FROM THE PRESIDENT
Miško Šuvaković

The world has truly changed since the last IAA Newsletter came out in May 2020. The pandemic has become a ubiquitous part of our everyday, involved in every form of life, public and private. That is why for me, the most important question and task have been the following: how to maintain the work of aestheticians and the visibility of its effects, or, rather, how might the IAA reaffirm its presence and visibility in today's world, in its hybrid and threatened global spaces?

As it turned out, the virus – something that is not human – was quickly absorbed into our lives. Connecting to other modalities of contemporary crises, it has transformed our insecure and damaged planet into an insure and dangerous place to live. There have been consequences for all forms of human life, from economic and social, via political and educational, to cultural and artistic activities. This is a sufficient reason for a necessary re-examination of the antagonistic and often contradictory conditions, circumstances, and limits of “humanist studies”, bound up with the ideology of humanism, as well as the critique of that ideology, and with exploring the porous relations between the pre-human, human, and post-human.

The professional regimes of working in public have changed. The same goes for organising conferences, congresses, workshops, and teaching at schools and universities. We are increasingly communicating via email, Zoom, Google Meet, etc. There are people I have only ever met and seen online. Our contacts and meetings with students have become virtual, more akin to scenes from sci-fi films than to the great – Socratese – pedagogical tradition based on live contact, discussion, and dialectical exchange between teacher and student. Digital contacts are momentary and ephemeral. Mail travels at a snail's pace, like in the age of steam engines and ships.

The political crises are profound and traumatic, full of uncertainty, affecting presidential and parliamentary elections in central Europe, the US, and South America as much as brutal local wars in Asia and Africa and numerous and risky street protests, for instance, for women's rights in Poland, the suffering of migrants across the world, etc. The clash between leftwing, liberal, and rightwing options has become entirely visible and present everywhere.

The relation between the empirical body and its media image is important for understanding the relations between people, as well as one's relation to oneself. I am referring to Friedrich Kittler's proposition that we knew nothing about our bodies before media gave us the models and
metaphors. We are looking therefore for new metaphors and models, to speak about the virus, the planet, our human society in danger...

Striving for a living aesthetics and to keep it that way – focused on seeing, hearing, touching, and understanding the real world – I am distracted by these words from Walter Benjamin: “To articulate the past historically does not mean to recognize it 'the way it really was' (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger”. I repeat that phrase, “...as it flashes up at a moment of danger...” But I also hear these confusing words by the actor and director Antonin Artaud: “Music has an effect on snakes, not by means of the mental ideas it induces in them, but because the snakes are elongated, coil up languorously on the ground, and touch the earth along almost the entire length of their bodies, thus the musical vibrations transmitted to earth affect these bodies as a very subtle and very long massage; well, I propose to treat the public like snakes”. I wonder: are we the public, the snake, or the flash at a moment of danger?

It is impossible to separate information from noise, speech acts from bodily gestures, and subversions from constructions of time, space, present, absent, integral and fragmentary experience as opposed to secure knowledge.

Hence I stare at an overcast, stormy sky and invoke aesthetic impacts of art in my memory – memories take turns, flit by, and other memorised images come in their wake. Every image is a flash and call to face the danger, whether it be Mary Wigman's ritual dances; Hanna Höch's distorted portraits; Group Zero or Group Grav's lumino-kinetic mobile spaces; the strange or dangerous machines of Paul Klee or the philosopher Gilles Deleuze and the theorist Félix Guattari, or the artist Jean Tinguely; whether it be the co-op architecture of Hannnes Meyer or the non-sites of Robert Smithson or the architect Rem Koolhaas; whether it be Hélène Cixou's woman-as-text or Lygia Clark or Valie Export or Tanja Ostojić's woman as a symptom; whether it be Bataille's Law gone mad or the simulacra of Jean Baudrillard, or Edgar Varèse's America or Philippe Sollers' China; my memories perform a remediation of Dziga Vertov's film Man with a Movie Camera, Alfred Hitchcock's Vertigo, Ingmar Bergman's Persona, Orson Wells's Citizen Kane, and Harun Farocki's multi-channel installation Serious Games; there are also affects of Marcel Duchamp's aesthetic neutrality, Robert Rauschenberg's paintings featuring white or open space, or John Cage's silence; I focus on the work of the “optical unconscious” (Walter Benjamin, Rosalind E. Krauss) or political unconscious (Fredric Jameson) or the unconscious of the Law (Jacques Lacan); I think of the indices of real socialism in Komar and Melamid's soc-pop in the USSR or the retro-inversions of the Slovenian Neue slowenische Kunst (NSK). But I also focus on fuzzy images of crises and catastrophes, which then become clear in my memories, the crises of capitalism, from the photographic collages of John Heartfield via the activism of Critical Art Ensemble, to the investigations of Trevor Paglen, etc...

A flash replaces the darkness, darkness covers the glares, blurriness hides the fear, and direct recordings document every moment here and there, now and tomorrow.

That is why it is important to maintain an interest in aesthetics! All memories, challenges of danger and fear must be translated into concepts and opened to discussion. An interest in
aesthetics today means an endless multiplication of various micro-aesthetics and their vectorial orientations toward searching for the visibility of truth as opposed to the ideologies of post-truth.

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We are facing an uncertain 2021.
We must set aside time and negotiate the space ahead of us.
We must posit the time ahead of us as a stage or screen or an unexpected battlefield.
The coming year should see the launch of multiple new projects – or should it?
The Ljubljana conference on the avant-gardes is awaiting us, as is the meeting of the IAA Executive Committee.
Ahead of us is the Mediterranean Congress of Aesthetics at Delphi.
Ahead of us are preparations for the ICA-22 congress in Belo Horizonte in 2022.
Ahead of us is uncertainty, as well as the expectation of potential meetings and talks.

FROM THE SECRETARY GENERAL AND WEBSITE EDITOR
Zoltán Somhegyi

Dear IAA-members:

I hope you are healthy and fine in these challenging days.

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

Let me also repeat my earlier invitations to send me any information that you think might be of interest for the IAA readership that I can upload on the website. As you can see under each item, it is regularly consulted by hundreds of readers from all over the world; hence it is a very efficient way of spreading academic news. Feel free to contact me at zoltansomhegyi@yahoo.co.uk.

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

Zoltán

MEMBER NEWS
His many friends and admirers across the world will be saddened by the death of Ananta Charan Sukla on 30 September 2020, aged 78. Sukla was a polymathic author, scholar and editor who showed extraordinary energy and vision, not only in creating and sustaining an international journal, the *Journal of Comparative Literature and Aesthetics* (JCLA), but in numerous scholarly projects of his own, covering literature, philosophy and aesthetics, always with a rich, well-informed, cross-cultural and interdisciplinary flair.

Rather than delineate, in the manner of a formal obituary, his many achievements, as editor and scholar, listing his multiple publications and contributions to scholarly life, I will offer instead only some brief personal recollections.

On the few occasions when I had the pleasure of being in Ananta Sukla’s company, for example, at meetings of the American Society for Aesthetics, I very soon acquired a lasting impression of his courtesy, kindness, and indeed impressively wide-ranging interests. If these personal encounters were, sadly, all too rare, nevertheless we built up an enduring rapport through many years of correspondence, as he sought my advice and opinions on many of his projects.

When I took over as editor of the *British Journal of Aesthetics* (BJA) in January 1995, Ananta was keen for me to continue the various (in some cases longstanding) reciprocal arrangements between that journal and his *Journal of Comparative Literature and Aesthetics*. I was more than pleased to oblige. Copies were exchanged and advertisements for JCLA would appear in the BJA. From then on, I was associated with JCLA in different
capacities. Ananta very kindly appointed me to his Editorial Board, which was a distinct honour, and to this day I remain a member. Also, it was a particular pleasure and privilege to have an article of mine published in the Silver Jubilee Volume (volume XXV, 2002).

JCLA is a remarkable journal: even its title, juxtaposing ‘comparative literature’ and ‘aesthetics’, was unusual and ambitious for its time. The spheres of ‘comp lit’ and aesthetics had not seen much overlap in the 1970s and 1980s, indeed in some circles there was an undercurrent of suspicion on both sides. But ‘comparative literature’ for Ananta was not grounded in Critical Theory, or Theory of any kind. He had a far more ecumenical and open-minded conception, literally pursuing comparisons between literature from different cultures, always against the backdrop of other arts from those cultures. The contents of the journal attest to this enlightened conception, free from theoretical orthodoxy, dogma, or ideology, and encouraging a broad sweep of interests, international in scope, hospitable to a diversity of approaches. And his cast of authors also reflects this international spirit.

Ananta was himself a man of wide intellectual interests and deep knowledge across many fields. I will not comment in detail about his significant publication output—the range of which is well-illustrated just by attending to his book and article titles—but I will remark briefly on one book, a recently edited volume entitled Fiction and Art: Explorations in Contemporary Theory (Bloomsbury, 2015). I had a modest input at an early stage of this project when Ananta asked me to recommend some possible contributors. And I was delighted to see it come to fruition. The volume has all the hallmarks of Ananta’s ambition, vision, and intellectual curiosity. In lesser hands an edited volume on the theme ‘Fiction and Art’ might restrict itself to some limited aspects of fictional representation in, say, literature, possibly painting. But Ananta had something far more enterprising in mind, far wider in scope, and of course far more interesting! He offered sections on Historical, Interdisciplinary, Aesthetic, and Oriental Perspectives, with essays on fictions in mathematics, history, the law, and Greek myths; among the arts he included literature, painting, music, dance, theatre, film, and photography; there are also discussions of the semantics and epistemology of fiction; and for good measure there are essays on Indian, Chinese, Japanese, and Arabic fictions. His own essay contribution was on ‘Fundamentals of Fiction in Indian Mythology, Poetics and Dramaturgy’.

This gives an image of the man himself: tirelessly pursuing topics wherever they might lead, not bound by narrow disciplinary divisions, or indeed cultural or geographical ones. This is admirable and a model for us all in a world where the narrowing of interests is more the norm than the pursuit of knowledge beyond safe cultural and intellectual ‘comfort zones’. Ananta Sukla will be greatly missed, and it can only be hoped that his visionary legacy can flourish and be sustained.

*Watts: Art & Social Change in Los Angeles 1965-2002*  
Exhibition Retrospective—Previously Unpublished
I. Watts

Watts, a 2.5 square mile section of South-East Los Angeles, was originally part of a Mexican land grant subdivided during the 1880s into a grid of small residential lots. Until World War II, the population was more or less equally divided between African Americans, Mexican Americans, and Caucasians. There were also Japanese-Americans living in the Watts area prior to their incarceration, including the famed Tokyo Rose of World War II propaganda broadcasts from Japan. In circa 1912, Watts’ Chamber of Commerce adopted the slogan, “Watts: The Hub of the Universe” because of the central location of the district which connected Los Angeles and surrounding cities with four electric rail lines. The section of Watts where African Americans settled was called Mudtown. Post-war migration swelled the African-American population eightfold between 1940 to 1960, ultimately resulting in an increase of 87 percent by 1965.

The widely publicized rebellion of 1965 in Watts occurred exactly one century after the enactment of the Thirteenth Amendment to the United States Constitution, which outlawed slavery. Enactment of Civil Rights Acts beginning in 1866 were aimed at giving the rights of full citizenship to blacks, and the Fourteenth Amendment to the Constitution enacted in 1868 provided due process of law for all persons born or naturalized in the United States. Despite these legal provisions and a century of efforts to ensure their implementation, many issues concerning the exercise of these rights and their violation remain unresolved.

Indeed, incidences of racial violence plague our history. During the 19th century, racial violence occurred in Memphis, Tennessee and in New Orleans, Louisiana, resulting in the deaths of hundreds of blacks and the burning of their churches and schools. Problems intensified as soldiers of color returning from World Wars I and II and subsequent international battles were increasingly unwilling to accept racial discrimination from white segregationists. During the “red summer” of 1919, some 25 American cities including Atlanta, Chicago, Houston, and Tulsa experienced racial clashes resulting in bloody street battles. Beyond the physical fights, problems with equal access for African Americans to education and employment opportunities, police brutality, segregation and other forms of discrimination persisted throughout the 20th century. These conditions triggered the eruption of violence that reduced a section of Los Angeles to rubble in 1965. From the perspective of the citizens of Watts, their rebellion was in response to a perpetual state of violence against African Americans that threatened their well-being. The Los Angeles rebellion was not the first nor the last. Los Angeles has experienced recurring incidences since 1965, and riots have taken place in urban centers across the nation including- Newark, Detroit, Philadelphia, Washington, D.C., and Milwaukee.

The focus of the Haggerty exhibition, Watts: Art and Social Change in Los Angeles, 1965 to 2002, is the response of African-American artists and others living in Los Angeles during this period, who offered an alternative to the rioters’ militant actions. Their projects represent a particular kind of experiment linking art and social change that has not been duplicated in the other centers of urban crisis.

These efforts also differ from earlier efforts by African-American artists and writers to contribute to African-American cultural life. For example, the need to demonstrate that African Americans were able to make significant contributions in literature, arts, and sciences resulted in the creation of the American Negro Academy in 1887. The Academy’s purposes were “to produce
scholarly materials, to assist youth in attainments reflecting higher culture, and the vindication of the Negro through raising the level of intellectual pursuits.” Individual artists, for example Henry Ossawa Tanner (1859-1937) and Josephine Baker (1906-1975), chose to distance themselves from the problems of living in America through exile in Europe. Tanner made a life in Paris and established a distinguished solo career as a painter in a semi-abstract style of expressionist art. Baker found success in Paris as a performer in the European musical theater and also starred in French films. The Harlem Renaissance of the 1920s produced another approach toward African-American art and literature celebrating the achievements of African-American writers and artists as a significant aspect of world culture. Centered in the Harlem section of New York City, the movement represented a high point of creativity for writers based in New York, including the poet Langston Hughes.

II. Philosophy of Community Arts

In contrast to the aims of the American Negro Academy, the African American artists in exile, and the Harlem Renaissance respectively, the arts projects in Watts were primarily directed toward social change and community development through the arts. Two principal objectives underlie these programs: to develop opportunities for the artists and to use art to make a difference in the lives of community residents. As artist John Outterbridge has observed, “The period of the sixties was one of enhanced vision of how art and culture could effectively participate to help build a community, break existing moulds and create an interest in social change. At the time, it was an unconventional way to use the arts. Artists were challenged to think among themselves in new ways. The artists working in the Watts community were not influenced by social activists whose methods involved violence and social disruption.” In this context artists assumed roles intended to make a difference in the environment.

The artists in Watts, as Outterbridge noted, were not threatened with denied access to galleries and museums or to publishers of literary works. They emerged essentially from a culture with no galleries or museums, let alone publishing outlets. Thus, the question became, “If you have no galleries, or museums or writers’ outlets, how do you create them?” As a result, the artists had to create art in the community. This meant redefining the role of the artist. The redefinition resulted in a concept of the artist as one who works in the community to engage, involve, and activate. The artist in these settings is expected to be a caring person committed to developing a community of thought and collaboration where the art produced functions as a cohesive, healing force.

III. Community Arts Projects in Watts

Studio Watts Workshop

Even before the Watts rebellion, artists in the community had a vision for a community based approach to the arts. Among the first to respond was Studio Watts Workshop founded by James Woods and Guy Miller in 1964; the Workshop was located at 103rd Street and Grandee in South-East Los Angeles. Initial funding was provided by Woods, who had a degree in business from the University of Southern California and was then working for the Great Western Savings and Loan Association, and by his wife, who was a probation officer. The project provided for some
150 students training in visual arts, music, drama, dance, and writing. The manifesto of Studio Watts Workshop is expressed in these words: “We must facilitate the individual’s regaining an awareness of himself as an instrument of change. Studio Watts Workshop supports a cultural democracy to deal with the broad scope of social, technical, and economic problems.”

Woods, who served as the Workshop’s director and administrator, recalls that Studio Watts Workshop functioned as a place for artists to work free from establishment influences and as a catalyst for artists’ projects. As for Guy Miller, he was in charge of visual arts; Jayne Cortez was director of the acting and writing program that led to the Watts Repertory Theater Company. (see Cortez essay in this catalogue) Others involved with the program included Bob Rogers, who taught design; Carmencita Romero, who taught dance; William Buller, sculptor; and visual artist, John Whitmore. Choreographer Anna Halprin was also associated with the project for a year. The Workshop attracted participants from Watts and various other sections of Los Angeles, many of whom went on to develop successful careers as artists and writers. Among these were the poet John Eric Priestley, who has written an essay for this catalogue, and sculptor Charles Dickson whose work is represented in the exhibition. The approach of the artists was to develop an openness to experimenting with the various arts media, using available materials. In some instances this meant improvisation and adapting materials trashed by the Watts rioters and fires. The projects at the original workshop site ceased when the building was cleared for housing redevelopment around 1972.

Studio Watts Workshop evolved into the Watts Community Housing Corporation in 1969, with James Woods as its first president. With the assistance of a $600,000 award from the City of Los Angeles and the Federal Housing and Urban Development program (HUD), Watts Community Housing Corporation generated a project now valued at $35 million, consisting of 104 family units and 40 units reserved for elderly community residents. The initial application to HUD was submitted to HUD’s Experimental Housing Section and included housing for artists as well as for arts programs. When this program was cancelled, HUD placed the Watts Housing Corporation project under its Section 236 Housing Subsidy grant program which required elimination of the arts provisions of the project. At this point, in 1967, the Board of Studio Watts Workshop had to make a decision as to whether to proceed with the housing project and seek other ways to continue its arts programs. Grants from the Doris Duke and the Ford foundations to investigate artists’ roles in the development of low to moderate income housing, as well as support from individuals including Hollywood stars Bill Cosby and Larry Hagman, provided the initial support for continuation of the arts programs. In making the transition from artists’ workshop to community housing, the Studio Watts Workshop successfully achieved the dual objectives of serving the needs of the artists and making a difference in the community environment through its housing project. Today, the Watts Community Housing Project continues to serve the Watts community with housing and arts programs such as the annual Watts Chalk-In, which began in 1966 as part of a street arts festival, and Cultural Walk. Dr. Samella Lewis describes the Chalk-In “as an exciting example of how children are encouraged to become involved in community activities.” She observes that the Watts Chalk-In enables children and young people to “visually express cultural themes that are of significance to the community.” Lewis believes that street art projects represent “… part of a community action program that serves people of all ages.”
During the aftermath of the Watts rebellion in 1965, artist Noah Purifoy became the first director of the Watts Towers Arts Center. Assisting him were musician Judson Powell and teacher Sue Welsh. The Center was built on property Rodia abandoned in 1954 located on 103rd Street in the shadow of Simon Rodia’s Watts Towers. The Committee for the Simon Rodia Towers, a not-for-profit organization of concerned citizens of Watts, initially formed the Watts Towers Art Center in the 1950s and acted as caretakers of the site between 1954 and 1975 when the property was presented as a gift to the City of Los Angeles. The Committee’s efforts to preserve Rodia’s towers drew worldwide attention and ultimately blocked efforts of the City of Los Angeles to demolish the monument. The Watts Towers are now a valued cultural landmark of interest to visitors as well as to architects and scholars.

The Center provided Purifoy, Powell and other professional artists the opportunity to design and construct their works; furthermore, it allowed students the occasion to create work for exhibitions. In addition to the Center’s ability to attract area adults, collaboration with local schools brought children and teens to the Center, where all could engage in creative arts including visual arts, dancing and making musical instruments. In 1965-1967, the Center also housed a federally funded teen post with a focus on the arts. One of the unique programs was the Watts Towers Theater Workshop directed by Steve Kent of the University of Southern California. Kent introduced improvisation techniques to Watts street youth empowering them to share their stories of urban life after the uprising.

The ideas guiding the Center were derived in part from Purifoy’s interest in artistic and philosophical sources such as Dada, Martin Heidegger and Edmund Husserl. Their investigation into the relevance of cultural objects as a means to confront one’s being in a meaningful sense, amidst the mind-less effects of everyday objects and routines may have
contributed ideas to the vision underlying the Center’s mission. At the center of this mission was the belief, or the hope that, art, by serving as a vehicle for communication, could effect social change. To actualize this vision in the social environment of Watts during the 1960s would prove to be a challenge. In the words of Purifoy,

“The concept of developing another language to address black communities and their needs became the driving force behind the era’s artistic expressions. The medium and form an artist employed also had to reflect alternatives to traditional Western concepts of beauty and culture to serve the growing sensibilities of revolutionary thought.”

In 1975, the Watts Towers Arts Center was transferred to the City of Los Angeles Municipal Arts Department (now the Cultural Affairs Department), which was then led by Kenneth Ross. John Outterbridge became the first director of the Center under the Municipal Arts Department the same year and served in that position until 1992. During this period, the Center flourished as a base for community arts education and drew international attention for its collaborative community arts projects.¹⁹

Watts Writers’ Workshop

Poetry had been an important art in Watts early in the 20th century. Arna Bontemps, noted African-American poet and author, lived in Watts for a time, and brought Langston Hughes to Watts in 1936 for a story telling at the Carnegie Library.²⁰ Given this established interest in poetry and writing, it is not surprising to find a strong interest in writing after 1965. The Watts Writers’ Workshop was initiated in the aftermath of the Watts rebellion, in September, 1965 by Budd Schulberg, a writer whose works included the screen play for On the Waterfront. In the introduction to his book, From the Ashes: Voices of Watts, Schulberg tells the story of how the Writers’ Workshop began.²¹ Quite simply, it grew out of a tour Schulberg took to Watts to view the post-rebellion scene, and his desire to do something to help the people there. Schulberg announced a “Creative Writing Workshop” by posting a note on the bulletin board of the Westminster Neighborhood Association, a social service agency sponsored by the Presbyterian Church. After various attempts to interest people in the neighborhood, the first recruit, Charles Johnson, appeared and the project began. Other recruits followed, including Johnie Scott, John Eric Priestley, and people from all walks of life. It is noted that Johnson, Scott and Priestley are now successful writers and/or scholars.

The Workshop participants had one thing in common: a desire to write—poetry, essays, and stories based on life experiences. Often their writings laid bare “the angers, fears, frustrations” of the people living in Watts. In less than a year the program outgrew the space at the Westminster building and moved to the Watts Happening Coffee House on 103rd Street, which was an abandoned furniture store converted by area youth into an art center. The success of the program drew the attention of the Los Angeles press, and NBC TV devoted an hour of prime time to present “The Angry Voices of Watts” on August 16, 1966. Subsequently the Writers’ Workshop found a home in the Frederick Douglass Writers’ House, named in honor of a runaway slave who became an orator and leading spokesman for abolition. The Douglass House attracted support from prominent academic, literary, entertainment and political figures from across the country. Among the supporters were writers James Baldwin and John Steinbeck, actors Richard Burton
and Steve Allen, composer Ira Gershwin, and Senator Robert F. Kennedy. In 1966, Schulberg and Workshop members Johnie Scott and Harry Dolan, were invited to testify before the Ribicoff Committee of the United States Congress, which was investigating urban dislocation and the problems of African Americans living in American cities. Overall the Workshop provided opportunities for Watts writers to develop their skills and present their work, and brought to the attention of the nation a new group of talented American writers.

MEMBER SOCIETY REPORT
By Konstantinos Moraitis
Delegate of the Hellenic Society for Aesthetics

1 - The Hellenic Society for Aesthetics gladly announces the election of the new seven-members Board of the Society:

· Ekaterini Dimitsantou-Kremezi, Architect - Professor Emeritus of the National Technical Univ. of Athens, as President.

· Panagiota Rapti, Philosopher - Assistant professor of the National Technical Univ. of Athens, as Vice-President.

· Elias Constantipoulos, Architect - Professor of the University of Patras, as Secretary General.

· Vasiliki Petridou, Architect and Historian of Architecture - Professor of the University of Patras, as Treasurer.

· Konstantinos Moraitis, Architect - Professor of the National Technical Univ. of Athens, as Member of the Board.

· Melita Emmanouil, Art Historian - Professor Emeritus of the National Technical Univ. of Athens, as Member of the Board.

· Helen Tatla, Architect - Professor of the University of West Attica, as Member of the Board.

Also:
· Mirto Kostaropoulou, Ph.D. Architect, as Substitute Member of the Board.
· Panayiotis Pangalos, Architect, Associate Professor of the University of West Attica, as Substitute Member of the Board.

2 – We are in the sad condition to announce the loss of the Honorary Member of the Hellenic Society for Aesthetics, Professor Emeritus Dimitris Fatouros, prominent practitioner of architecture and theoretician.

3 – We are also announce:
CALLS FOR PAPERS

**Aesthetics and World-making**

A special issue of *ENRAHONAR: An international journal of theoretical and practical reason*, ed. by Adam Andrzejewski

Aesthetics is often perceived as something detached from the world we live in. Although beauty and sublime make the world a more desired place, philosophical aesthetics is perceived as a discipline designed to study art for its own sake. That is, many claim that aesthetic properties of objects and artworks are disconnected from their other properties and values such as moral, political and social ones. In that respect, the common view on aesthetics is still fueled by the Kantian tradition according to which an aesthetic experience of objects must be achieved through contemplation and is marked by its disinterestedness.

However, this traditional picture has constantly been undermined by the arts and everyday practices. Emergence of new artforms clearly shows the inner dynamic within the artworld. Already established rules and patterns are always temporal in nature and subject to change. Moreover, it seems that aesthetics nowadays is open for fruitful collaboration not only with other academic disciplines but — and more importantly — with matters that matter in the outer world. Sustainable growth, urban and cityspace planning, political and social sphere, natural environment or education are only a few areas where the aesthetics is much desired. A rapid development in the everyday studies mirrors a long-lasting interest in mundane, ordinary and ongoing aspects of human existence. Aesthetics is no longer a nice addition to our life: it becomes the center of it. Personal tastes, cultivated manners, artistic styles and aesthetic choices are not only very important for human agents but are also ways of manifesting ourselves. Coherent aesthetic choices need to be connected with aesthetic forecasting and planning and through them we shape our identities as well as the environment around us. The indisputable
power of aesthetics has been shown recently in social activism where aesthetics is one of the most important tools in fighting for social justice.

This thematic issue of Enrahonar is devoted to aesthetics and world-making. It invites contributions researching aesthetics as a tool for social, political, economic and environmental changes as well as promoting aesthetics as having serious consequences for human everyday life. The deadline for submissions is the 1st September 2021. Please follow the editorial guidelines when preparing your manuscript:
https://revistes.uab.cat/enrahonar/about/submissions#onlineSubmissions

Contact to the Advisory Editor: Adam Andrzejewski, a.andrzejewski@uw.edu.pl

Submissions may address these and related questions/areas:

- How can aesthetics become a tool for social and economic change?
- Radicality of the aesthetic during the pandemic
- Is aesthetics able to address such issues as climate change, democracy, LGBT+ rights?
- Aesthetics and future generations: do we have aesthetic obligations to people who have not been born yet?
- Everyday aesthetics and aestheticization of life
- Aesthetics and emancipation
- To what extent can aesthetics be a manifestation of personal autonomy?
- Moral values and their aesthetic expressions in designs and applied arts
- Are restored objects aesthetically mistaken? And what factors determine the fact that a given restored artwork is aesthetically rewarding whereas another is just a huge failure?
- Newly emerged artforms (video games, TV series, culinary arts)
- Erotic and pornographic art
- Body and communication
- Fashion

The Polish Journal of Aesthetics

Bullshit Art
Volume 63 (4/2021)
Submission deadline: June 30, 2021

Editors: Thorsten Botz-Bornstein (Gulf University for Science & Technology, Kuwait)
Adrian Mróz (The Jagiellonian University in Krakow, PL)

Bullshit Studies is a developing scholarly discipline that emerged in the late 20th century. Prominent contemporary researchers include Harry G. Frankfurt, David Graeber, Eva M. Dadlez, André Spicer, Eldar Sarajlic, Jörg Meibauer, Craig Dalton, Martin Harry Turpin, Vladimir Alexeev, and many others. We are witnessing a rise of interest in earlier concepts such as fakery, inauthenticity, Deepities (as defined by Daniel Dennett), fake news, and post-truth.
Art works with illusions, which is why philosophers, such as Plato, evaluated artists and their artworks as both therapeutic and dangerous (as a pharmakon). The status of the artist or any other creator is ambiguous by definition. Philosophers have praised artists for disseminating artistic truths but also accused them of deforming truths or even fabricating untruths. Notwithstanding, knowledge about processes such as bullshitting as well as its products (bullshit) is still very much lacking in philosophy of art and in aesthetics.

The editors of this upcoming volume of *The Polish Journal of Aesthetics* invite researchers to submit relevant articles on bullshit within the domains of art and aesthetics. Its theoretical framework consists in reworking philosophical assumptions about truth and fiction. The main questions of this issue concern the role of nonsense or deception within the domain of the arts, in addition to its techniques and media. The volume also focuses on the ways in which falsehood, unfalsifiable claims, or nonsense are agential and give a voice to creative and fictive processes, which may then be elaborated by art workers and craftspeople, and exploited by others. The planned volume provides an opportunity for expressing new modes of artistic truth and imagination through in-depth reflections on and interpretations of faux materials, objects, human instruments, relationships, and organizations.

We invite authors to reflect on themes that may include questions about transgression and transcendence, the meaning or legitimacy of art in culture, art theory and practice, the deceptive role of artists, bullshit artists and techniques, the category of “pseudo-profound bullshit”, the art market and profitability, industrialization and media theory, skepticism, the sacred and the profane, acceptability, performance, entertainment, magic, emotion, feeling, judgement, kitsch, camp, and any other area that can be argued to be manipulative of feeling, emotion, or cognition. This list is not exhaustive and other submissions that are relevant to the title *Bullshit Art* will also be considered.

**The WiGiP/GiP Conference on Intercultural Philosophy**  
**Demarginalizing Futures: rethinking embodiment, community and culture**  
**February 19-20, 2021**  
**Online**

**Abstract:**

Techno-utopias, dystopias, climatic eschatologies, and various other representations of possible futures entangle themselves together in the different imaginaries surrounding us generated by politics, media, or philosophy. Such narratives about the future are more than often centred on European concepts of technological progress and ignore representations of future stemming from marginalized political or societal actors. We therefore wish to promote an increase of philosophical and multidisciplinary attention to the above marginalized narratives of the future. To this scope, we invite proposals from a broad horizon of backgrounds that touch on the main
topic of ways to represent future societies in a demarginalizing way. We will refer to all such mechanisms as ‘futurisms’ thus aligning ourselves with postcolonial trends in aesthetics that reframe the ‘eurocentric’ term futurism in a demarginalizing, decolonial way.

The term ‘futurism’ is usually used in post-colonial contexts to refer to certain sets of aesthetic practices that aim to re-appropriate the discourses of science fiction and technology from the point of view of those who were historically excluded from the narratives of civilizational progress (see Dillon 2012; Newman Fricke 2019). Examples of such movements are ‘afro-futurism’, ‘chicanx-futurism’, ‘Asia-futurism’ (including the so-called ‘sino-futurism’), ‘gulf-futurism’, etc.[1]

Hence, although the term ‘futurism’ in all its variants has been employed mostly in the field of cultural studies, we think that philosophy should also take this opportunity to reflect on the way in which the narratives of future and progress can be re-thought from other perspectives. Indeed, our representations of the future are usually accompanied by certain notions of technological growth, political participation and cultural internationalization. Our imaginaries are populated with AI-human interactions, cybernetic gadgets, experiences of augmented reality, but also environmental catastrophes, mass-surveillance anxieties and new forms of migration and ethnical persecution, among others. We find ourselves therefore in front of an overwhelming representation of the future that renders the challenge of critically evaluating and re-appropriating these imaginaries to be pressing.

Subaltern cultures have been systematically excluded from the ‘future’, portrayed as technologically and socially underdeveloped. Something similar happens with their philosophies, that usually appear as taxonomical oddities classified as ‘wisdom’, ‘saginess’, ‘thought’, ‘popular culture’ or ‘religion’ and often play a marginal role in the mainstream representation of future societies. This seems paradoxical since it is precisely places like the global south, where we find political initiatives that try to marry ecological sustainability with political and economic solidarity in creative and innovative ways. For this reason, we would like to address these problems from the expanded perspective of these marginalized futurisms, but also engage in a critical assessment of futurism and all representations of future - does it do justice to subaltern voices or does it promote a dichotomy-laden politics of identity?

Given that we understand futurism in an expanded way that includes a large variety of thinking about the future, we invite proposals that investigate and highlight the diversity of thinking and representing future societies. As a guide for possible topics please refer to the following list:

**Topic suggestions:**
- Non-western representations of the future
- Embodiment and subjectivity (the future of the body)
- Political imagination (utopias, dystopias, etc.)
- Social economy, popular emancipatory initiatives for the future
- Art and design for future
- Post-colonial pop and urban culture
- Cosmotechnics, new media and technology
- Ecological thinking, Anthropocene
- Indigenous worldviews and science
- The future of intercultural philosophy and intercultural aesthetics
- Animism, panpsychism, shamanism as tools for visions about the future, etc.

Applications

We invite all those interested - especially young scholars - to submit their talk proposals touching on the topics described above until 31.12.2020 at the following e-mail address events@int-gip.de.

Submissions should include:

- An abstract between 300 and 500 words
- A short academic profile including contact information and institutional affiliation

All talks and discussions will be in English.

While the conference is focused on philosophical inquiries of futurism we welcome and encourage submissions from all disciplines.

Conference structure

In order to take away from the strain of online engagement the conference will be structured in two parts. An asynchronous part will give all participants the chance to hear all talks in advance during a two week period. This will act as a base for discussion for the second synchronous part of the conference which will consist of zoom meetings.

Organization:

This conference is a joint effort of the Wiener Gesellschaft für interkulturelle Philosophie (WiGiP) and of the Gesellschaft für interkulturelle Philosophie (GiP).
Dr. Fernando Wirtz - CIIS Postdoctoral Fellow and Treasurer of GiP

Dr. Adrian Razvan Sandru - Postdoctoral Researcher at the Champalimaud Center for the Research of the Unknown, Lisbon

Univ.-Doz. DDr. Mădălina Diaconu, University of Vienna, editor-in-chief of “polylog. Zeitschrift für interkulturelles Philosophieren”

For any questions please direct your inquiries at the following address: events@int-gip.de

Bibliographical notes


[1] If we think about traditional works of science fiction, the agency of people of colour and other minorities was introduced only in the later stages of mainstream Sci-Fi during the 1980’s. As Alondra Nelson puts it: “In popular mythology, the early years of the late-1990s digital boom were characterized by the rags-to-riches stories of dot-com millionaires and the promise of a placeless, raceless, bodiless near future enabled by technological progress” (Nelson 2002, 1). The film Black Panther (2018) is just one paradigmatic example that shows how recently the awareness of this phenomenon acquired a broader range. While mainstream science fiction painted a representation of a neutral post-cultural and post-racial future, the subaltern futurisms are contextual and situational. They take their present as their departure point. In this sense, unlike the Italian futurism from Marinetti, subaltern futurisms do not vindicate a blind accelerationist faith in technology, but rather a critical understanding of it. The subaltern societies do not only take part in the hegemonic discourse, they also have their own discourses and their perception of these discourses also changes our discourse.

CONFERENCE ANNOUNCEMENTS
ART (Aesthetics Research Torino) is a periodic philosophical seminar organized by the Department of Philosophy and Educational Sciences of the University of Turin and the PhD Program FINO.

Coordinators:
Prof. Alessandro Bertinetto (University of Turin).
Prof. Federico Vercellone (University of Turin).

Members:
Dr. Paolo Furia (University of Turin)
Dr. Lisa Giombini (University Rome 3)
Dr. Gregorio Tenti (FINO Doctoral School)
Dr. Alice Iacobone (FINO Doctoral School)

ART addresses different topics of the contemporary debate in Aesthetics: philosophy of beauty, philosophy of the arts, theory of sensory experience, philosophy of image and imagination, and history of aesthetics.

See past events at https://www.art.unito.it/past-events.

ART is supported by:
Centro Interuniversitario di Ricerca sulla Morfologia Francesco Moiso (CIM)
Centro di Ricerca Interdipartimentale di Logica, Linguaggio e Cognizione (LLC)
Centro Studi Arti della Modernità
Centro Studi Filosofico-religiosi "Luigi Pareyson"
Laboratorio di Ontologia (Labont)

ART is sponsored by:
Italian Society for Aesthetics (SIE)
Dear IAA members:

We are delighted to report about the sixth annual conference of the Society for Aesthetics in Slovakia (SPES) and the Institute of Aesthetics and Art Culture (IAAC, University of Presov, SK) “Coordinates of Aesthetics, Art and Culture”, which took place on November 11-13 2020 on the Google Meet Platform.
The theme of this year’s conference was “Art, Aesthetics and the Philosophy of Everyday Life”. Initially planned as an in-presentation meeting, the conference had to be held as a virtual event due to the latest evolution of the pandemics in Europe. Despite the difficulties related to the new online setting, the meeting constituted a valuable opportunity for dialogue among philosophers, aestheticians and art scholars on the topic of everyday aesthetics and philosophy.

Keynotes speakers were Dr. Sanna Lehtinen (Aalto University, Finland), who delivered a presentation on the notion of urban technologies and their implications for the aesthetics of the city; Prof. Elisabetta Di Stefano (University of Palermo, Italy), whose talk outlined the relevance of the ancient notion of decorum for contemporary everyday aesthetics; and Prof. Stephen Davies (University of Auckland, New Zealand) who lectured on the cultural and aesthetic significance of bodily adornments and decorations.
The international attendance was very high, as was the variety of the topics presented. People from more than 19 European and non-European countries took part in the conference, including Sweden, Spain, Italy, the UK, Portugal, Poland and Finland. The selected presentations covered a broad number of subjects ranging from somaesthetics and urban aesthetics to popular culture, environmental aesthetics, the philosophy of fashion, technology, contemporary art, literature and many others. Over 60 people from more than 18 different countries including the US, India and Mexico registered as audience members.

The scientific level of the contributions was excellent and the interactions among participants were intense and fruitful. As members of the conference scientific committee, we are very pleased with the
outcomes of the event and we would like to express our gratitude to all conference delegates who transformed this virtual meeting into a lively platform for discussion.

If you are interested in discovering more about the conference, you can find the Programme here: https://suradniceestetiky.weebly.com. The Book of Abstracts can be consulted at: https://suradniceestetiky.weebly.com/book-of-abstracts.html

As a result of the conference, an Essay Collection co-edited by Lisa Giombini and Adrián Kvokačka will be published by Presov University Press in 2021, with the title “Everydayness: Contemporary Aesthetic Approaches.”

The 2nd American & the 6th International Conference on Bie-modernism and Bie-modernist Art Online Exhibition, 
Submitted By Zhang Shaowei, Shanghai Normal University
Xu Wei, Shanghai University of Engineering Science

From October 1st to 4th 2020, “Bie-modernism: The current challenges and the future of humanity - A Dialogue between China and the West on Human Destiny, Art, Modernity, Truth, History, Space”, the 2nd American & the 6th International Conference on Bie-modernism and Bie-modernist Art Online Exhibition co-organized by academic institutions from the United States, China and Slovenia, was successfully held in Zoom online platform. More than 70 experts, scholars, artists, journalists from the US, China, France, Germany, Italy, Russia, Ireland, Slovenia, Brazil and other countries as well as over 80 American art students participated in the conference.

Bie-modernism is a doctrine that has attracted the attention of the international academic and artistic communities in recent years. Borrowing the origin from the oracle bone inscription of Chinese character Bie which means the separation of flesh and bones, Bie-modernism expresses the idea of distinguishing the true modernity from the pseudo modernity. Universities in the US and the European Union have established academic institutions and websites dedicated to the study of Bie-modernism (CCBMS, CBMS, http://www.biomedicalism.net; www.biomedicalism.org). Baidu has over 100 million hits about the topic.
Figure 1: The Chinese character of “Bie” (别), one of the ancient Chinese hieroglyphics with a history of over 3,000 years, originally means the separation of flesh and bones by knife.

Wang Jianjiang, member of the International Aesthetic Association (IAA), founder of Bie-modern theories, head of the Institute of Aesthetics and Aesthetic Education and the Department of Literary Arts at Shanghai Normal University, Aleš Erjavec, former president of the IAA, Rong Yueming, Director of Shanghai Cultural Research Center of the Shanghai Academy of Social Sciences, Chen Bohai, Researcher at the Institute of Literature of the Shanghai Academy of Social Sciences, Suzanne Smith, Provost of Georgia Southwestern State University (GSW), Keaton Wynn, Director of the Center for Chinese BieModern Studies (CCBMS) and Professor of Art and Art History, Department of Visual Arts, GSW, Ernest Zenko, Director of the Center for BieModern Studies (CBMS) and Professor of Communication and Humanities, Primorska University, Slovenia, Laurel Robinson, Chair of the Department of Visual Arts, GSW, Zuo Yilin, Director of the School of Fine Arts, City College of Lanzhou, David Brubaker, an independent scholar from the US, Zha Changping, Professor of Sichuan University and other scholars, participated in this transnational network conference and gave their keynote speeches. Keaton Wynn, Lynda Lee Purvis, Director of the President Jimmy Carter Leadership Program and Vice President Emerita, Laurel Robinson, Chair of the Department of Visual Arts at GSW, and Enea Bianchi, Scholar of the Department of Philosophy at the National University of Ireland, Galway, Ireland, presided over the opening ceremony and the conference speeches respectively.

The opening ceremony of the conference was chaired by Keaton Wynn. Suzanne Smith and Wang Jianjiang made a wonderful speech to announce the official launch of the conference. On behalf of the university, Provost Suzanne Smith warmly welcomed the experts and scholars from around the world, saying, “The theory of Bie-modernism proposed by philosopher and aesthete Professor Wang Jianjiang is his contribution to the international academic exchange of ideas, which provides a platform for further research. Although the epidemic is still rampant in the United States, our university is willing to facilitate more research on Bie-modernism in order to promote its development.” Wang Jianjiang in his speech first expressed his heartfelt gratitude to
the conference organizers and all the delegates who joined him in pushing the theory of Biemodernism to new horizons. The theory of Biemodernism has developed from the initial theory of social formations to the later theories of law and economics represented by life equity, and then to today’s theory of civilization enhancement, and all of these theories are closely related to aesthetics and art. In addition to the constant self-renewal of its founder, it is also inextricably linked to all of the participants. He wished the conference every success.

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Keaton Wayne, Professor of Art History and Director of the Center for Chinese Biemodern Studies at Georgia Southwestern State University, presided over the opening ceremony.
Suzanne Smith, Provost Georgia Southwestern State University, delivers an opening address.

The conference was organized around the theme of “Bie-modernism: The current challenges and the future of humanity - Dialogue between China and the West on Human Destiny, Art, Modernity, Truth, History and Space”, and included three keynote speeches: “Bie-modern Civilization”, “Civilization, History, Politics and Others”, and “Aesthetics and Art”.

In the first keynote speech on the theme of Bie-modern civilization which is entitled “On the Overall Promotion of Modern Human Civilization“, Wang Jianjiang, the founder of the Bie-modern theory, pointed out that modern civilization, as the host of barbarism, forces barbarism to take advantage of pseudo-modernism to flourish in Bie-modern societies, thus making pseudo-modernism the great enemy of modern civilization. The purpose of Bie-modernism is to distinguish between true and pseudo-modernity, and to achieve a real kind of modernity on the basis of true modernity. In other words, that is to preserve modern civilization, to enhance it and to develop it. It is the historical mission of Bie-modernism to elevate all aspects of modern civilization to realize a full modernity. He pointed out that mankind has long since entered the stage of modern civilization, and it is only in modern civilization that the ancient civilization of mankind can shine again. Therefore, nationality and cosmopolitanism should be unified in modern civilization instead of being separated or even opposed to each other. He further pointed out that the Life Equity/Life Stocks that every human being is born with belongs to the bottom line of civilization, civilization within civilization, which shows its necessity, urgency and universality all the more in this global pandemic. Therefore, the “Republic” of Nations and Life Equity should be the new model for the future modern civilized nations. Mankind should formulate a new convention on human civilization through the United Nations in order to comprehensively upgrade modern civilization, which requires global cooperation and a good grasp of the basic elements: the right to information, life equity, the identification system of truth and falsehood, the head of state and government.
Professor Wang Jianjiang, founder of Bie-modern theories, gave a keynote speech.

Aleš Erjavec in his “The Challenge of Bie-modernism and Some Open Issues” illustrates the convergence between Chinese and Western art, as seen in the size and number of exhibitions in the Aperto section of the Venice Biennale. Chinese art is no longer dependent on Western art and attempts to gain a dominant position in global art. Chinese art has to some extent borrowed from Western art expressions, but is more based on traditional techniques such as classical reliefs, stone, wood, plants and many other elements, thus forming a new avant-garde art that brings new challenges to contemporary art.

Chen Bohai, in his speech on “Bie-modern and Civilization Coordination”, pointed out that the “Bie-modern”, as an “alternative” modern civilization, is in relative terms to modern civilization that originated in Western Europe and North America. The “pre-modern”, based on the large industrial mode of production and its market orientation, provided the direction for the construction of modern civilization. The late developing nations, however, entered the modernization process under very different historical conditions. In order to achieve the equal status with the forerunner nations in a fair competition, they had to use the existing state power to directly intervene in the organization of production and the operation of the market, to catch up with the advanced countries and become part of the developed world within a relatively short period of time. There is a certain contradiction between the intervention of the power mechanism and the main body of the market, which is the focus of the current dispute between the “pre-
modern” and the new “Bie-modern”. In this integrated and pluralistic modern world, we do not wish to see the clash of civilizations intensify, but rather look forward to the reconciliation and a timely adjustment of relations among nations in order to gradually overcome the inherent contradictions and raise the level of modernization.

Professor Chen Bohai, Researcher at the Institute of Literature, Shanghai Academy of Social Sciences, delivered a keynote speech.

Guo Yaxiong in his “From Bio-power to the Life Stock: Reflection on life During the Epidemic” analyzes the core mechanisms of contrasting Western life power ---”zoē” and “bios”, stating that the power of life sets the boundaries between human and non-human, and destroys life in the name of protecting it. The theory of life in classical Chinese philosophy, on the other hand, unifies life and its manifestations directly, while Mencius and his followers take the inherent physiological nature of human beings as the natural basis of survival and development. He pointed out in this East-West contrast, Professor Wang Jianjiang’s theory of “life equity” affirms the natural sufficiency of human nature, and attempts to reveal the nature of human beings different from animals in the consumption of wealth, to promote the true nature of human beings and the concrete realization of their dignity, equality and value.

In his address “The Novel Coronavirus and Bie-modern Future,” Rong Yueming explains the impact of the pandemic on the international economic and political order, reshaping the global industrial chain and supply chain, affecting the international economy, politics, science and technology, and culture. The global culture industry system is undergoing structural transformation and system reshaping, thus providing an opportunity to build a Chinese discourse system in the globe. This opportunity is not only related to the expression and exchange of values, but also the construction of cognitive and intellectual systems. In this regard, Bie-
modernism with its rapid spread around the world has demonstrated its enormous capacity of discourse building, which has become a shared discourse platform between China and the West with a broad prospect for development.

Professor Rong Yueming, Shanghai Cultural Research Center of the Shanghai Academy of Social Sciences, delivered a keynote speech.

Keaton Wynn’s “The Lost Bricoleurs: From Biemodern to Bie-modernism” points out that the “Bie” of “Bie-modern” opens up a flexible and open discursive space, as a highly adaptable term that provides new ideas for identifying previously neglected Bie-modern realities, so that theoretical research does not become subservient to rigid ideologies. Therefore, it is of great academic value to both the East and the West, providing the necessary theoretical support for the transition of human society from theoretical and descriptive practices to normative practices. It has become an effective tool for major reforms and a powerful weapon against barbarism, thereby eliminating false modernity and pseudo-modernity and promoting the overall improvement of modern human civilization.

In the thematic discussion on “Civilization, History-Politics and Beyond”, David Brubaker, in his “Original Zhuyi and Bie-Culture: Daoist Aesthetics, Individuality, and Humanism in a Different Voice “, analyzes the connotation of “Bie-Cultures” and the inner connection between “Bie” and traditional Chinese aesthetics, confirming the theoretical origin of Bie-modern theory and the inner rationality and presupposition of its existence. The idea of self-cultivation in traditional Chinese aesthetics is obviously different from the Western view of nature and natural humanism, which provides the ideological and theoretical basis for the leapfrogging pause of Bie-modern theory. Bie-modernism is a theory based on local culture and social reality, and it also provides a new perspective, a new way of thinking and a theoretical vision for the construction of global civilization.
Zhou Ren’s “Bie: Between ‘Meta’ and ‘Post’” points out that “Bie-modern” has gradually evolved from an academic buzzword into a highly recognizable proprietary brand term. Because of its rich connotation in Chinese, “Bie” provides non-Western countries, including China, with a different perspective on modernity. As a creative academic term, “Be Modern” also opens up a philosophical expansion from epistemology to ontology, changing the overuse of “Meta” and “Post” philosophies resulting from relying on Western theoretical discourse to explain local phenomena. The rich connotation which the character “Bie” contains, endows it with a great ideological tension between “meta” and “post,” forming a brand new theoretical cognitive perspective.

With “Pseudo-Modernity and Western Reality,” Kerry Wynn suggests that theorists generally describe the Western understanding of history as a ternary paradigm that includes pre-modern, modern, and post-modern. This ternary division of history is an invention of Western discourse rather than a historical reality. In fact, the West and Bie-modern societies have a similar co-temporal existence. From this point of view, Bie-modern theory has a strong universal character. He also takes the short-lived Republican calendar during the French Revolution as an example, pointing out that the incisive period-cut may cause confusion, for the cutting from the object being inherited based on the inheritance of tradition may lead to the entanglement of incision and tradition, and the fuzziness of such entanglement is also clearly visible in Western history.

Kerry Wynn, Department of Political Science, Philosophy and Religion (Ret.), Southeast Missouri State University, USA, delivers a keynote address.

In her speech “Heterogeneity and Isomorphism Between China and the West in the Philosophy of Difference,” Guan Yu argues that with the rise of Bie-modernist philosophy, there is a certain degree of comparability and possibility for dialogue between Chinese and Western philosophies. The philosophy of Bie-modernism, which advocates “difference,” “distinction,” and “different from,” has some of its theories such as “time-spatialization”, “development stage theory”, “leapfrogging pause” and “self-renewal” realize correspondence and isomorphism with Deleuze’s postmodern philosophy of difference. Both of these philosophies of difference, produced in a different time and space, break the logic of homogeneity between established
philosophical theoretical frameworks and traditional philosophy, laying the foundation for a new critical thinking.

Peter I-min Huang, in his address “The Ghost God Dancing with the Bat: Bie-modernism and Covid-19”, pointed out that the difference of “Bie-modern” lies in the revival of the traditional Chinese Daoist thought of Laozi and Zhuangzi, which is also known by Bie-modernism as the original ideal of “returning to one’s true self” and focusing on the ontology of relationship. He emphasizes the importance of discussing Covid-19 from the perspective of ecological aesthetics, especially environmental humanism, because ecology also explores relational aesthetics rather than the fractured binary relationship between humanism and the environment, which has a certain relevance to Bie-modern theory.

In Li Chuang’s “In Search of New Foundation of Chinese Contemporary Art Philosophy – Inspiration and Reflection of “Bie-modernism” Aesthetics,” he points out that the “Bie-modern” aesthetic theory not only establishes a bridge for dialogue between Chinese and Western aesthetics on an equal footing, but also provides a useful reference for the construction of a new philosophical foundation and critical paradigm for Chinese contemporary art. However, it is still necessary to consider how to further illustrate the new theory with artworks to enrich its connotation.

Taking the example of street art in Hong Kong during the Occupy period, Margaret Richardson discusses the psychological mechanism of the artists from different countries and regions repeatedly appropriating or “copying” the same themes and techniques from classical works of art in times of human change as well as the social reasons. She also discusses the inter relationship between some recent artworks produced in some parts of China and the theory of Bie-modernism. It is argued that these works integrate the multi-layered nature of Asian, European and American cultures from the past to the present, which is in line with the specific developmental stages of pre-modern, modern and post-modern, which are both juxtaposed and contradictory, as suggested by the Bie-modernist theory. Margaret also argues that the complex images of the artworks are real and vivid reflections of the contemporary context, and also provide a strong example for the theory of Bie-modernism.

In his speech “Novel Coronavirus and Aesthetics of Resistance to Barbarism,” Xiao Minghua explains the anti-social, anti-human, and anti-political features of barbarism shown by the Novel Coronavirus based on the global catastrophe it has caused. Thus, it is of necessity for us to construct aesthetics of resistance to barbarism which promote humanism and a politics of public connotations, as well as a concrete practice of aesthetic criticism. Reflecting on aesthetic modernity is not only a theoretical construction but also an action that needs to be implemented, and “leapfrogging pause,” a constructive concept of development, in Bie-modern theories plays an important role in this action.

Wang Hongyue’s “A Brief Discussion on Bie-modernist Poetic Thought of Contemporary Poet Gao Ping” points out that Bie-modern and Bie-modernism are different. The former is a theory of discourse that summarizes and describes contemporary China, which is a social and cultural form in a mixed state of pre-modern, modern and post-modern. The latter is a new and transcendent cultural form, including literature and poetics, in response to this mixed state. Gao
Ping’s poetics of “filtered beauty” and “drowned beauty” straddles the boundaries of classical, modern, modern-contemporary and foreign poetics, thus forming a unique and unusual new poetics, which is closely related to Bie-modernism.

Zhang Jianfeng in his address ‘‘Post–Epidemic Era’ the Leap Forward End or Pause of Globalization”, uses Huntington’s “clash of civilizations”, Fukuyama’s “end of history”, Fei Xiaotong’s “cultural consciousness” and Wang Jianjiang’s “leapfrogging pause” to describe globalization and its future in the time of pandemic. With reference to the theory of “leapfrogging pause” in Bie-modern theories, he pointed out that the pandemic has indeed intensified economic de-Chinaization and counter-globalization, and may trigger a subsequent global clash of civilizations, and cause the leapfrogging end of globalization. However, it is also very likely to generate a global and holistic rethinking, thus constituting a leapfrogging pause in the development of globalization. The key of the active pause in the midst of rapid development lies in the ability to face up to the diversity of human civilizations and to rebuild a true community of human values on the basis of “beauty and commonality”.

Yang Yongmao’s “Bie-modernism” and the Construction of New Ecology of Modern World Civilization” points out that the theory of Bie-modernism is a new discursive framework for reconstructing the ontology, epistemology and methodology of modernity when the original dominant logic of modernity can no longer adapt to the new patterns and contradictions brought about by globalization. Bie-modernism provides a new form, a new ethics and a new paradigm for the development of human civilization. Its basic principles of freedom, openness, individuality, pluralism, difference, integration and coexistence are conducive to the construction of a new ecological system of global modern civilization that reflects the common values of mankind. The essence of Bie-modernism is the transformation from a single modernity to a differentiated, diversified and complex modernity. The reconstruction of the world modernity it advocates is not only the transformation of the space-time dimension, but also the multi-layered, multi-dimensional and multi-directional reconstruction of the value system of modernity. It is also the reconstruction of the faith that insists on the basic value concept of modernity and the ecological reconstruction of the diversified modern civilization of the world. The mission and vision of Bie-modernism is to build a new ecology of global modern civilization with modernity as its basic feature, unity of time and space, generality and particularity, and complementarity and synergy of various civilization forms as its purpose.

In “Bie-modern Perspective: A Reflection on Modern Life,” Jian Shengyu argues that the meaning of “Bie-modernity” is broad and applicable to realities in all parts of the world. Since the formation and establishment of modernity is not the ultimate goal while the maintenance and development of modernity still haunts the society, therefore, the “inhomogeneity” and “reversibility” of “modernity” is in inherent danger of alienating into “Bie-modernity.” The above arguments are based on his experience of studying in the United States and his reflections on the evolution of “modernity” in contemporary developed countries using the United States as a reference point.

In the seminar on “Aesthetics and Art,” Ernest Zenko argues that the “temporal spatialization” theory of Bie-modernism denies the linear historical development of society as well as the period-cut history, and shows the spatialization of time. Although different from Western spatial
theories, there are some similarities with Foucault’s theory in terms of language function. Exotic topology, as a way of thinking about other spaces (heterotopia), can be an important conceptual tool not only for grasping current politics and culture, but also for prompting people to move beyond a single culture and social type. In this way, Foucault’s spatial theory shares some features with Bie-modernist spatial theory which needs to be further investigated.

Keynote address by Professor Ernest Zenko, Director of the CBMS - Center for Bie-modern Studies at the University of Primorska, Slovenia.

Zha Changping’s “The Surface and Deep Significances of the Mixed-modern” points out that the “mixed modern” in Chinese contemporary art and culture has both surface and deep meanings. In Chinese contemporary art culture, “mixed modernity” has an apparent meaning, which is the fusion of pre-modernity, modernity, post-modernity and another modernity, while its deeper meaning refers to the mixture of various relationships. With his theory of “Aesthetics of World Relations,” he analyzes the confused aesthetic world represented by the Shanghai Biennale and critically reflects on the modern transformation of Chinese society, which has encountered the dilemma of the times and the test of the utopian vision.

Shi Hong uses Bie-modern theories to explain the inner composition mechanism and aesthetic features of Chinese modern dance, and analyzes the originality of Chinese modern dance on the basis of integrating Chinese and Western cultures from three aspects: culture, creative thinking and dance language. Through the process of modern art development, Ding Weiyin points out that almost all art forms are influenced by various artistic ideas from different cultures, and that the mutual exchange and integration of different artistic ideas promotes the continuous development of art, which is also in line with the viewpoints of hybrid and juxtaposition in Bie-modern theories to a certain extent.

By analyzing the problem of blindly pursuing economic effects and pursuing Western artistic techniques and skills, Jordan Walker points out that Chinese contemporary art is more commodity than art. The Bie-modern theories provide a theoretical basis for the development of art. Bie-modernist arts point to the real reality, i.e., created from the unique perspective of China, by using Western techniques on the one hand, and referring to China’s own rich philosophical
and cultural history on the other hand, which is regarded as the only way to achieve real artworks and artistic creation.

Zuo Yilin exhibits and explains his selected works for this international online exhibition of Bie-modernist Art. His works deeply contemplated life and existence, world peace and the future of mankind during the pandemic, combining abstract rational thinking with figurative imagery thinking to reflect on real life, which in a certain sense presents the characteristics of Bie-modernist artworks. Wang Shasha’s Bie-modernist installation art of putting a Band-Aid on a broken cliff wall is unique. Juliann Wang explains how she extracted and created such installations as suspended and congested roads from the photography of Chinese township markets and urban traffic, showing the inspiration brought by the chaotic and mixed reality. She tries to reveal the deep connotation behind the appearance of social life under the influence of the pandemic, and explore the fate of human beings and the true existence of life, which objectively explain the universal value of Bie-modern theories.

The International Bie-modernist Art Online Exhibition held during the conference, presented nearly 100 works of easel art and videos from around the world, many of which integrated human activities containing COVID19 and have realism and contemporality of Bie-modernism. Eighty students from Department of Fine Arts, Georgia Southwestern State University actively participated in the exhibition by incorporating it into their required professional practice courses. At the closing ceremony of the conference, Associate Professor Justin Hodges, Deputy Director of the Center for Chinese Bie-modern Studies, gave a concluding speech. Justin Hodges thanked all the experts and scholars for their wonderful speeches and praised their profound ideas for opening up a very different perspective and way of thinking. At the same time, he also pointed out that although Bie-modernism is an original theory based on China’s national conditions, it is more global; although there may still be a certain distance between its theory and practice, it has provided an effective new path for mankind. Bie-modernist art provided a new stage for aesthetic discourse and aesthetic experience, and opened an entry point for different ideas. The breadth and profundity of theory lies in guiding practice, which is the pursuit and purpose of the International Conference of Bie-modernism and the Bie-modernist Art Online Exhibition, and we have witnessed the realization of this purpose through this Bie-modernist Art Exhibition.

All in all, the participants commented that this international academic conference and international Bie-modernist art online exhibition was far-sighted and rewarding, and that it was full of innovative spirit to face the challenge of pandemic, think about the whole world and pay attention to the destiny of mankind. At the same time, Bie-modern theory was sublimated and updated in this conference. As Prof. Wang Jianjiang, the founder of Bie-modern theories said, if the time-spatialization and its derivative theories belong to version 1.0 and the theory of life equity belongs to version 2.0, then the theory of overall improvement of modern civilization is the 3.0 version of Bie-modern theories.

The conference was webcast live in both Chinese and English, with Dr. Xu Wei from the Shanghai University of Engineering Science as translator.
The 3rd Shanghai Conservatory of Music Aesthetics and Contemporary Music Forum & Summer Online International Forum on Art Theory Successfully Held

The 3rd Shanghai Conservatory of Music Aesthetics and Contemporary Music Forum & Art Theory Summer Online International Forum was held on August 24-28, 2020 at Tencent VooV Meeting. Since 2018, Shanghai Conservatory of Music (SHCM) has successfully held the Music Aesthetics Forum and Art Theory Summer Workshop for two years and has been well received. This year, the 3rd forum, co-hosted by the Musicology Department and SHCM Music Research Institute, coped with the difficulties caused by the epidemic situation, moved the original workshop to the online platform, and made it an international forum.

The opening ceremony is presided by Associate Professor Sun Yue of Musicology Department. The theme of forum is presented as “Poetry Goes, then Comes the History: the Disciplinary Orientation of Aesthetic Issues in the Scope and Historical Process of Musicology”. Professor
Han Zhong'en, chief expert of the forum, explains the theme from 4 aspects: 1) The literal borrowing of “coming and going”, means the continuation from “poetics of sound”, theme of last year, to the keynote of this year, “music history”; 2) In a disciplinary sense, aesthetic issues are generated from music history; 3) The academic significance emphasizes to explore the characteristics of artistic sound, its art, aesthetics and philosophy in the perspective of music history; 4) The grand narrative considers the relationship between poetry and history in the intellectuals’ stylistic discourse. “The traces of sovereign rule were extinguished, and the royal odes ceased to be made. When those odes ceased to be made, then the Chun Qiu (chronicle of ancient China) was produced.” Professor Han uses Mencius' words as an evidence of the “poetry-history” blending in the writing method, and further implies the historical-theory-based tradition of Chinese musicology research and writing.

This forum is an academic gathering of many celebrities, including Professor Kathleen Higgins of University of Texas in Austin, Professor Wang Yichuan of Beijing Normal University, Professor Yao Yaping of Central Conservatory of Music, Professor Luo Yifeng of Xi'an Conservatory of Music, Professor Liu Chenghua of Nanjing Arts University, and other experts in related fields of famous universities at home and abroad, together with experts of Shanghai Conservatory of Music: Professor Han Zhong'en, Professor Wang Dandan and Professor Wu Weixi. Academic conversations engage issues of music aesthetics and music history, Chinese art spirit and Western aesthetic concepts. The whole event lasts for 5 days, a total of 30 hours, including academic presentations and discussions with online audience.

Professor Han Zhongen and Associate Professor Sun Yue preside over by turn, and eight keynote speakers deliver their speeches through screen sharing. Following topics are involved: sublimity and beauty in Beethoven's Music; issues of art, aesthetics and philosophy in musicology and the process of music history; musical concepts of Schopenhauer and Nietzsche; differentiate the disciplinary natures of Chinese musical thought history and aesthetics history; tradition of Chinese artistic spirit; related categories and case descriptions of sound poetics; research on
Professor Wang Dandan, Dean of Musicology Department, starts the first lecture on sublimity and beauty in Beethoven's Music. After reviewing how philosophers of ancient Greece and writers (Longinus, Bock, Kant, and Hegel) treat “sublimity”, she points out that the sublimity is inspired from ancient Greek tragedy, which has a profound impact on Beethoven’s music invention. Specific music works are used to demonstrate the heroic narrative established by Beethoven, the multi-dimensional “hero figure”, and the magnificent music forms that matched. Professor Wang believes that the “beauty” in Beethoven's music mainly lies in slow movements, whose various manifestations including the beauty of dance and rhythm, the beauty of meditation, the beauty of reciting and singing, and the beauty of fantasy and immortalizing. Beauty, together with sublimity, have become two wings of “greatness” in Beethoven's music.

Professor Han Zhong’en gives a lecture entitled “Three Disciplinary Issues in Musicology and the Process of Music History”. He quotes Walter Pater’s view, “all art constantly aspires towards the condition of music” to introduce the issue of art theory, Guido Adler's “organizing sound products based on original aesthetic norms” to introduce aesthetic issue, and Kant’s “purposive without purpose” to introduce philosophy issue. Professor Han considers music to be “an abstract and absolute formal language, which constructs artistic works only belonging to their own existence per se.” He emphasizes that the “experiential sound rhetorized by perceptual” which people gain in the aesthetic process of music works not only includes structure forces based on techniques and sounds, but also one based on perceptual. He also suggests that “imagination” be brought into the category of philosophy, and that “imagination, as a hyper-structure, becomes an indispensable structure of beauty appreciation and creation.”
Professor Kathleen Higgins takes a different approach to the music aesthetics of Schopenhauer and Nietzsche. She reviews Schopenhauer's overall thought and its decisive impact not only on composers and theorists of his time, including Brahms, Dvorak, Mahler, Schoenberg, Wagner, and Schenker, but also on Susan Langer, Nietzsche, and Wittgenstein of later generations. Professor Higgins believes that Schopenhauer's aesthetic thought of music is based on his unique pessimistic philosophy, and further reveals his unique judgment on the essence of music: a direct manifestation of will. Professor Higgins's comprehension of Nietzsche's music aesthetics is demonstrated through the comparative analysis with Schopenhauer. She points out that Nietzsche inherits Schopenhauer's musical aesthetic thought on the one hand yet denies Schopenhauer's pessimism on the other hand.

Professor Luo Yifeng's lecture, “On the Disciplinary Nature and Difference of Chinese Musical Thought History and Aesthetic History”, discusses the current trend of Chinese music aesthetic, one which has turned from pure speculation to a more practical, empirical and pragmatic condition, and presenting a tripartite confrontation of music aesthetics, aesthetics of traditional Chinese music, and Chinese musical thought history. Professor Luo creates the concept of “moulding” to refer to the standardized research objects and discusses the “moulding” difference between aesthetic history and musical thought history from four aspects: materials, categories, problems and disciplinary logic. In Professor Luo’s opinion, the aesthetic history and musical thought history enlighten, stimulate, and complement each other.

Professor Wang Yichuan, in his speech “On the Tradition of Chinese Art Spirit”, argues that it is necessary to trace back to modern Chinese aestheticians’ thinking on ‘Chinese art spirit’ when
exploring Chinese cultural tradition and the relevant questions. Wang points out that aestheticians’ explorations in this regard - from Zong Baihua, Fang Dongmei, Tang Junyi during the anti-Japanese war period to the later explorations by scholars as Xu Fuguan and Li Zehou - could be considered as projection of the concept of cultural revival on aesthetics and art at the moment of modern China’s national crisis, emphasizing that such explorations still have realistic significance and theoretical value.’

“Categories and Case Studies of Sound Poetics” delivered by Professor Han Zhong’en firstly sorts out the conceptional origins, concepts and strategies of sound poetry. Han points out that ‘sound poetics’, a concept expressing an idea and strategy of writing, was inspired by the idea of ‘sound poet’ proposed by William Austin (American musicologist), Beethoven’s ‘sound artist’, Nikolaus Listenius’s ‘musica poetica’, and Wagner’s ‘let music speak in itself’. Specific works are used to exemplify the five fundamental categories of ‘poetics of sound’, including the first movement of Sibelius’s Symphony No.7 in C Major, the theme of exposition from the first movement of Shostakovich’s Cello Concerto No.1 in bE major, the fourth movement’s exposition of Brahms’ Symphony No.1 in C minor, and the two first-act preludes of Wagner’s Tristan and Isolde and Parsifal.

Professor Liu Chenghua’s “Research on Chinese Traditional Music Aesthetics” begins with theoretical resources related to connotation and denotation of Chinese traditional aesthetics, researches on aesthetics of Chinese traditional music and other related studies. Later, Liu further discusses the origin and reconstruction of Confucian aesthetics of music, the connotation of Taoist music thoughts as well as Zen music thoughts, which constitute the main contents of Liu’s monograph titled The History of Chinese Musical Aesthetics. Moreover, Liu presents his analysis of the form of Chinese traditional music from four aspects: the aesthetic direction of timbre, the parabolic shape of music, the tension of sound, and the tone and sense of music. Liu concludes his talk by contextualizing traditional Chinese music in culturology.
Professor Yao Yaping’s “Music Aesthetics in the History of Music” mainly shares his thoughts on the relationship between the two disciplines. He points out that the current academic trend favours aesthetics over history, and history has been requested to be aestheticized. Through comparatively examining Yu Runyang and Carl Dahlhaus’s research on music history and music aesthetics, Yao points out that both musicologists share critical attitudes towards traditional aesthetics but hold different opinions about aesthetical influence on music itself and music aesthetics: Yu recognizes the influence of things other than music per se on music, and his concept called ‘musicological analysis’ is an attempt to combine the two; Dahlhaus, on the other hand, believes that history interferes with aesthetics. Therefore, Yao argues: ‘fine art’ is merely one of the many aesthetic understandings of art but art should not be appreciated from a single perspective. In view of how to comprehend music form, modernity/post-modernity of music, musical aesthetics and other issues, Yao underlines that value is the most important issue of aesthetics, and beauty is just a by-product of practicing values.

In “Argumentation and Textual research: on the Disciplinary Separation and Integration of Music Aesthetics and Music History”, Professor Wu Weixi argues that music aesthetics and music history would still possibly integrate in the future, though the two are different disciplines at present. Therefore, it is urgent and important to sort out their academic/disciplinary history for future development. Wu further discusses the following five questions: musicology and the discipline-related questions, the difference between music aesthetics and music history, the three key differences of the two disciplines, the future balance of ‘research’ and ‘method’ of music aesthetics in contemporary China, the tension between “narrative” and “creative writing”. In the end, Wu claims that
“People can promote Benevolence, Benevolence also promote people” (“人能弘道，道亦弘人”) should be the role model for scholars.

“The Historical Development of Contemporary Music and the Problem of Allocating Music Aesthetics Resources” by Professor Han Zhong’en is the finale of this forum. Starting with the three different stages of contemporary music - Tristan (Wagner’s semitone structure) in 1859, Darmstadt (Messiaen’s multi-layered textures) in 1949, Nono (Luigi Nono’s single note, mono-structure) in 1989, Han believes that the overall structural logic presented by these three touches upon three ways of historical allocations of contemporary aesthetics resources: sound structure, sensuous experience and meaning manifestation. Regarding what does ‘contemporary’ refer to, Han answers the question from three different angles: ‘contemporary’ is a historical period, a question and rhetoric. As for how to view ‘contemporary’, Han claims that the question is closely related to historical concepts and explains the three historiographical paradigms of continuous history (as historical philosophy), unfolding history (as the Yearbook school), and the broken history (Neo-Historicism). At last, Han draws a perfect cadence of the forum with a question: what kind of sound should contemporary music produce?

Participants joined this conference through three ways - invitation, recommendation, and self-registration, including people from 11 conservatoires of music as Central Conservatory of Music, five arts institutions as Yunnan Arts University, 26 universities as Peking Universality, Tsinghua University, Fudan University, Southeast University and Xi’an Jiaotong University; and 16 normal universities as Beijing Normal University, South China Normal University, Chongqing Normal University, Xinjiang Normal University. During the five-day period of forum, nearly 1500 people from 60 institutions joined in the Tencent VooV Meeting, ranging from professors, senior scholars, teachers, to postgraduates and undergraduates.

In his opening speech, Liu Ying, the SHCM vice President, fully affirms that this year’s online forum activity is “an academic design changed over time and full of wisdom”. Han Bin, deputy director of SHCM Career Service Department, praises this series of academic activities with brand significance as “a major development of academic vision”, and this online international forum has achieved the expected success. Participants also expressed after the meeting that they have benefited a lot from this online forum and will continue to pay attention to this academic activity that has a unique and positive effect on the future development of music aesthetics and even musicology.
BOOK ANNOUNCEMENTS

*Hooked: Art and Attachment*
Rita Felski
Published by University of Chicago Press; First edition (November 20, 2020)

How does a novel entice or enlist us? How does a song surprise or seduce us? Why do we bristle when a friend belittles a book we love, or fall into a funk when a favored TV series comes to an end? What characterizes the aesthetic experiences of feeling captivated by works of art? In *Hooked*, Rita Felski challenges the ethos of critical aloofness that is a part of modern intellectuals’ self-image.

Wresting the language of affinity away from accusations of sticky sentiment and manipulative marketing, Felski argues that “being hooked” is as fundamental to the appreciation of high art as to the enjoyment of popular culture. *Hooked* zeroes in on three attachment devices that connect audiences to works of art: identification, attunement, and interpretation. Drawing on examples from literature, film, music, and painting—from Joni Mitchell to Matisse, from Thomas Bernhard to *Thelma and Louise*—Felski brings the language of attachment into the academy. *Hooked* returns us to the fundamentals of aesthetic experience, showing that the social meanings of artworks are generated not just by critics, but also by the responses of captivated audiences.
Art as formal analysis and as an analogical way of thinking has existed for a long time in the awareness of archaeologists and in their research, namely the fundamental principles and elements issued from the different types of visual art: shapes, forms, space, textures, colours, whose combinations form the immaterial basis of imagination. And imagination exists both in art and science.

Consequently, the purpose of this book is to present the archaeological research functioning as a sort of artistic creation. It will be a book on imagination in archaeology, including also the artistic process as an archaeological subject.

The structure of the book offers new perspectives on the archaeological imagination, as an exploration of the symbolic thinking, the possibility of finding inspiration in experientiality, and a re-approach to the act of creation as a subject for archaeological research.

When analysing the art of the past, or when using art methods to approach the past, we are facing an act of creation where imagination, emotion, and creativity combine under the form of an experiential instrument of investigation.

The book offers a vision of archaeological research closer to the complexity of the human nature, and consequently, to a human thinking structured on similarity and symbolism, being able to detect cultural and psychological subjects ignored until today, and, at the same time to offer a series of definitions for art, seen from the perspective of archaeology.
Comparative Aesthetics in India has its roots in post-colonial movement of the 1950s when comparing aesthetic concepts and practices across cultures seemed to resonate with the aspirations of a new nation and its conception of cultural sovereignty. In the wake of globalization, assumed to entail reduced distance between cultures and concomitant contestation of the nation state, world literature and world art studies (Zijlmans, 2008) have emerged as new areas of research and inquiry within which the discipline of comparative aesthetics may rightly find its place. The comparative aesthetics of the mid-20th century, however, was driven by a different agenda. In the 1950s, comparative aesthetics enjoyed popularity in the newly decolonized India as a field that was expected to bring to light an alternative knowledge system that the West had overlooked in its desire to colonize the world. After a decade and a half, the euphoria came to an end since the discourse of comparative aesthetics could not extricate itself from certain Eurocentric notions of representation.

However, the reinvention of comparative aesthetics in the present seems to be in the wake of comparative literature (Hussain, 2006). Moving beyond the cultural politics of Cold War hostility between the West and the rest, where the latter was subsumed under area studies, comparative literature offered a new model of hospitality drawn from the former interaction across European literary cultures (Spivak, 2003). Today this notion may seem newly precarious with the UK’s Brexit and Samuel Huntington’s looming prophecy of clashing civilizations, an ominous possibility in our world threatened by violence, intolerance, and religious fundamentalism (Bharucha, 2014). In this sense, how does comparative aesthetics reshape its concerns and disciplinary thinking to become relevant in contemporary times?
Section I

Chapter 1. Alaṅkāra: Creating the Perspective of a Pervasive Theory for Comparative Aesthetics by Radhavallabh Tripathi

Chapter 2. The Anxiety of Influence: Some Indian Perceptions on the Originality of Literature by C. Rajendran

Chapter 3. Aesthetics as Politics and Politics of Aesthetics: Sensus Communis in Kant and Abhinavagupta’s Rasa Theory by Rekha Menon

Chapter 4. Ānandavardhana’s Concept of Dhvani and Kant’s Concept of Aesthetic Idea: Forging a Concord by Ahinpunya Mitra

Chapter 5. Phenomenological Ontology of Rasa and Taste by B. K. Agarwala

Chapter 6. Rasa-Dhvani meets Jing-Jie Intercultural Metaphor as an Alternative in Comparative Aesthetics by Brahma Prakash


Section II

Chapter 8. On the Comparative Ontology of Śabda (Word) and Rasa (Aesthetic Substance/Experience) by Dhananjay Singh

Chapter 9. Some Lesser Explored Sources of Aesthetics in Trika Śaivism of Kashmir by Bettina Sharada Bäumer

Chapter 10. Tracing Abhinavagupta’s Thoughts on Aesthetics through Some Fragments of Kāvyakautuka of Bhaṭṭa Tota by Mayank Shekhar

Chapter 11. Who’s Afraid of Misrepresenting Mimesis? The Growth of Recognitive Awareness in Abhinavagupta’s Interpretation of Anukṛti Vāda by Geoffrey Ashton

Chapter 12. Bagh i Nauras and The Aesthetics of Well-Being by Omana Eappen C

Chapter 13. Bhakti Aesthetics of Poetic Labour by H. S. Shivaprakash
The impact of aesthetics is increasing again. For today’s scholars, aesthetic theories are a significant companion and contribution in studying and analyzing cultural phenomena and production. Today’s scene of aesthetics is more global than what it is in most disciplines, as it does not just include scholars from all over the world, but also keeps on applying philosophical traditions globally.

Contributors (in the order of the chapters)

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The Artistic "Melancholies"
Boris Orlov
Published by Sankt–Petersburg, 2020
This monograph addresses the problem of artistry in aesthetics, its importance in contemporary art and in human existence. The specificity of artistry is seen in different methodologies through the prism of analytics, systematics, hermeneutics, deconstruction, schizoanalysis, conceptualism and projective aesthetics. In this case, the most promising was the methodology of the proteistic orientation. The specificity of artistry is specified in the context of advanced ontological aesthetics and is compared as existential with other close existentials: aesthetic, moral, religious and philosophical. The appeal to the problems of artistic existence, the artistic world and artistic influence turned out to be significant. The main result was the consideration of artistry in the context of projective aesthetics, when it is taken as a real case of the artification of human existence. This is shown by the example of the communicative-media aesthetics and the problem of creating an electronic dictionary of the philosophy of artistry and modern art.

JOURNAL ANNOUNCEMENT

The Polish Journal of Aesthetics (Nr. 59, 4/2020)
Special Issue: Revisiting Historical Intersections in Art and Aesthetics
Edited by Zoltán Somhegyi

Including articles by Joao Lemos, Enea Bianchi, Lukas Makky, Judit Bartha, and Zoltán Somhegyi.
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Publications
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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/

Zoltan Somhegyi (Hungary), Website Editor
Jos De Mul, (Netherlands), Guardian Online Yearbook
Melissa M. Shew (USA), Newsletter Editor
IAA Announcement
IAAYearbooks: IAA Yearbooks 18 and 19 are now available on the website of the IAA as Open Access editions. Please visit the website of the IAA (http://www.iaaesthetics.org/publications/yearbooks).

IAA/AIE Newsletter
National Societies for aesthetics and members are invited to contribute to the IAA/AIE Newsletter with conference announcements, reports, reviews of books and journals, as well as, reports of the activities of national societies and departments. Contributions may be edited for reasons of space or clarity. The IAA/AIE Newsletter is published by the International Association for Aesthetics.

IAA newsletters are available on the website for members who may not have received prior issues. Short essays on topics in aesthetics, news items, conference reports, book reviews, articles, speeches and other items of interest to aestheticians are welcome. Essays on the state of aesthetics in each national society will be featured as an on-going project. The Newsletter will be published twice annually: Deadline for the next issue #54 to be announced.

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