martin Feige, Dominik Finkelde, Robert Kilroy, Gregor Moder, Osman Nemli, Mojca Puncer, Christopher Tarrant, Erik M. Vogt, Jan Völker, Slavoj Žižek.

20th Century Indian Art



Parul Dave Mukherji

This landmark collection presents a new history of Indian art from the twentieth century to the present day. Recent decades have seen an overdue interest in the acquisition and exhibition of modern Indian and South Asian art and artists by major international museums. This essential, lavishly illustrated volume presents an engaging, informative history of modern art from the subcontinent as seen through the eyes of prominent Indian art historians.

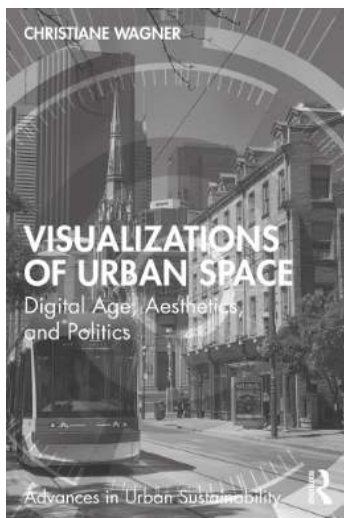
Illustrations are paired with a strong narrative through line, where key experts contribute multiple perspectives on modernism, modernity, and plurality, as well as expansive ideas about contemporary art practices. A range of subjects, including Group 1890, the Madras Art Movement, Regional Modern, and Dalit art, are contextualized, along with key artists such as

Amrita Sher-Gil and Raqs Media Collective. There are also sections devoted to the art of Pakistan, Nepal, Bangladesh, and other parts of South Asia.

Together with lively expert discussions and a selection of absorbing interviews with artists, 20th Century Indian Art meets a clear demand for a comprehensive and authoritative sourcebook on modern, postmodern, and contemporary Indian art. This is the definitive reference for anyone with an interest in Indian art and non-Western art histories.

VISUALIZATIONS OF URBAN SPACE

Digital Age, Aesthetics, and Politics



Christiane Wagner

Series: Advances in Urban Sustainability

This book explores environments where art, imagination, and creative practice meet urban spaces at the point where they connect to the digital world. It investigates relationships between urban visualizations, aesthetics, and politics in the context of new technologies, and social and urban challenges toward the Sustainable Development Goals.

Responding to questions stemming from critical theory, the book focuses on an interdisciplinary actualization of technological developments and social challenges. It demonstrates how art, architecture, and design can transform culture, society, and nature through artistic and cultural achievements, integration, and new developments. The book begins with the theoretical framework of social aesthetics theories before discussing global contemporary visual culture and technological evolution. Across the twelve chapters, it looks at how architecture and design play significant roles in causing and solving complex environmental transformations in the digital turn. By fostering transdisciplinary encounters between architecture, design, visual arts, and cinematography, this book presents different

theoretical approaches to how the arts' interplay with the environment responds to the logic of the constructions of reality.

This book will appeal to scholars, researchers, and upper-level students in aesthetics, philosophy, visual cultural studies, communication studies, and media studies with a particular interest in socio-political and environmental discussions.

www.routledge.com/9781032324180

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Foreword by Morton Schoolman

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Hungarian Forum of Somaesthetics: Alexander Kremer

Israeli Society for Aesthetics: [Ruth Lorand](#)

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L'Association Tunisienne d'Esthétique et de Poïétique: [Rachida Triki](#)

Sanart Association of Aesthetics and Visual Culture, Turkey: Murat Celik

Publications

[Jos de Mul](#) (The Netherlands): Guardian Online Yearbook

Melissa Shew (USA): Newsletter Editor

[Zoltan Somhegyi](#) (Hungary): IAA Website Editor

Website: www.iaaesthetics.org

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

Membership Application / Renewal

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

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

Method of Payment: 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 iaa.internationalaesthetics@gmail.com. Please include the following information:

Full Name

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Address

Postal Code

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National or International Society (if any)

General membership inquiries can also be sent to iaa.internationalaesthetics@gmail.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!