



INTERNATIONAL ASSOCIATION FOR AESTHETICS

Volume 47 June 2016

**The 20th International Congress for Aesthetics
“Aesthetics and Mass Culture”
Sunday, July 24 – Friday, July 29, 2016
Seoul National University, Seoul, Korea**

The Korean Society for Aesthetics will hold the 20th International Congress for Aesthetics in Seoul, in 2016 under the theme of “Aesthetics and Mass Culture.” The congress will be held on the campus of Seoul National University, the most prestigious university in the Republic of Korea (South Korea) and home to the only Department of Aesthetics in the country.

The congress will focus on the various aesthetic aspects of mass culture, which, due to the rapid development of information technology, has become one of the most prominent of contemporary cultural phenomena. Even so, the congress will be open to every traditional subject of aesthetics. This 20th congress will consist of several panels and round tables, along with dozens of sessions, including sessions for individual artistic genres.

The Organizing Committee will choose the topics for some events, but the rest will be open to the general members of the IAA. Any questions or suggestions for topics for panels, round tables or sessions can be sent to the Korean Society of Aesthetics, e-mail aesthetics.kr@gmail.com.

Professor Chong-hwan Oh,
President of the Organizing Committee of 2016 Seoul ICA

Registration

All participants are requested to register via on-line system.

Please visit our website in order to proceed with your registration. www.ica2016.org

Registration fee:

Regular USD 350. (after March 1, 2016 and on-site)

Student* USD 200. (after March 1, 2016 and on-site) *Student ID will be needed.

Organizing Committee

President of the Organizing Committee of ICA2016

Prof. Chong-hwan Oh (Seoul National University)

President of the Korean Society of Aesthetics
Prof. Joosik Min (Younghnam University)

Secretary General of ICA2016
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For more information, visit our website, www.ica2016.org.

ICA 2016 Call for Papers

ICA 2016 organizing committee invites all interested individuals to submit the abstract of a paper for 20-minute presentation. There will be 5-minute Q&A after presentation.

Paper submission deadline: June 30, 2016

How to submit: On-line submission at www.ica2016.org

Topics

- Issues of Art Theories in the Era of Mass Culture
- New Media, Design and Aesthetics
- Aesthetics of Body and Sports
- Reflections on the History of Aesthetics
- Values of Art: Cognitive, Moral and Political
- Scientific Perspectives on Aesthetics
- Imagination and Emotion
- Aesthetics of Environment and Ecology
- Aesthetics and Theories of Individual Artistic Genres
- Aesthetics and Art Theories in Asian Traditions

Website Editor Announcement

Dear Members,

I hope you all received the last Newsletter, as well as the other announcements and newsflashes that I have recently sent out. Since being elected Website Editor of the IAA last summer, I got more and more familiar with the technical structure of the Website; however there are might still be some technical issues occasionally.

On the other hand, I would like to encourage all of our Membership to feel free and send me any news of aesthetic interest, especially 'Call for Papers' both for conferences and publications, that I can upload on the Website. Similarly, if you find any incorrect data, details to be updated, not-functioning links etc. don't hesitate to contact me at: zoltansomhegyi@yahoo.co.uk.

And, perhaps most the important thing: there are many-many emails bouncing back to me whenever I send out the news and newsletters – it means that although someone is an active member and should receive the info about IAA, there are some issues with his/her address itself. Either there is a misspelling in our database, or perhaps your server or email-program interprets the IAA-site as spam. Please, let me know if you have any difficulties in this regard. Obviously, it is a bit difficult, because if you are reading this very newsletter, it means that your address is ok..., but for example if you know of a friend or colleague whom you know of being a member but does not receives the news, let me know, so that we can correct the address in the list.

Looking forward to your news, and to meeting you personally in ICA Seoul 2016.

Zoltán

Dr. Zoltán Somhegyi
IAA Website Editor, Delegate-at-Large
Art historian
Assistant Professor, University of Sharjah, United Arab Emirates
www.zoltansomhegyi.com

From the First Vice President

Jale Nejdet Erzen

SPRING AND PARIS

It is spring again and the haphazard traffic in town makes one think that it has driven drivers drunk. In about ten days I saw my garden go from brown to myriad colors, green of all shades, perfumed and accompanied by bird songs, visits of colored birds, cats sleeping in the sun, butterflies already dancing from petal to petal, and bees and flies whizzing around. Where did they all come from, how did they arrive? Such is the force of life, of nature. All the while recent terrors took away so many innocents, nature was at its creative work.

It has been an exceptionally wet spring everywhere; cities and lands have been flooded. Landslides and storms have left many homeless and the already homeless, the Syrians on the streets of Ankara and İstanbul, seem to be grateful that their feet are on solid ground rather than in a boat...

This spring Paris seemed resolved to greet life again with joy and to look ahead without forgetting. Paris of multiple lives and seasons, of multiple histories and cultures, Paris of profound philosophies inscribed on its facades, of luxuries and vanity and *memento mori*, *triste et joyoux*, rich and miserable at the same time, but always adventurous and audacious. Paris the city of lovers, friends, solidarities; even if one is alone, the city joins you with its many heroes whose names reverberate as you walk the boulevards. Paris in spring is special, but so is Paris in the rain or under snow or at any time. One needs more than seven days a week to visit its parks and gardens and its countless museums. Paris is the perfect work of art where all styles and moods are represented and lived. 'Paris est une fete', as Hemingway knew, but as all feasts, deep down in its memories lurk the tragedies of all who lived and died there. The beauty of Paris is that human history, at its most real, most noble and tragic is visible on all its signs and symbols, on all the images of its urban fabric.

Paris is the city to be at in the spring, because of all cities it is one which relates nature to culture in the most intimate way. Gehry's Foundation Vuitton near Bois de Boulogne is a great witness to this. This semester, the subject of my 'Aesthetics and Criticism' course was 'Nature and the City', inspired by the 2013 Bologna conference organized by Raffaele Milani. In May Paris exposes a joyful joining of culture and nature. In Ankara, my hometown, talking of nature and the city means talking negatively and without much hope. So the class talked about texts and memories. Besides the book of the conference, we referred to Ken-ichi Sasaki's writings on nature and beauty, which open up new vistas to apprehend nature and its historical metaphysics. These texts were published at Maastricht when dear Heinz Paetzold was the head of the programs. I remember going there to listen to Paul Crowther and to Gerhard Böhme and buying all the copies of the Jan Van Eyck Akademie publications from early to late 1990s that could be found; I still use many of these small books for my courses; their variety and unassuming quality is exceptional. As I watch nature re-awaken Ken-Ichi Sasaki's texts lead me to it from so many different angles. Sometimes, re-reading an already known text is like experiencing a new spring, seeing things with a fresh eye and new thoughts. New books and exhibitions on already known subjects and artists are similar, offering a rebirth with a new aura.

Paris exhibitions this May 2016 brought back Picasso in a new vein and Klee with so much tenderness and delicacy. Picasso, the great genius of form, is an ‘enfant terrible’ enjoying cutting things to pieces, putting them back together in unexpected and naughty ways, enjoying life and art in an exhilarating fashion, passing on his irrepressible energy to his viewers. The Picasso sculpture exhibition at Musee Picasso showed only a portion of his enormous output; even with a slight turn of heart for those who went to Paris especially for this it was great to follow the evolution of his sculpture. The Klee show needed more than a few days to be absorbed; many little known works witnessed to his great versatility, humor and wit. At Giverny again, after thirty years one asks how much more this delicate house will be able to endure the crowds of tourists that have increased a thousand fold in the last two decades. As the tourists increase, so do the effort to make the gardens more colorful and full of all kinds of plants, which I doubt was the case at Monet’s time. The enormous size of tulips, and the soil filled up to the millimeter make one wonder, even with admiration, garden culture at the service of consumerism? And of course it was sad to see his outdoor studio, built to paint his large canvases, turned into a museum shop.

Already spring is moving into summer, and I assume there will be no Turkish Spring in the Middle East this season. Atatürk’s house built by Ernst Egli, the Experimental Farm built by Atatürk to promote agriculture and dairy products, and the Ankara Zoo have all been torn down to create a Palace complex. How can I ever talk of Nature and the City here in my hometown?

Jale Erzen

First Vice-President

Middle East Technical University, Ankara, Turkey

IAA Announcement: IAA elections slate of candidates.

Candidates for President

Jale Erzen
Krystyna Wilkoszewska
Miško Šuvaković

Candidates for Secretary General

Tyrus Miller
Tanihesha Otabe
Zoltan Somhegyi

Candidates for Delegate-at-Large

Kathleen Higgins
Joo-Sil Min

Conference Report

Jacob Lund

“Present’s Disjunctive Unity”

Haus der Kulturen der Welt, Berlin, November 26-28, 2015.

In his genuinely thought provoking and – in terms of developing a critical concept of “contemporary art” – much needed *Anywhere or Not at All: Philosophy of Contemporary Art* British philosopher Peter Osborne proposes that our, or more objectively *the* historical present is defined by contemporaneity and that the idea of contemporaneity *as a condition* is something new. Thus the contemporary is not only a label or a periodizing category following the modern. According to Osborne “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 characterized by a coming together of *different but equally ‘present’* temporalities or ‘times’, a temporal unity in disjunction, or a *disjunctive unity of present times.*” (London: Verso, 2013, p. 17).

This temporal unity in disjunction or disjunctive unity of present times was the theme of a recent conference entitled *Present’s Disjunctive Unity* at Haus der Kulturen der Welt in Berlin. The conference was organized by art historians Birgit Hopfener, Franziska Koch, and Kerstin Schankweiler with the aim of questioning different conceptions of the contemporary and their historical contexts around the globe with a particular interest in the geopolitical aspects of contemporary art. Thus the conference also served as the launch of a research network for transcultural practices.

If the contemporary version of the contemporary is conditioned by contemporaneity, that is, by a coming together of different times or temporalities, it was, as it turned out, mainly the contemporaneity of *different* temporalities and cultural clusters, rather than the very *coming together* of these differences, that was brought to the fore during the conference. The three days of the conference, which was organized as keynote lectures open to the public and workshops for junior researchers closed to the public, conveyed deep insight into especially Chinese, Indian, and African (and some Western) contemporary art and thus into some of the concrete social spaces in which the idea of contemporaneity is embedded and functions as an operative fiction as Osborne phrases it. The lectures represented a number of very different approaches to the topic of the present – which due to its obvious urgency of course calls for multi-disciplinary perspectives – and were held by scholars Knut Ebeling, Paul Gladston, Atreyee Gupta, Fabian Heubel, Lourdes Morales, Philip Rosen, Francesca Tarocco, Tobias Wendl and artists Ato Malinda and Milumbe Haimbe. Through the many “case studies” focusing on particular cultural clusters, periods of time and/or geographical areas – for instance photomontage in interwar India (Gupta) or Canadian cinéma direct and Mexican cine testimonio in the 1970s (Morales) – the conference, as it unfolded, generated a sense of contemporaneity, an experience of this coming together in the same historical present (and space) of heterogeneous cultural clusters generated along different historical trajectories and in different localities.

The time philosophical aspects and the historical dimension of the contemporary version of the contemporary, characterized by interconnectivity and intensified temporal complexity – that is, the very coming together of different temporalities in *the same* historical present – was, on the other hand, only to a lesser degree addressed as a theoretical question in itself. Philosopher Knut Ebeling was, however, an exception as he tried to outline “an archaeology of contemporaneity” seeking to establish a material conception of time and the contemporary. In opposition to what he sees as Osborne’s endeavour to develop a transcendental concept of the contemporary Ebeling asked what an a posteriori judgment of the contemporary is, stressing its sensuous and emotional aspects, and proposed to reflect on a contemporaneity of materiality. Ebeling’s understanding of the materiality of temporality can be seen as building upon Giorgio Agamben’s and Georges Didi-Huberman’s concepts of anachronism and is a highly useful contribution to the development of a more critical concept of the contemporary, even though the materially conditioned experience of contemporaneity in all three cases still appear somewhat ahistorical and in need of a larger historicizing contextualization as it may be our very experience of time itself that is undergoing change. Ebeling, however, hinted at such a historically reflected understanding of the contemporary version of the contemporary by initially referring to the Internet as the medium *par excellence* of contemporaneity and thereby connecting the present contemporaneity to digital media and technological conditions. The question of mediation and how the sense of “real-time” and nowness is organized and signified in the global media universe was also the object of a critical analysis in Philip Rosen’s lecture on “The Fragment and the Forecast” although he did not reflect on the contemporaneity issue in relation to this production of nowness or (pseudo-) presence.

Another contribution to – and problematization of – the concept of contemporaneity as it is currently being developed by Osborne, art historian Terry Smith and others came from Tobias Wendl who tellingly is the first professor of African art and visual culture in Germany (such professor chairs are still relatively rare in Europe while chairs dedicated to contemporary art

proliferate). In his lecture “Neoliberalism and Contemporary Arts in Africa” Wendl questioned whether we can speak of a shared experience of the global present and stressed that albeit the global interconnectivity the world’s different cultural clusters and geographical regions do not experience this interconnected present and presence in the same way. The persistence of structures that block interconnectedness, not least the world’s highly uneven economic and political relations should also be taken into consideration when trying to conceive the present’s disjunctive unity. What constitutes this unity? What does it consist of? How much disjunction can it bear? The “non-contemporaneous contemporaneities” or *die Gleichzeitigkeit des Ungleichzeitigen* Ernst Bloch spoke of in *The Heritage of Our Times* 80 years ago subsist: “Not all people exist in the same Now. They do so only externally, through the fact that they can be seen today. But they are thereby not yet living at the same time with others.” (Cambridge: Polity, 1991, p. 90). What makes “the non-contemporaneous” of today different from the non-synchronized people living in the rural areas of Germany during the modernization in the 1930s is the fact that today no area is excluded from being conscious of the interconnected state of the globe – even though the possibility of taking part in this interconnection is highly unevenly distributed. Thus, Wendl convincingly showed how neoliberal globalization occasions an NGO-inaction of the art sector in Africa as new contemporary art spaces and biennials come into being as direct results of an adaption to the agendas and ideologies of Western donors whose aim is to utilize art for social engineering. The better-known discussion of art’s complicity with the neoliberal capitalism it tries to critique was also an important topic of Gladston’s lecture on “Contemporary Art and the (Differentiated) Limits of Criticality”.

All in all the conference came across as a welcome initial effort to begin to substantialize the philosophy of contemporary art proposed by Peter Osborne in particular, to investigate the social spaces in which the abstract idea of contemporaneity is imagined to be operative. It also made it clear that art history alone cannot grasp the stakes of contemporary art if this is understood as a representation – and sometimes even a production – of contemporaneity. An apprehension of the present and its disjunctive unity demands an inclusion of politico-historical, time philosophical as well as media and technological aspects.

Jacob Lund

Aarhus University

PI on the research project, The Contemporary Condition: www.contemporaneity.au.dk
This report has also been published in: H-ArtHist, May 25, 2016 (accessed May 31, 2016),
<http://arthist.net/reviews/13095>

Member submitted book of interest to IAA members.

Beast-People Onscreen and in Your Brain: The Evolution of Animal-Humans from Prehistoric Cave Art to Modern Movies, by Mark Pizzato (Praeger, 2016)

<http://www.abc-clio.com/ABC-CLIOCorporate/product.aspx?pc=A5079C>

A new take on our bio-cultural evolution explores how the "inner theatre" of the brain and its "animal-human stages" are reflected in and shaped by the mirror of cinema.

Vampire, werewolf, and ape-planet films are perennial favorites—perhaps because they speak to something primal in human nature. This intriguing volume examines such films in light of the latest developments in neuroscience, revealing ways in which animal-human monster movies reflect and affect the theater in our heads. Examining specific films as well as early cave images, the book discusses how certain creatures on rock walls and movie screens express animal-to-human evolution and the structures of our brains in various cultural contexts.

The book presents a new model of the human brain with its theatrical, cinematic, and animal elements. It also develops a theory of "rasa-catharsis" as the clarifying of emotions within and between spectators of the stage or screen, drawing on Eastern and Western aesthetics as well as current neuroscience. It focuses on the "inner movie theater" of memories, dreams, and reality representations, involving developmental stages, plus the "hall of mirrors," ape-egos, and body-swapping identifications between human beings. Finally, the book shows how ironic twists onscreen—especially of contradictory emotions—might evoke a reappraisal of feelings, helping spectators to be more attentive to their own impulses. Through this interdisciplinary study, scholars, artists, and general readers will find a fresh way to understand the potential for interactive mindfulness and yet cathartic backfire between human brains—in cinema, in theatre, and in daily life.

Features:

Creates a new model exploring the "inner theater" of human reality perceptions, fantasies, memories, and dreams in relation to art, ritual, everyday actions, and cultural events.

Employs neuroscience research, evolutionary theory, and various performance paradigms, drawing on what is known about the animal ancestry and neural circuitry of the human brain to probe the framework of our bio-cultural evolution.

Explains how the "emotion pictures" found in prehistoric caves represent turning points in human awareness.

Examines a wide range of beast-people films ranging from the 1931 *Dracula* to the *Twilight* series (2008–2012) and the 2014 *Dawn of the Planet of the Apes*, showing how viewers connect to the films and the potential positive and negative impacts they have.

IAA Committee Activity

The Publications Committee of the IAA will be reviewing proposals for Editor of the Yearbook of the International Association for Aesthetics Volume 19. Also, topics relevant to international scholarship in aesthetics will be reviewed by the IAA Publications Committee at the Executive Committee of IAA at their meeting in July 2016. Proposals to be reviewed include the subject of the proposed volume, as well as, a tentative list of proposed authors.

IAA Committee Activity

ICA Krakow proceeding books online:

Some of the inspiring papers from the ICA Krakow 2013 Congress were already published in the 18th IAA Yearbook (Aesthetics in Action), edited by Krystyna Wilkoszewska, and the volume was put online earlier, on the Publication/Yearbooks section of the IAA website:

<http://iaaesthetics.org/item/123-volume-18-krystyna-wilkoszewska-ed-aesthetics-in-action>

Now three more volumes are ready and downloadable from the Publications/Proceedings section of our website, here are the direct links:

Jakub Petri (ed.) Performing Cultures:

<http://iaaesthetics.org/item/141-jakub-petri-ed-performing-cultures>

Ewa Chudoba – Krystyna Wilkoszewska (ed.) Naturalizing Aesthetics:

<http://iaaesthetics.org/item/140-ewa-chudoba-krystyna-wilkoszewska-ed-naturalizing-aesthetics>

Lilianna Bieszczad (ed.) Practicing Aesthetics:

<http://iaaesthetics.org/item/139-lilianna-bieszczad-ed-practicing-aesthetics>

The book “Aesthetics in Action”, edited by Krystyna Wilkoszewska as the 18th IAA Yearbook was printed in 300 volumes. The other books are published online but each of them have 50 physical copies as well, for the authors and for libraries. The Editors made all possible efforts of sending the printed copies to the authors but in some cases it was not possible due to different reasons (e.g. incorrect address details). If the authors are interested in receiving the printed version of the volume in which they participate, they should send their contact details to Krystyna Wilkoszewska: krystyna.wilkoszewska@uj.edu.pl

IAA Announcement: IAA Yearbooks

During the 19th International Congress of Aesthetics in Krakow (July 2013) the IAA Yearbooks No.15 and No.17 were presented. It's my pleasure to announce that both books 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>).

Member Society News

Hellenic Society for Aesthetics

The Hellenic Society for Aesthetics organized a series of lectures that were hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. The following lectures (in Greek) have been delivered during the last months:

Nikolaos-Ion Terzoglou (Ass. Professor, National Technical University, Athens): “Etienne-Louis Boullée: Architecture and Poetry” (February, 16, 2016).

Evangelos Athanassopoulos (Philosopher, Art Historian, Paris): “The Temporalities of the Image” (March, 4, 2016).

Georgia Apostolopoulou (Professor, University of Ioannina, Ioannina): “Panayotis Michelis and the Dialectics of Synthesis” (April, 14, 2016).

The Panayotis and Effie Michelis Foundation also organized and hosted in its Exhibition and Events Hall an exhibition of the Greek naïve painters “Rouli Boua – Manousos Chalkiadakis” (from November, 18, 2015 to January 31, 2016). During a ‘Musical Tour’ in the exhibition, that took place on January, 17, 2016, the two painters presented their paintings to visitors, and Angelika Kassetta conducted a classic guitar concert.

The Panayotis and Effie Michelis Foundation announced its new edition entitled *Modern Greek Tomb Sculpture: from the beginning of the 19th century to 1940* (Athens, 2015). The authors are art historians Dora F. Markatou, Efthimia E. Mavromichali, and Dimitris Pavlopoulos.

Photographer Sokratis Mavrommatis contributed photos of the monuments. The research was sponsored by the Panayotis and Effie Michelis Foundation which took into consideration 45 Greek cemeteries.

Georgia Apostolopoulou
Delegate of the Hellenic Society for Aesthetics
International Association for Aesthetics
University of Ioannina, Ioannina, Greece

Member Society News

The Nordic Summer University (NSU) that since 1950 has been a third sector agent in education, has started to run a new study circle on aesthetics and politics. It is called Appearances of the Political, and it is coordinated by two Nordic aestheticians, Carsten Friberg (DEN) and Max Ryyänänen (FIN).

The starting seminar of the six part series of events within NSU was in Riga, February 22-23, 2016, and it was organized in cooperation with the University of Latvia. Our partners, scholar Pauls Daija, dean Dace Balode, and the Faculty of Theology at the University, made us very happy by being great in both dialogue and infra-structure. The program can be found at:

<http://nordic.university/wp-content/uploads/2016/02/WS-2016-Circle-2-Program.pdf>

The seminar was visited by a public / participatory group between 25 and 30 throughout the seminar engaging in discussions on more topics of which it became clear there is a need to look more into how we understand concepts like ideology and political as well as how the appearance of these are in contemporary society – especially from the point of view of aesthetics.

The CFP for a Summer Session in Orivesi Finland (July 24-31) is available at:

<http://nordic.university/wp-content/uploads/2016/03/CFP-NSU-Study-Circle-2-Summer-2016.pdf>. The winter session in 2017 will be organized in cooperation with the International

Relations and Human Rights circle within NSU in St. Petersburg.

Please follow our blog if you are interested to participate at some point:

<http://appearancesofthepolitical.blogspot.fi/>.

Future sites for the seminar series include also Copenhagen, Bratislava and Tallinn. We are negotiating about becoming one event in the next Athens Biennale

Member Society News

Finnish Society of Aesthetics

Since 1997 the Finnish Society of Aesthetics has been awarding the Aesthetic Deed of the Year (in Finland) with a diploma, a dinner and a bottle of sparkling wine. We have so highlighted the important aesthetic work made in journalism, city planning, street art, etc. The Finnish media has acknowledged well the award. The society has now established an international award based on the same principle. The first global aesthetic deed of the year (2015) has been awarded to The Association of Art Museum Directors for their Protocols for Safe Havens for Works of Cultural Significance from Countries in Crisis, which has been established to “help safeguard irreplaceable works of art and archeological materials that are currently in danger of destruction. The Protocols provide a framework for museums to provide safe havens for works that are at risk because of violent conflict, terrorism, or natural disasters. Under the Protocols, owners/depositors whose works are at risk of damage or destruction can request safe haven at an AAMD member museum where the works will be held until they can be safely returned.” The first Global Aesthetic Deed of the Year award was chosen by the secretary of the Society, Harri Mäcklin.

Together with the newly formed Slovak Association for Aesthetics (SAA) the Finnish Society has established a new annual award for the best article published in the field of aesthetics. As in the aforementioned award, the main goal is here to highlight some of the good work in our business which easily goes unnoticed. We hope that at least one great article would every year find all the possible readers it deserves! The article of the year 2015 is Eileen John’s “Meals, Art, and Artistic Value” (*Estetika: The Central European Journal of Aesthetics*, 2014, No. 2, 50th Anniversary Issue, pp. 254-268). In recent years, aesthetics has been infiltrated into topics like food, personal appearance and weather. In her article “Meals, Art, and Artistic Value”, Eileen John argues that meals are not works of art, but can have artistic value. She illustrates convincingly how meals can figure as a good example of why we need notions of artistic and aesthetic value and how our everyday life is affected by aesthetics. This makes the text relevant not just for people excited about eating and dining, but also for aesthetic research. The award was chosen by Veera Launis (Finnish Society of Aesthetics) and Michaela Pastekova (Slovak Association for Aesthetics).

The Finnish Society has 140 members and it organizes annually one seminar in Finnish and another one in English. The society cooperates a lot with the Nordic one and hosts the Nordic conference every fourth year. Still the society has been mostly active locally. We hope that the cooperation with the Slovak society is just a start and we’d have more cooperation internationally. Please don’t hesitate to contact us if you have fancy ideas!

For more information about the society and its activities (in English), please take a look at our new blog: <http://finnishsocietyforaesthetics.blogspot.fi/>.

Max Ryyänen, Chair, The Finnish Society for Aesthetics (max.ryyänen@aalto.fi)

Member Society News

Slovak Association for Aesthetics

The Slovak Association for Aesthetics (SAA), Slovenská asociácia pre estetiku (SAE), was established in late 2014 and it is close to having 20 members. The board of the association currently consists of Mária Schmitzerová, Michaela Pašteková and Peter Brezňan.

The association is a forum of researchers, educators, current and former students and other people with an interest in aesthetics as a social discipline. The purpose of the society is to develop and support education, research and publishing in the field of aesthetics. SAA also seeks to promote aesthetic knowledge to the public and stimulate debates on aesthetic values. The society organizes small seminars, lectures, discussion and workshops and annual seminars on varied themes and aesthetics issues.

SAA will award The Felix Aestheticus Prize annually to a person or community for extraordinary artistic activity, publication in aesthetics or professional event connected with field of aesthetics.

For more information, please contact Ms. Michaela Pašteková (aesthetica1750@gmail.com).

Member Society News

Italian Society for Aesthetics

The Società Italiana d'Estetica awarded the Premio Internazionale d'Estetica 2016 to Wolfgang Welsch (Germany) for his book *Blickwechsel – Neue Wege der Ästhetik* (Reclam, 2012) on April 29, 2016 in Modena, Italy.

Member Society News

Slovenian Society of Aesthetics

Peng Feng, professor of Chinese aesthetics and art at Peking University and curator of China Pavilion Venice Biennale, 2011 delivered a lecture entitled, Trips to the real: the processes of contemporary art in China, at the Museum of Contemporary Art, Ljubljana, Slovenia on Thursday, June 2. The lecture was organized by the Graduate School Research Center, in cooperation with the Slovenian Society of Aesthetics.

Member Activity:

Curtis L. Carter, Professor of Philosophy, Marquette University, has been appointed to the Aesthetics Committee of The International Federation of Philosophical Societies or Fédération Internationale des Sociétés de Philosophie (FISP). FISP is an International Federation of Philosophical Societies, whose member-societies arguably include every country where there is significant academic philosophy. FISP is the highest non-governmental world organization for philosophy. It was established in 1948. Its main objectives are: to contribute directly to the

development of professional relations between philosophers of all countries, freely and with mutual respect; to foster contacts between institutions, societies and periodical publications dedicated to philosophy; to collect documentation useful for the development of philosophical studies; to sponsor every five years a World Congress, the first one of which met in 1900; to promote philosophical education, to prepare publications of global interest and to contribute to the impact of philosophical knowledge on global problems. FISP members are not individual philosophers, but philosophical societies and other similar philosophical institutions at national, regional and international levels. Among its approximately one hundred members, three-quarters are national and one-quarter international societies.

Member submitted Journal of interest to IAA members.

New from Contemporary Aesthetics!



***Perspectives on Contemporary Aesthetics*, edited by Arnold Berleant & Yuriko Saito
(Providence, RI: RISD Works, 2016). E 9781944103019**

The Rhode Island School of Design, which contributes support to *Contemporary Aesthetics*, has now published *Perspectives on Contemporary Aesthetics*. This is a collection of seventeen articles from Volumes 1-11 of *Contemporary Aesthetics* selected by the editors. It is a physical book, reversing today's usual mode of going from paper publication to online publication. However, each article also includes a QR Code that enables the reader to access the text electronically. The idea for this collection was proposed by the Provost of RISD, and its design concept was created by the Dean of Architecture and Design, a well-known graphic designer, and executed by a graduate student in Graphic Design. The result has highlighted the rich and diverse content of *Contemporary Aesthetics*, as well as the aesthetically sophisticated book design that reflects RISD's expertise and creativity. Available through the RISD Works Museum Store.

Call for Papers

Contemporary Aesthetics, Volume 14 (2016)

Deadline: November 1, 2016

Contact: Arnold Berleant, editor@contempaesthetics.org

Contemporary Aesthetics invites papers and Short Notes for its fourteenth annual volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. In the interest of broadening our scope and increasing accessibility to our readers, *CA* is adding a new section to the journal for shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes" should offer an opportunity for discussion and may offer points of view on topics such as modes of appreciation of environment or of a theater performance, or an insight gained from a book. Short Notes are more focused than regular articles and should be directed to *CA* readers whose disciplinary and cultural backgrounds are diverse. With the exception of discussions of books or articles, Short Notes will not ordinarily require citations.

Papers of 7,000 words (including abstract and notes) and Short Notes should be submitted following the guidelines on submissions accessible on our [Home Page](#) and both will be refereed. Suitable Notes and papers will be published in the order accepted with most the most recent appearing at the top of the Table of Contents. We welcome the use of visual images and auditory and video clips to illustrate the text. Our journal is able to publish accepted work quickly and offers simple and free access. *Contemporary Aesthetics* has a wide national and international readership that included nearly 150,000 visits last year. We invite your submission. For more information about submitting work to *Contemporary Aesthetics*: www.contempaesthetics.org.

***Contemporary Aesthetics* Journal Announcement**

In recent years aesthetics has grown into a rich and varied discipline. Its scope has widened to embrace ethical, social, religious, environmental, and cultural concerns. As international communication increases through more frequent congresses and electronic communication, varied traditions have joined with its historically interdisciplinary character, making aesthetics a focal center of diverse and multiple interests. These interests need a forum that is universal and inclusive, easy to access, and unhampered by financial, political, and institutional barriers. An on-line publication offers an ideal opportunity for advancing these purposes and *Contemporary Aesthetics* (*CA*) has provided that forum for the past thirteen years.

Contemporary Aesthetics encourages the submission of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional

issues. Discussions in *CA* are accessible to audiences across disciplines and have promoted conversation among different fields and practices. Topics have included everyday aesthetics, marine aquariums, video games, aesthetic experience, distance running, architecture, politics, photography, pornography, knitting, landscape, dance, sense perception, and a variety of others. Many authors have made use of visual images and auditory and video clips to illustrate their text, creating dynamic articles that leave long-lasting impressions with the reader. Authors who contribute to *CA* come from varied practices all over the world. Italy, Greece, France, Finland, China, United States, Mexico, and Canada are just a few countries from which our authors originate. We have published philosophers, anthropologists, practicing artists, scientists, students and professors of various disciplines, and musicians. Authors who have been published in *CA* include Ken-ichi Sasaki, Wolfgang Iser, Arthur C. Danto, Ronald Hepburn, Thomas Leddy, Arto Haapala, Yves Millet, Kevin Melchionne, Ossi Naukkarinen, Heinz Paetzold, Michael Ranta, Jale Erzen, Laurent Stern, and Yrjö Sepänmaa.

CA is currently in its thirteenth annual volume and, in addition, has published four special volumes. These include collections of essays devoted to a particular topic and, while the editing and copy-editing of the articles is done by the journal, these special volumes have guest editors or "curators." These include Ossi Naukkarinen and Arto Haapala for Special Volume No. 1: *Aesthetics and Mobility* (2005); Monique Roelofs for Special Volume No. 2: *Aesthetics and Race: New Philosophical Perspectives* (2009); Ananta Sukla and Patrick Duarte Flores for Special Volume No. 3: *Aesthetics and Art in Southeast Asia* (2011); and Ossi Naukkarinen & Yuriko Saito for Special Volume No. 4: *Artification* (2012). *Perspectives on Contemporary Aesthetics*, a print volume of articles selected from the years of *CA*'s publications, will soon be published by the Rhode Island School of Design.

CA is an open access journal and may be accessed, downloaded, and copied free of charge. *Contemporary Aesthetics* is published by Contemporary Aesthetics, Inc., incorporated in the State of Maine, USA, and licensed as an Exempt Charitable Organization. The journal began publication in 2003 and is published on a rolling basis with new content added to each volume throughout the year. The completion of each volume is at the end of the calendar year. *CA* is archived annually by MPublishing, a division of the University of Michigan Library, and its publication is partially supported by the Rhode Island School of Design. *CA* has reached over 100,000 readers per year in the last four years from all over the world, including the Philippines, Italy, France, Australia, Canada, China, Poland, Turkey, India, and the Netherlands. WorldCat lists *Contemporary Aesthetics* as available to 545 academic libraries worldwide as a scholarly resource (accessed March 17, 2015). The journal is also abstracted or indexed in EBSCO, The Philosopher's Index, Ulrich's Periodicals Directory, Genamics JournalSeek, CiteFactor, and H.W. Wilson.

Contemporary Aesthetics now has a quarterly newsletter that sends out links to recent and forthcoming articles in *CA*. If you wish to receive these notices, please [subscribe to our mailing list](#). The subscription, as well as access to the journal, is free.

Contemporary Aesthetics Inc. is incorporated in the State of Maine, USA, and is licensed as an Exempt Charitable Organization. Mailing address: P.O. Box 52, Castine, ME, 04421, USA. Website: www.contempaesthetics.org

Upcoming Conference

Curtis L. Carter

“Art, Aesthetics and the Future of City Life East/West”

April 5-7 2017 Marquette University, Milwaukee, USA

The three day conference is planned for April 5 to 7, 2017 at Marquette University, Milwaukee Wisconsin USA. The conference included 12 invited speakers, each allocated one hour, thirty minutes for presentation and thirty minutes discussion.

Papers from the conference will be published.

The aim of this conference was to bring together a select group of interdisciplinary scholars and practitioners in aesthetics and related fields to examine the topic from their respective disciplines including the arts, aesthetics, ethics, urban economics, urban planning, scientific perspectives on social organization, and the common ground that might emerge. The conference examined issues relating to the role of the arts and aesthetics in future city life from interdisciplinary perspectives: drawing upon the views of Chinese, European, and American presenters.

Among the questions considered:

How will changes initiated by innovative developments in technology influence how we view the arts in the future of city life?

What will be the role of museums and live performances in a world of increasing digitalization of human experiences?

What will be the role of aesthetics in planning for changing urban landscapes in future of city life?

Invited conference speakers included:

Viola Koenig, professor, Humboldt Project, Berlin;

David Krakauer, professor of patterns of social organization and president of the Santa Fe Research Institute;

Elizabeth Barlow Rogers, specialist on urban land design and Founding President of City Scape Institute and Central Park Conservancy;

Pan Gongkai, Chinese artist and architect, and recent president of China Academy of Fine Arts;

Gao Jianping, professor of Literary Aesthetics, China Academy of Social Sciences and president of the International Association for Aesthetics;

Peng Feng, professor, Peking University, curator of China Pavilion Venice Biennale, 2011;

Ales Erjavec, Research Professor, Institute of Philosophical Sciences of the Slovenian Academy of Sciences and Art, research on the role of art in reconstruction of post-socialist cities;

Eva Man, professor of aesthetics, Hong Kong Baptist University and urban media writer;

Joshua Gorman, Community Arts Development, Smithsonian Museum, Washington, D.C.;

As well as speakers in related fields including urban landscape planning, architecture, and art criticism.

CONFERENCE HOSTS: Marquette University Office of the Provost, the Marquette Philosophy Department, and the International Association for Aesthetics.

CONFERENCE CHAIR: Dr. Curtis Carter, past president of the International Association for Aesthetics and professor at Marquette will serve as coordinator of the Conference.

Upcoming Conference

20th Anniversary Meeting Symposium for Phenomenology 2016

“Play and Power”

July 4-6, 2016

In his ground breaking study *Homo Ludens* (1938), cultural historian Johan Huizinga, argued that play, not labor, is the primary formative element of human culture. In play, human beings have the power to act and create; when they don't, something is wrong. In its 20th year, the Symposium for Phenomenology is concerned with the ways in which people play with their possibilities and are being played with by powers beyond their influence. From child's play and fooling around to loosing oneself in artistic, sportive, competitive or combative action, people shape and exert their skills, undergo discipline and engage in practices. These are games in the large, metaphorical sense. In activity, and passivity, we play with possibilities intrinsic to traditions and institutions, under whose constraint we also stand, sometimes with unanticipated, even violent consequences. Through play are shaped subjectivities (collective and singular), 'possibilities of personhood', modes of being and interacting.

Playing confers, changes, and imposes form on bodies and sites, and clearly on events and institutions. Thus play exercises power on power exercised. As such it opens possibility as much as it coerces practices and shapes our abilities to frame our circumstances, sometimes at the risk of being framed in turn.

The concept of play is arguably key to many domains of philosophy. In aesthetics, we find the notion of the *Feierspiel* and that of artistic creation (from Kant and Schiller to Gadamer). In philosophical anthropology and the philosophy of culture, we find play as social shaping and contestation (Nietzsche, Derrida, Deleuze, Caillois, Foucault, Hacking). The ontological dimension of play concerns its disclosure of worlds and the significance of subjects (Fink, Axelos). In phenomenology, play refers us to explorations of possibility and praxis (Sartre, Merleau-Ponty). In turn, we are led to ask: who are the subjects of play and what role does play have in the unfolding of subjectivities?

Play thus concerns capacities, ends, and outcomes—envisioned and unanticipated. Play implies rules and stakes within and without a given game. The dimension of power appears both as object of struggle and limitations placed on given games, whether political or cultural. The semantic universe of “play” in the French, *jeu/hors-jeu/enjeu* points us toward a series of fields,

each one structured and delimited by rules and norms (Wittgenstein, Lyotard, Winnicott), evincing significant pluralism and plasticity, as well as retroaction and hardness.

Although phenomenology arose within and as a European tradition, we seek to understand play and power today beyond Europe and Eurocentrism. We encourage contributions to the themes of play and power in light of political, geographical, legal, and symbolic power—notably, where power is presented as play, ludic and/or deadly serious, or where play reveals and disrupts the structures and boundaries of power.

Paper topics will include:

Play and power in critical philosophy and political theory

Play as aesthetic creation and destruction

Play and institution: power games and contestation

Play in community construction (and destruction)

Power plays in geopolitics

Symbolic play, symbolic power

Play and power in and beyond “the West”

Play and race, play and color (lines, hierarchies, confluences)

Play and terror

Upcoming Conference

Society of Architectural Historians

2017 Annual International Conference

June 7-11, 2017

Glasgow, Scotland

The Society of Architectural Historians will host its 70th Annual International Conference in Glasgow, Scotland, from June 7–11, 2017. Meeting in Glasgow reflects the increasingly international scope of the Society and its conference, and we hope SAH members from all over the world will join us in Scotland's largest city, world renowned for its outstanding architectural heritage. This is the first time that SAH has met outside North America since 1973, when it planned a joint meeting in Cambridge with the Society of Architectural Historians of Great Britain. The Glasgow conference will include 37 sessions and draw architectural historians, art historians, architects, museum professionals and preservationists from around the world together to present new research on the history of the built environment.

Upcoming Conference

Society for Indian Philosophy and Religion

International and Interdisciplinary Conference

Topic: Culture, Meaning and Art

Kolkata, India

January 5-7, 2017

Deadline to submit abstract (150 words): July, 2016

Society for Indian Philosophy and Religion is an international organization of scholars devoted to interdisciplinary research that bridges the divide between different cultures. We host conferences around the world and publish some of the results.

This conference is sponsored and organized by the Institute of Cross Cultural Studies and Academic Exchange, Elon, NC, USA. Acceptance of proposal will be mailed within two (2) weeks or earlier to participants. Email your abstract: chandanachak@gmail.com
Copy to: iccsaexchange@gmail.com

Web pages: http://www.facebook.com/societyforindianphilosophyandreligion?ref=hl*.
<http://iccsa.wordpress.com/upcoming-events/>
<https://sites.google.com/a/lclark.edu/fritzman/> .

Subtopics*:

Culture and Morality, Society, Culture and Religion, Globalization of Culture, Globalization and Internalization, Third world country and Effect of Globalization of Culture, Globalization and Colonization, Culture and Global Ethics, Global Village, Theories of Meaning, Meaning in Semantics, Referential Theory of Meaning, Conventional meaning, Speaker Meaning, Meaning Therapy, Meaningful Living, Meaning Therapy, health, Spirituality and peace through Meaning, Art and Imitation, Art and Creativity, Art and Aesthetic Experience, Romanticism and Art, Art of Living and Dying, Art and Globalization, Art and Values, Art and Meaning, etc.

*Subtopics are suggestive only. Conference organizers are open to other relevant topics addressing the theme

Advisory Board Members:

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The Cambridge Scholars Press has published seven books co-edited by members of our advisory board from selected papers from our last conferences. We also publish papers in our Journal of Indian Philosophy & Religion if the theme of the paper is in the area of publication of the

Journal. Scholars can bring also their students to join the undergraduate competition and “Encounter India program”. Undergraduates can also submit papers for international competition. Best two papers selected will be awarded a trip inside India to the Safari along with free tickets to Tribal Dance and cultural programs.

Information on the Institute and the Society on different web pages:

<http://iccsa.wordpress.com/upcoming-events/>

https://www.facebook.com/societyforindianphilosophyandreligion?ref=hl*

<http://uic.edu.hk/en/academic/research-centres/the-institute-of-cross-cultural-studies>

<http://sasnet.lu.se/content/vaasa-conference-indian-culture-values-and-justice>

<http://www.iias.nl/event/law-culture-and-morality-east-and-west>

Aesthetics websites of interest.

The 20th International Congress for Aesthetics “Aesthetics and Mass Culture”
www.ica2016.org.

The Nordic Journal of Aesthetics: <http://nsae.au.dk/the-journal/>

The Nordic Society of Aesthetics: <http://nsae.au.dk/>

International Institute of Applied Aesthetics, Finland: <http://www.helsinki.fi/iaaa/>

British Society of Aesthetics: <http://british-aesthetics.org/>

Existential and Phenomenological Theory and Culture:

<http://eptc-tcep.net/call-for-papers-appel-a-contributions-20th-anniversary-meeting-of-the-symposium-for-phenomenology-play-and-power-jeu-et-pouvoir-july-4-9-2016-perugia/>

Society for Phenomenology and Existential Philosophy: <http://www.spep.org>.

Contemporary Aesthetics: www.contempaesthetics.org

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Aesthetic Association of Russia / Rossijskaya Aesteticheskaya Assoziatia

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Slovenian Society of Aesthetics / Slovensko drustvo za estetiko
L'Association Tunisienne d'Esthétique et de Poïétique / A.T.E.P.
SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Esthetik ve Görsel Kültür Derneği)

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/>

Website editor: Zoltan Somhegyi

Guardian of the online Yearbook: Jos de Mul

Newsletter Editor: Alan Shear

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. Please send copy for inclusion in the Newsletter to Alan Shear, email: alan.shear9@gmail.com

Since the end of the IAA Congress in August 2010, the IAA Newsletter, under the editorship of Alan Shear, has published two editions per year. The editions 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 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 #48 is October 2016. Please send your contributions to Editor, Alan Shear: alan.shear9@gmail.com

IAA/AIE Membership

Membership Application / Renewal

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

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

Method of Payment: Pay Pal account: iaagensec@gmail.com.

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

Please include the following information:

Full Name

Institution

Address

Postal Code

Country

Email

Telephone

National or International Society (if any)

General membership inquiries can also be sent to tyrus@ucsc.edu.