FROM THE PRESIDENT
Miško Šuvaković

Dear Fellow Members of the IAA,

It’s been two years since our congress in Belgrade (ICA 21). Ahead of us now is the upcoming “International Association of Aesthetics Interim Conference: European Avant-Garde – A Hundred Years Later” and a meeting of the Executive Committee of the IAA, to be held in Ljubljana, our first online EC Meeting.

The previous two years have been quite unlike any other year in the long history of the IAA. The global COVID-19 pandemic has imposed an extensive restructuring of academic life – from ‘live, in-person lectures’ to ‘online lectures’, that is, from direct contact in lectures and discussions to media-relayed exchanges of ideas unbound by geographical location or time zone. A number of congresses and conferences have been postponed, while others have taken place online.

Publishing theoretical texts has gained importance – texts have been cropping up on portals, in online journals, printed collections, etc. Issues related to ‘the crisis’ have found their way into the discourse of aesthetics, ranging from political and economic crises to environmental crises and those caused by the pandemic. Our diverse planet, characterised by countless differences, is currently held together by a viral pandemic, the danger of falling ill and fear for life itself as well as for previous forms of everyday life. The emergence of new vaccines and their different geopolitical origins have simultaneously rekindled hope about finding a way out of this pandemic as well as uncertainty regarding the effectiveness of the vaccines. Indeed, this precarious world is now truly our globally ubiquitous reality.

At our meeting in Ljubljana, we will talk about the history of the European avant-gardes – their centenary makes an important and challenging time to re-examine experimentation, interdisciplinarity, feasible and infeasible utopias/anti-utopias, as well as longing for new or, at least, different forms of life.

The Ljubljana conference will also see our first online meeting of the IAA Executive Committee. Zoom or some other application will enable us to discuss the present and future of our society. To accomplish that, we must overcome the challenges of logging in from different geographical and time zones. We have to ensure that we meet at the same time, whatever the hour may be in our geographical locale. It will be a tricky situation.

We must use this meeting to produce a review of the IAA’s accomplishments since the congress in Belgrade in professional and administrative terms. This concerns important issues regarding the admittance of new members, the renewal of old memberships of the IAA, and our society’s finances.
To be sure, the most pressing matter is that of preparations for ICA-22 in Belo Horizonte, Brazil. May this brief message from me serve as an invitation to ponder our next Congress and the one after that. The congresses are the most important form of existence and activities of our society, the IAA. We must make a serious effort, together, to arrive at a proposal regarding ICA-23 in 2025 or 2026. That is not a simple task, in these difficult and uncertain times, beset by economic restrictions. Therefore, I ask you to give some thought to this and make suggestions regarding our next and subsequent congresses.

We are already deep into the 21st century – we’re in its third decade. And that means we must look for new driving reasons for and modalities of our work. As an open and hybrid discipline focused on interpreting human participation, perception, and understanding of ourselves and the world around us, aesthetics is truly important and vital to humanity!

Another major issue concerns the IAA Newsletter and IAA Yearbook. We must update them in terms of media and design, and, foremost, in conceptual and functional terms. The IAA Newsletter serves the important function of establishing and maintaining communication and information links and networks between national societies for aesthetics as well as individuals pursuing quite divergent lines of research in aesthetics. As for the IAA Yearbook, we must redefine it and find a new raison d’être for this theory publication, which might be a collection of texts – a book or periodical publication – a journal. We must consider appointing an editorial board, hiring reviewers, as well as, perhaps, establishing cooperation with professional publishers who would improve the distribution of the publication.

Another task ahead of us is to initiate the procedure for the election of a new president and officers of the IAA in early 2022.

There are important decisions before us that will determine the future of our society, the IAA. We must make those decisions together.

Let me extend my warmest regards to all of you, wishing all our members and their families good health and professional success working together. This global viral pandemic admonishes us that we live together on this planet, sharing its unique and finite space.

Lots of hugs!

Belgrade, early June 2021

FROM THE SECRETARY GENERAL AND WEBSITE EDITOR
Zoltán Somhegyi

Dear IAA-members,

I hope you are healthy and fine.

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

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

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

Zoltán

**Brief report on the collaboration between IAA and CIPSH**

As delegate of IAA to the International Council for Philosophy and Human Sciences (CIPSH), I would like to report on some projects, in which IAA members have been and can be involved:

*World Humanities Report / European Regional Research Team*

IAA members’ expertise was invited to contribute with some recommendations regarding the relevance of humanities in our contemporary world. The answers, received from the IAA delegates, were then compiled, and have appeared on the project’s website:

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

*Lisbon Declaration on Humanities, Open Research and Innovation*

As an outcome of the European Humanities Conference, The Lisbon Declaration has been published in May 2021. Its main aim is to strengthen and further develop several crucial aspects of humanities research.

Among many other academic associations, universities and scholars, and on behalf of IAA, President Misko Suvakovic and Secretary-General Zoltán Somhegyi have supported the declaration, that can be read on the following link:


*HAS - Humanities, Arts and Society Magazine: Call for Papers*

CIPSH is one of the initiators – together with, among others, UNESCO-MOST – of HAS Magazine. The electronic-only publication welcomes contributions for its Nr. 4, with a deadline of 8 July, along the leading topic “Engagement and Contemplation.”

https://humanitiesartsandsociety.org/magazine/call-for-contributions-engagement-and-contemplation/
OBITUARY
Submitted by Jale Erzen IAA, President 2016-2019

On the night of June 8 2021, Joseph Margolis (b. 1924, May 16) passed away at the age of 97. Professor Margolis was Laura H. Carnell Professor of Philosophy, Past-President of the American Society for Aesthetics, Honorary President and Lifetime Honorary Member of the International Association of Aesthetics. He was teaching till spring of 2021 and writing until a few weeks before he died. In May of this year a collection of his articles from various publications over the years was published by SUNY under the title ‘The Critical Margolis’. Professor Margolis was an adamant critic of many historical figures of philosophy from the perspective of pragmatism and logical coherence. Professor Margolis lived a life devoted to philosophy and was always open to dialogue especially with young people. He was a close friend, mentor and teacher, an extremely refined and kind person who generously shared his wide knowledge of philosophy and the arts and showed a sincere interest in others.

I met Joseph Margolis at the IAA congress in Lahti, Finland where he lectured ‘On the Endless Future of Art’. Till his very last days we were in contact on zoom, sometimes with the participation of Thierry de Duve and his relative, psychologist Phyllis Goltra. In each of our meetings he would give his views on
different issues in Philosophy, always with fresh new ideas and comments, and without ever getting tired. His sense of humor was wonderfully uplifting.

This is a great loss for the world of philosophy and aesthetics, and for all those who have known him.

MEMBER SOCIETY REPORTS

Activities of the Hellenic Society for Aesthetics during the period of the last year:
Submitted by Konstantinos Moraitis

1 – Preparation for the edition of an Anniversary Issue Volume, including 33 essays, contributed by the members of the Hellenic Society for Aesthetics.

2 – Invitation to a Competition for an essay on Aesthetics, for authors younger than thirty-five years old.

3 – Organization of a number of public conferences as described underneath:

3.1. Ianthi Asimakopoulou (Assistant Professor, University of Athens, Department of History and Archaeology): The Painting of Raphael and the Art of Antiquity (Pres.: January 14th 2021)

3.2. Melita Emmanouil (Professor Emerita of History of Art, National Technical University of Athens). The Painting at Mistras during the Period of Kantakouzenoi and Palaeologoi (Pres.: March 11th 2021)
3.3. Theodosis Milios (Dr. Architect and educator): *The “Chronicle” of the Election and the Service of Nikos Eggonopoulos as Professor of Painting and Drawing at the School of Architecture of the National Technical University of Athens* (Pres.: April 15th 2021)

3.4. Aineias Oikonomou (Dr. Architect and researcher): *Geometrical Proportions as used in the Compositional Formation and Construction of the Hellenic Traditional House* (Pres.: May 12th 2021)


5 - Preparation of the 8th Mediterranean Congress of Aesthetics and the Interim Conference of the International Association for Aesthetics, under the common topic “Aesthetics of Everyday Life in Contemporary Cities.” After the separation of the 8th Mediterranean Congress of Aesthetics from the Interim Conference, the Hellenic Society of Aesthetics continues its efforts for the organization and
realization of the 8th Mediterranean Congress, under the auspices of the Michelis Foundation and the School of Architecture of the National Technical University of Athens (NTUA).

The Congress will be finally held in September 2021 (from 9th to 11th September 2021). Presenting the principal aims of the congress, we may insist on its effort to offer a creative debate between philosophers, aestheticians, art theorists and theorists of architecture, as well as artists, architects, urban and landscape designers, theorists and researchers of culture and the media, interested in proposing critical approaches to the aesthetics of everyday life, in contemporary cities. Presentations shall focus on the following topics:

a. aesthetics of everyday life and culture (1. Aesthetics, space and cultural differences in domestic life - 2. The intercultural in art and architecture - 3. Aesthetics, art and architecture in daily activities - 4. Life as art and art as life - 5. Somaesthetics)


c. environmental aesthetics (1. Aesthetics and nature - 2. Environmental problems as aesthetic problems - 3. Memory and cultural environment in a creative interaction - 4. The aesthetics of disaster)


The participants may present their lectures in Greek or English language.

Best Regards,

Konstantinos Moraitis,
Professor Emeritus, NTUA
Email address: mor@arsisarc.gr

Activities of the SIE in 2020/2021
Submitted by Federico Vercellone

During 2020 / 2021 the SIE has held and will continue to hold a steady stream of online meetings, panels, and lessons. The English International Lexicon of Aesthetics, promoted by the SIE, has developed over this period, and new articles can be found on the ILA website.

One of the activities organised by the SIE is the 2021 conference, which will take place in Palermo from 30 September to 1 October 2021. The title of the conference is: "Forme e Metamorfosi dell'Estetica" (Forms and Metamorphoses of Aesthetics).

With regard to didactic activity, a Summer School will be held in Monte Compatri on the 13-17 September.
CALLS FOR PAPERS

Music Improvisation and Creation: Human and Computational
October 20 – 23, 2021
Ascea, Italy

We have been, like several others, compelled to postpone the XIth WE symposium, please notice the new dates; consequently submissions are also accepted until September 15.

These two terms, ‘improvise’ and ‘create’, are in frequent use, not only in several, but in many dis-parate ways and their nature, analysis and description currently come to a head by the efforts to translate them into AI. So first, in order to decide if all – and in particular these – human capacities are computable, one has to get beyond the notoriously vague conceptions and cavalier uses of them. How are they distinguished from inventions, inspirations, impulses, experiments, accidents, discov-eries, etc.? What are the criteria for their descriptive or their occasional uses? Are they co-extensive, interdependent, conceptually distinguishable? Is creation always or generally the product of im-provisation? Is improvisation dependent on a learning process that may or may not lead to a creative product? Is it consistent and/or useful to (attempt to) define creativity?

Several projects are underway to install these capacities in (students as well as in) machines; since the success of some of these (particularly in music), we need to ask how human and machine improvisations relate, and whether they do. Are improvisation and creation teachable? Are they temporary or permanent capacities? Can one acquire talent? Can a machine be(come) talented? Can machines improvise in the sense that humans do, can they co-improvise, and is there a valid general approach to understanding or evaluating machine improvisation? Its musicality?

In what way does it make sense to describe or analyse the activity of improvisation? Can improv-isation be reduced to parameters? Is improvisation a general or particular category of action or performance? Is musical improvisation a particular kind? Can a computational improviser system trained in music then be applied to improvise in other kinds of activities such as decision-making in (all?) other AI programs? This call is for original and detailed examinations of the content and logic of the concepts of ‘improvisation’ and ‘creation’.

The XIth International Wassard Elea Symposium, held in Ascea, Southern Italy, invites musicologists, computer scientists, musicians, artists, philosophers and other interested parties to submit papers on the topics of this year’s theme. Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, Wassard Elea Rivista.

New deadline for submissions: September 15, 2021.

There is no registration fee; participants will receive details about accommodation rates in due course.
Inquiries are very welcome. Full papers (attached in Word format) should be sent directly to the organizers:
Dr. René Mogensen, Birmingham City University, England: Rene.Mogensen@bcu.ac.uk, or
Prof. Lars Aagaard-Mogensen, Italy: wassardelea@gmail.com.

Notice: At this time you are additionally invited to submit chapters, original work, to the forthcoming anthology on Improvisation and Creation: Music, Arts, and AI. Please send works, proposals etc. to Dr. René Mogensen, Birmingham City University, England: Rene.Mogensen@bcu.ac.uk.

Wassard Elea
Refugium for writers, artists, composers, and scholars in Southern Italy
Wassardelea.blogspot.it

Paralaxe Newsletter
CONFERENCE ANNOUNCEMENTS

ICA 2022
The Second International Scientific Conference “Music in the Dialogue of Cultures and Civilizations” will be held within the framework of the anniversary of the Glinka Nizhny Novgorod State Conservatoire. Over the 75 years of its existence, the Nizhny Novgorod Conservatory has accumulated fruitful experience in organizing discussions about the development of music in the context of the dialogue of eras and generations, traditions and mentality, about the interaction of music with other types of art, about its extra-artistic parallels. During the celebration of the anniversary, the Nizhny Novgorod Conservatoire will become a platform for professional communication between Russian and foreign scientists on topical problems of musical science. It is planned to invite leading researchers from Russia, Ukraine, Azerbaijan, Latvia, China, Austria, and the United States.

The conference will contribute to strengthening the dialogue between various schools, traditions in the scientific community, coordinating scientific positions, solving the problem of terminology in musicology. An important task of the conference is the education of young scientists, the formation of the experience of discussion on the study of the internal laws of music and the multiplicity of its external relations, the development of the intellectual potential of novice musicologists.

At the plenary session, it is planned to discuss conceptual issues on the topic of the conference. The work of the following sections will be organized:

2. Classical musical heritage in the dialogue of times and generations.
3. Contemporary art as a meeting place for cultures and civilizations.
4. Modern methodologies in art and humanities: pro et contra.
5. Ethnoculture in the modern information and communication space.
6. Actual problems of journalism in the field of arts and humanities: the development of professional criticism.
7. Pedagogical innovation as a condition for personal development in the era of globalism.
8. Computer innovation in art and art science.

Based on the results of the conference, it is planned to publish a collection of articles, indexed in the international information base Web of Science. The best materials of the reports will be selected for publication in the collection.

The planned dates of the conference are November 22–24, 2021.

To participate in the conference, you must send the following documents to the email address konf@nnovcons.ru before September 1, 2021:
1. An application indicating the name of the participant (in full), position held, place of work (study), academic rank and degree, address (postal and electronic), contact phone number, the need for technical equipment for the presentation of the report;

2. Topic of the report and annotation (150–200 words);

Based on the positive conclusion of the organizing committee on the acceptance of the application, a confirmation letter will be sent to the participant's email address on behalf of the organizing committee. After receiving it, no later than September 10, the text of the article is accepted for publication in the collection of articles based on the conference materials, no more than 0.25 pp. (10000–12000 characters with spaces).

Time limit for reports – 15 minutes. All expenses are covered by the sending party. In case of deterioration of the epidemic situation in the country and the region, it is possible to participate in a remote form, which will be reported additionally.

Working languages – Russian, English.
Participation fee for foreign participants is 20 euros.

Реквизиты для зачисления платежей в Евро (EUR)
Banking Details (Requisites) for depositing/transferring of payments in EUR

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Requirements for the formatting of the text of the article

Font: Times New Roman (size in the main text – 14, in footnotes – 12).
Line spacing: single.

Bibliographic references to the cited literature will must be made out in numbers within the text in square brackets (in accordance with ГОСТ R 7.0.5-2008, State standard of Russian Federation, for example: [1, p. 3]), where the first number is the source index, which is given in the section “Литература” (Literature), the second is the source page pointer.

The section “Литература” (Literature) must be formatted as follows: 1) sources in alphabetical order in Russian, 2) in European languages, 3) in other languages.

The surname of the author (s) in the bibliography must be in italics. The list must be automatically numbered. The section “Литература” (Literature) must be formatted in accordance with ГОСТ R 7.0.5-2008. The number of cited works is allowed not less than 5, but not more than 25.

The section “Примечания” (Notes) to the text will must be given at the end of the article before the bibliography without using the automatic “footnote” function; end-to-end numbering of notes will must be made in the text of the article using the “superscript” option.

Paragraphs are marked with the “Indent” function, set using the “paragraph” option – in 1 cm (not using spaces); the spacing between paragraphs is standard. Hyphenation: Automatic hyphenation is not allowed. Quotes: typographic (« »), quotation marks inside quotations – “English double” (‘ ‘).
The names of the original musical, literary works, films, etc. must be given in regular type, with a capital letter, in quotation marks. Genre names – without quotation marks. Ordinal numbers of symphonies, concerts, and sonatas are given in words (not in numbers). Opus designations are not separated from the title by a comma. For example: Etude h-moll op. 4 No. 3, Second Cello Concerto, op. 100.

Initials are given in full (double – for Russian persons, single or double – for foreign ones) separated by non-breaking spaces (key combination Ctrl+Shift+space): S. V. Rachmaninov, J. Haydn.

Keys are written in Latin letters: C-dur, g-moll.
Sound names are written in Latin letters and are italicized: h, F, a.
Dates must be indicated by numbers: centuries – in Roman, years and decades – in Arabic.
Special musical notations must be given in the original language (for example: staccato, rubato, diminuendo).

The letter “ё” in texts: is not used, except for cases when a wrong reading of a word is possible, it is necessary to indicate the correct pronunciation of a rare word or in proper names.

Music examples, illustrations and captions to them can be placed in the main text (in .jpg format). Music examples are allowed in the form of an attachment. The numbering of music examples within the text is continuous.

“References” is a list of references in which the bibliographic description of works in Cyrillic is transliterated into the Latin script, and the title of the publication is translated into English. To transliterate the text, you can use the link http://ru.translit.ru/?account=bg. For the “References” list, it is unacceptable to use the Russian ГОСТ R 7.0.5-2008 for a bibliographic reference, it must comply with the Harvard standard. Samples of the list of references in Russian and English can be found at the link (see pages 5–12 in the document): https://nnovcons.ru/files/apvmo_pravila_dlya_avtorov_.pdf

For all questions, contact the conference curator - the head of the publishing department of the Glinka Nizhny Novgorod State Conservatoire, associate professor, Ph.D., Elena Vladimirovna Artemyeva. Contact phone: 831 436-09-95.

CONFERENCE REPORTS

International Association of Aesthetics Interim Conference: European Avant-Garde – A Hundred Years Later

Organized by the Slovenian Society of Aesthetics

Online (Ljubljana), 17–18 June, 2021

Preliminary program
June 16, 2021 (Central European Time)
14:00–16:00 International Association of Aesthetics Executive Committee Meeting

Conference program
Day 1, June 17, 2021 (Central European Time)

8:45–9:00 Welcome by Polona Tratnik, president of the Slovenian Society of Aesthetics, and by Miško Šuvaković, president of the International Association of Aesthetics

9:00–9:45 Plenary lecture. Moderator: Lev Kreft.
Sascha Bru (University of Leuven, Faculty of Arts, Belgium): The Three Avant-Garde Traditions

10:15–10:45 Tomaž Toporišič (University of Ljubljana, Academy of Theatre, Radio, Film and Television, Slovenia): Trieste, Ljubljana, Zagreb, Belgrade: Historical Avant-garde and the Conceptual Crisis of Europe

10:45–11:00 Break

11:00–12:30 Session 2: Avant-Garde Movie. Moderator: Jan Babnik.
11:00–11:30 Artem Radeev (St. Petersburg State University, Department of Aesthetics and Culture Studies, Russia): “Communist deciphering of reality” in Russian Avant-Garde: A Case of Dziga Vertov
11:30–12:00 Darko Štrajn (Educational Research Institute, Slovenia): Weimar Cinema and other German Avant-Gardes
12:00–12:30 Ernest Ženko (University of Primorska, Faculty of Humanities, Slovenia): An Exercise in Categorization: Avant-Garde Cinema of the 1920s

12:30–13:30 Lunch break

13:30–14:00 Zoltán Somhegyi (Károli Gáspár University of the Reformed Church, Hungary):
Avant-Garde Anatomy. Dissection and Re-composition of Art and its History in the Oeuvre of Milorad Krstic
14:00–14:30 Mojca Puncer (independent, Slovenian Society of Aesthetics): The Avant-Garde Politics of Time: The Case of Postgravity Art
14:30–15:00 Ana Kocjančič (independent): The Importance of Avant-Garde Scenography in the Direction of Ferdo Delak

15:00–15:15 Break
Moderator: Ernest Ženko.
15:15–15:45 Lenka Lee and Ondřej Krajtl (Masaryk University, Department of Aesthetics, Brno, Czech Republic): From a Pioneer Outsider; Outside the Currents: Josef Váchal, an Artist on the Edge

15:45–16:15 Sandra Shapshay (City University of New York (CUNY), Department of Philosophy, Hunter College & the Graduate Center, U.S.A.): From Marcel Duchamp to Vija Celmins: The Readymade Re-Made in America

16:15–16:45 Zhen Yang (Sun Yat-Sen University, Department of Philosophy (Zhuhai), Guangzhou, China): Artwork as an Occurrence of Appearing: An Analysis on Cattelan's Comedian

16:45–17:15 Jacob Lund (Aarhus University, School of Communication and Culture, Denmark): Exhibition as Transformative Reflection

17:15–17:30 Break


17:30–18:00 Aleš Erjavec (Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia): The Avant-Gardes, Ideology, the Political

18:00–18:30 Lev Kret (University of Ljubljana, Faculty of Arts, Slovenia): Avant-Garde Manifesto

18:30–19:00 Round Table: Aesthetician’s Studio. Tribute to Aleš Erjavec and Lev Kret. Moderator: Mojca Puncer.

Discutants: Nadežda Čačinovič (University of Zagreb, Faculty of Humanities and Social Sciences, Croatia) and Tyrus Miller (University of California, Irvine, U.S.A.)

Day 2, June 18, 2021 (Central European Time)
https://us02web.zoom.us/j/83737632605?pwd=MzJpQ2JuM1kyWG1XcStreDjkRiHdoUT09

9:00–9:45 Prenary lecture. Moderator: Polona Tratnik.

Miško Šuvaković (president of the International Association of Aesthetics; Singidunum University, Faculty of Media and Communications, Serbia): Systemic Issues on European Avant-Gardes


10:15–10:45 Valentina Hribar Sorčan (University of Ljubljana, Faculty of Arts): Franz Marc's Avant-Garde Animal Painting

10:45–11:15 Hanyun Jiang (Academy of Fine Arts, Tsinghua University, China): Modern Chinese literati arts as a Translingual Practice of European Avant-Garde Art

11:15–11:45 Jale Erzen (Middle East Technical University, Ankara, Turkey): Dance as Liberation

11:45–12:00 Break

12:00–13:00 Session 7: Autonomy of Art. Moderator: Zoltán Somhegyi.
12:00–12:30 Enea Bianchi (National University of Ireland, Galway, Ireland): Alienation and Overcoming of Art in Futurism, Dadaism and the Situationist International

12:30–13:00 Martta Heikkilä (University of Helsinki, Department of Aesthetics, Finland): Deconstruction and the Autonomy of Art: The Avant-Garde of Différence

13:00–14:00 Lunch break
14:00–15:15 Session 8: Histories, Conceptual Reconsiderators and Transformations.

Moderator: Miško Šuvaković.
14:00–14:30 Rodrigo Duarte (Federal University of Minas Gerais, Belo Horizonte, Brazil):

Mario Perniola’s Concept of Tropicalism

14:30–15:00 Curtis Carter (Marquette University, U.S.A.): Transformations in Art East and West: Chinese Contemporary Art: Change and Tradition


15:15–15:30 Break

15:30–16:00 Danira Sovilj and Vladimir Kovač (University of Belgrade, Faculty of Architecture, Serbia): Avant-Garde – Art that Changed the World?

16:00–16:30 Petja Grafenauer and Daša Tepina (University of Ljubljana, Academy of Fine Arts and Design, Slovenia): Art, Artists, Autonomous Communities, and Rebellion: Case of Ljubljana 2020/2021

16:30–17:00 Closing

16:30–16:45 Closing of the conference by the host (Polona Tratnik)

16:45–17:00 Closing words by the president of the International Association of Aesthetics (Miško Šuvaković)

In the context of the conference, a regular meeting of the IAA Executive Committee was held. It was chaired by Dr. Miško Šuvaković, President of the IAA. About thirty National Delegates, Delegates-at-Large and Executive Committee Officers attended the meeting. The meeting agenda has been:

1. Acceptance of the agenda
2. Confirmation of new IAA and EC IAA members
5. Editing and publishing IAA Newsletter – new concept and design
6. IAA Membership Review (IAA President and Secretary General)
7. Proposal: Honorary Life Member - Dr. Aleš Erjavec
8. IAA Treasurer's Report (Tyrus Miller, Curtis Carter)
10. Discussion of possible candidates for the ICA-23 Congress 2025 or 2026.
11. Discussion of possible candidates for the interim-conference before the ICA-23 Congress
12. Proposal for organizing the editorial policy and publishing the IAA Yearbook (editorial board and possible entering in cooperation with some publishers)
13. Initiation of the procedure for the election of the new IAA President, IAA Vice President, Secretary General and IAA Officers - Spring 2022 (Election Commission)

All agenda items were discussed in a lively and constructive discussion. Professor Rodrigo Duarte briefed EC IAA members on ICA 22 preparations in Belo Horizonte (Brazil). He presented the website of the ICA 22 and invited delegates to inform all national societies about the preparation of the Congress. Dr. Aleš Erjavec was elected Honorary Life Member of the IAA. The IAA Publication Committee was formed: Murat Celik, Adrian Kvokacka, Tyrus Miller, Manfred Milz, Konstantinos Moraitis, Lydia Muthuma, Zoltán Somhegyi, Miško Šuvaković, Polona Tratnik and Federico Vercellone. The IAA Publication Committee should propose a publishing policy concept for the IAA Yearbook. The EC IAA has decided to initiate the procedure for election of the new Executive Committee Officers in February 2022. A new Nominating Committee has been elected for election of new Executive Committee Officers for period 2022-2025. Its members are Lydia Muthuma, Sandra Shapshay and Gao Jianping.

VII Iberian Meeting on Aesthetics

The seventh edition of the Iberian Meeting on Aesthetics was held online in April 2021 from 21st to 23rd under the title “Art and the Human.” After the editions of Valladolid (2014), Braga (2015), Seville (2016), Lisbon (2017), Barcelona (2018) and Coimbra (2019), Granada was going to be the venue of the Meeting in 2020, but the COVID-19 pandemic led to the postpone of the event to the spring of this year and its celebration online.

Carmen Rodríguez and José Francisco Zúñiga, from the University of Granada, and Nélio Conceição, from the Universidade Nova de Lisboa, organized the event by distributing the sixty communications at thematic tables in two parallel sessions. This design in panels distributed by affinities has proven to be very productive because it makes it easier for attendees to locate content and because it encourages dialogue between participants.

Domingo Hernández, professor of Aesthetics and Theory of the Arts at the University of Salamanca, opened the meeting with a presentation dedicated to the choreographies of chance and modern uncertainties that define the human and the artistic in the work of the writer Tom McCarthy. The closing lecture by António Pedro Pita, professor at the Faculty of Letters of the University of Coimbra, focused on the Brazilian critic and thinker Mário Pedrosa, a key figure in art since the middle of the last century.
Numerous universities in Europe and Latin America have gathered at this event through their researchers. The high level of the communications presented by the youngest participants, the novelty and the scope of their approaches is highly remarkable; and this would not be significant if it were not for the fact that the new curricular demands do not always favor the maturity of the contributions of novel research in academic meetings.

Poetry, visual arts, music, performing arts, photography, cinema, video art, sound art, architecture and design, almost all artistic forms, have been constantly present. The various approaches and traditions, from phenomenology to analytic philosophy, from critical theory to queer theory, have also been manifestly brought together, although, given the subject, hermeneutics was guaranteed a special place. Hume, Goethe, Nietzsche and Lyotard are possibly the authors that have been talked about the most these days, although thinkers such as Feuerbach, Schaeffer, Rancière or Nancy have also had a significant presence.

Within a wider frame of reference, a large number of communications have taken as their object the work of women artists or art critics: Remedios Varo, Paola Buontempo, Maria Graham, Maria Luisa Caturla, Graça Morais, Carolina Caycedo. In the exhibitions of the relationship between art and the human, the presence of India and East Asia has also been relevant.

In summary, the VII Iberian Meeting on Aesthetics has questioned the human from its different dimensions: the body, history, intersubjectivity, the relationship with nature, the symbolic, etc. And art - perhaps this is the most significant - has been summoned, more from its poietic reality, from its character of human praxis, than from its configuration as a reality instituted in Modernity.

As the Iberian Meeting celebration alternates between the national territories of the peninsula from one year to the next, the General Assembly of the Spanish Aesthetics Society SEyTA, held at the end of the Meeting, approved, with the presence of Nélido Conceição and Nuno Fonseca, the celebration of the next Iberian Encounter in Portugal, possibly in Lisbon, in November 2022.
The Philosophy of Susanne Langer: Embodied Meaning in Logic, Art and Feeling Paperback
April 22, 2021
Adrienne Dengerink Chaplin
Bloomsbury Academic

This book is a comprehensive study of one of the most insightful and fertile but also most neglected philosophers of the twentieth century, Susanne Langer.

Failure to recognise Langer's seminal philosophical sources has led to frequent misinterpretations and misunderstandings of her unique philosophical thought. Beginning with an overview of Langer's life and education, this study provides a much-needed explanation of how Langer's thinking was shaped by four seminal sources: her mentors Henry Sheffer and Alfred North Whitehead and the European philosophers Ernst Cassirer and Ludwig Wittgenstein. Langer's ability to unite seemingly disparate fields such as logic, art, and embodied cognition around the notion of symbolic form, places aesthetics not at the margins of philosophy but at its very centre. By locating Langer's work in the broader context of major developments in twentieth-century European and American philosophy, Dengerink Chaplin shows how she was often ahead of her time.

Shedding new light on Langer as an American philosopher whose innovative thought crosses the customary boundaries between analytic and continental philosophy, this book confirms why she continues to have relevance today.
Elements of Roman Aesthetics: An introduction to the Philosophy of Roman Art
Iraklis Karabatos
The book has three main chapters: 1) architecture 2) literature 3) sculpture.
Book still seeks a translator

Installation Art as Experience of Self, in Space and Time
Christine Vial Kayser, Sylvie Coëllier (Eds.)

by Christine Vial Kayser (Héritages UMR9022 (CNRS, CY, Ministère de la culture), France), Jacline Moriceau (Langarts, France), Hye-Jun Park (Baekseok Arts University in Seoul, Korea), Hiroshi Uemura (Kyoto University of the Arts, Japan), Hyeon-Suk Kim (Paris 8 University, France / Langarts, France), Jacques Amblard (Aix Marseille University, France), Pascale Saarbach (Strasbourg University, France), Marie-Laure Delaporte (Paris Nanterre University, France), Dore Bowen (San José State University), Charlotte Serrus, Frédéric Herbin (Ecole Nationale Supérieure d’Art de Bourges, France / InTRu -
Installation art has modified our relationship to art for over fifty years by soliciting the whole body, demonstrating its sensitivity to space, surroundings, and the living beings with which it is constantly interacting. This book analyses this modification of perception through phenomenological approaches convoking Husserl, Heidegger, Merleau-Ponty, as well as Levinas, Depraz, and the neuroscientist Varela. This theoretical framework is implicit in the various case studies which revisit works that have become classic or emblematic by Carl Andre, Bruce Nauman, Dan Graham; inaugural experiments that remain available only through photographic and written archives by Jean-Michel Sanejouand, Philippe Parreno, as well as the influence of the mode in the realm of music. The book also examines the transference of this Western form to Asia, revealing how it resonates with ancient Asian representations and practices—often associated with the spiritual.

The distinct chapters underpin the role of space as a metaframe, the common ground of the various installations. While the nature and agency of space varies—from social, historical space, leisurely or political space, inner psychological space, to shared empty space—these installations reveal the chiasm between the individual body and the outside space. The chapters bear testimony of the process in which the physical journey of the spectator’s body within a material—at times invisible—space and its structural components takes place in time, as a succession of micro-experiences.

‘Installation art as experience of self, in space and time’ adds to the existing literature of art history a level of theoretical, experiential and transcultural analysis that will make this inquiry relevant to both university students and independent researchers in the academic fields of philosophy, psychology, aesthetics, art theory and history, religious and Asian studies.

The Imagery of Hearts: Visible and Invisible
Written by Junko Ninagawa (Organizer of the symposium and Editor of the book)

We’re going to publish a bilingual (Japanese-English) book based on the proceedings of a symposium that was held at the 69th annual meeting of the Japanese Society for Aesthetics on the 6th October, 2018, at Kansai University, Japan.

At the symposium, we aim to illuminate the meaning of heart imagery as a powerful reflection of the undivided physical and mental domains that constitute the human being, considering it from a wide range of philosophical, aesthetic, historical and religious perspectives. The subtitle “visible and invisible” sounds of traditional Western dualism, however we remember that the heart connotes both physical and mental, so at the beginning, the contrasting words simply mean the visible shape and the invisible connotation, but the contrast has been differently developed, including disappeared, in the field and the direction of each speaker as you can read through this book. Contents are as follows.

Preface
Chapter 1: The Devotion to the Sacred Heart of Christ. A Theological and Iconographic Study, Teodoro De Giorgio, University of Salento
Chapter 2: The Heart: Symbolism, Iconography and Art in the Portuguese Seaborne Empire. The Heart towards Sunrise..., Victor Teixeira, Catholic University of Portugal
Chapter 3: Devotion to the Sacred Heart: Irish style, Patrick P. O’Neill, University of North Carolina at Chapel Hill
Chapter 4: Hearts Incarnate: The directional qualities of medical ideas on hearts, Catrien Santing, University of Groningen
Chapter 5: The Body of the Chinese Emperor and the Imagery of the Sacred Heart, Maromitsu Tsukamoto, University of Tokyo
Chapter 6: Double Hearts, Fuminori Akiba, Nagoya University
Chapter 7: The “Language of the Heart” in Early Modern Aesthetics——Baumgarten and Kant, Takashi Sugiyama, Kyoto University

Publisher: Koyo Shobo, Kyoto, Japan, ISBN: 978-4-7710-3494-5

Ars Erotica Sex and Somaesthetics in the Classical Arts of Love
Richard Shusterman
Florida Atlantic University

The term ars erotica refers to the styles and techniques of lovemaking with the honorific title of art. But in what sense are these practices artistic and how do they contribute to the aesthetics and ethics of self-cultivation in the art of living? In this book, Richard Shusterman offers a critical, comparative analysis of the erotic theories proposed by the most influential premodern cultural traditions that shaped our contemporary world. Beginning with ancient Greece, whose god of desiring love gave eroticism its name, Shusterman examines the Judaeo-Christian biblical tradition and the classical erotic theories of Chinese, Indian, Islamic, and Japanese cultures, before concluding with medieval and Renaissance Europe. His exploration of their errors and insights shows how we could improve the quality of life and love today. By using the engine of eros to cultivate qualities of sensitivity, grace, skill, and self-mastery, we can reimagine a richer, more positive vision of sex education.

“With a panoramic horizon that draws upon the full compass of sexual culture, world philosopher Richard Shusterman in his *Ars Erotica* elevates and ennobles sexuality by finding the crucial isomorphisms between deference and a situated, contrapuntal musicality, between artistry and the intensity of pleasure, between sensual imagination and intelligent practice. Shusterman continues his somaesthetic revolution by taking the stodgy professional discipline to task with a sex education that seeks to refine rather than contain, and to elevate rather than ignore this vital aspect of the human experience.”-- Roger T. Ames, Peking University

“The unending struggle to reconcile the ‘base’ demands of the desiring body with the elevating aspirations of culture defines human history. Drawing on his pioneering work in somaesthetics, Richard Shusterman displays extraordinary erudition in presenting the ways in which seven great civilizations have fashioned an ars erotica seeking to do justice to both”--Martin Jay, University of California, Berkeley

*Glanzmomente der Philosophie: Von Heraklit bis Julia Kristeva*  
Wolfgang Welsch  
Munich: Beck, 2021
“Welsch’s small book, pleasant to hold with its format that comfortably sits in one’s palm and beautiful to look at with its grey and pomegranate flower red graphics, is all about nature and culture and how in the recent decades we have begun to take every blessing of life as for granted consumption. Welsch’s book starts with the affirmation that against the old ideal of stability today’s ideal can only be flexibility. Today one has to be ready to live in transit. This idea colors all the arguments of the book from the issues of identity to that of culture. According to Wolfgang Welsch the homo-sapiens’ chromosomes make only ten percent of our human constitution, the rest is made up of all the microorganisms that our biology assumes while in contact during the constant wanderings of the human race on the earth. Welsch continues this understanding of our confluent nature/culture throughout the book creating an ethical/aesthetic philosophy as a safeguard against the rigid materialism of today, as well as a warning of what might await our world with our nonchalance.”--Jale Erzen
The Bie-modern theory proposed by Professor Wang Jianjiang, a member of the International Aesthetics Association (IAA), a well-known international scholar and esthetician, describes the characteristics of a specific Chinese situation, and has aroused an enthusiastic feedback and discussion at home and abroad. The participation of many international scholars including members of IAA such as Aleš Erjavec, Ernest Ženko, Rok Benčin, and David Brubaker, Enea Bianchi, etc., and the respective establishment of two research centers of CCBMS and CBMS in the United States and Slovenia indicate a wide and deep international impact of the theory. “Bie-modern” is generalization of current Chinese social form embodied by the entanglement of the pre-modern, modern, and post-modern, which implies in essence a doubtful modernity while Bie-modernism is the reflection and criticism on the doubtful and unreal modernity.

Starting from the “Bie-modern” phenomenon and the dichotomy of “Bie-modernism,” this book makes an aesthetic and artistic theoretical analysis of contemporary Chinese fine arts, visual art design, architecture, film, television program and media art from the perspective of philosophy and aesthetics. It involves not only aesthetic and philosophical theories, but also art theory and literary criticism, as well as the reflections on some social issues.

The whole book is composed of 10 chapters: Bie: Between “Meta” and “post” (Chapter 1); Hybridity and Rupture: The Heterogeneity and Isomorphism of Bie-modernism and Post-modernism (Chapter 2); Bie-modernism: The Aesthetic Features of Lost in Hong Kong (Chapter 3); Leap-Forward Pause of Contemporary Chinese Art: Taking Zhang Xiaogang’s Works as an Example (Chapter 4); Spatialization of Time: The Aesthetic Form of Mutluluk (Chapter 5); A Doubtful Aesthetic Modernity: Bie-modernist Criticism on Strange Buildings (Chapter 6); Bie-perspective and Self-presentation: The Enlightenment of Seasons of China on the Spread of Traditional Culture (Chapter 7); Bie-modern: Crossborder Urban Public Design under Contemporary Art Thought (Chapter 8); The Inheritance and Innovation of Bie-modern Theory on Chinese Philosophy (Chapter 9); Bie-modernist Aesthetics and Art of Pursuing the Truth: An Example of Bie-modern International Art Exhibition(Chapter 10).

Among them, Chapters 3, 4, 5, 6, 7, 8 and 10 are about Chinese art reality, covering contemporary art, film (television), architecture and visual design, etc. Chapters 1, 2, and 9 interpret Bie-modernist philosophy and aesthetic theory.

The many cases listed in this book can stand on their own without losing systematic connections, thus forming a multi-perspective and multi-dimensional study of the Bie-modern. The book provides an entry point for an in-depth research of rapidly-changing contemporary Chinese art on the aesthetic or philosophical level.

The author’s introduction is as follows:
Zhou Ren, Ph.D, professor in Film-Television and Communication College of Shanghai Normal University.
Guan Yun, Ph.D, post-doctoral in School of Public Administration and Policy of Renmin University of China.

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

Cognitive Neuroaesthetics
Zhihong Li
Chinese Book Company
Cognitive neuroaesthetics is an emerging school that draws on neuroscientific achievements into contemporary Chinese aesthetic research on exploring the internal rules in the aesthetic activities, which is the modern progress throughout aesthetic history in the cognitive epistemological approach represented by Kant. This book consists of four chapters, shedding comprehensive lights on and giving evidence of the cognitive neuroaesthetic theory.

Chapter One starts with the aesthetic analysis on the conventional ontology, making sense of the question “What is beauty?” in conventional aesthetic study from a new perspective. Wittgenstein analyzed the notion of “beauty”, without mentioning the word “beauty” as a noun. Nevertheless, in the word “beauty” in “What is beauty?” must be a noun; as long as “beauty” is a noun, there is something independent corresponding to it.

Chapter Two talks about the non-aesthetic state taking place before aesthetic appreciation. One requirement of human aesthetic activity taking place is the formation of human abstract thinking capacity. The minds of primitive men failed to attain to an abstract degree. Therefore, their prehistoric artworks were not aesthetic, but for the practical purposes such as witchcrafts. It was not until about 7000 to 10,000 years ago, when human beings entered the stage of civilization, that aesthetics in the modern sense began to occur.

Chapter Three is about the occurrence of aesthetic appreciation, which is the formation and characteristics of the life structure of aesthetics. This chapter is the core content of the book, focusing on the hypothesis of cognitive module theory, which came out in “Aesthetic Cognitive Module Theory: A Core Structure” in The Journal of Aesthetic Education in the summer of 2018. This book further improved and enhanced the content of this hypothesis, especially using this hypothesis to make a new interpretation of Kant’s Critique of Judgment.

The most important function of the cognitive module is to make the direct connection between the appearance of things and the aesthetic feeling of the subject possible through the form perception center as a media. One of the essential features of the cognitive module whose formation and function are all completed automatically by the brain, is that it exists implicitly in the unconscious level, and the subject is often unaware. The content and purpose of the first part in Kant’s The Critique of Judgment—“Critique of the Aesthetic Power of Judgment” is to expound this implicit human cognitive ability. The key to the aesthetic judgment is the judgment of taste which is the concentrated representation of implicit cognition.

According to Kant, the object of taste judgment is not the natural qualities of things that can be perceived by the senses, but the aesthetic qualities that are not associated to the senses. In real life, the relationship between the subject and the object in aesthetic appreciation are consciously realized, and the object perceived by the subject is sensory representation. It seems that beauty is triggered by the sensory representation. For example, in life the sense of beauty is triggered by the natural scenery, but it is nearly impossible to find something in the natural scenery directly associated with the establishment of the sense of beauty. According to Kant, it is only the aesthetic qualities of nature --- the aesthetic representation, that can be directly related to beauty. In the interpretation of this exposition by Kant from the perspective of cognitive module theory, when natural scenery and human beings form a positive cognitive module relationship, there is an unconscious implicit cognitive relationship in addition to the conscious cognitive relationship. Only on the premise of the established implicit cognitive module, i.e. the implicit cognitive relationship, can the subject intuitively generate aesthetic feelings from the sensory representation of natural scenery in the intellectual cognitive relationship of explicit consciousness. To be specific, in the actual aesthetic relationship, there is a physical objectivity relationship between the human being as the subject and the natural object as the object, which is the subject-object relationship of implicit cognition. Only on the basis of the subject-object relationship of implicit cognition, can the physical and intellectual cognitive aesthetic relationship between man and object be formed. In the aesthetic sense, the implicit
cognitive relationship amounts to the implicit aesthetic relationship, which is the indispensable premise of the actual aesthetic relationship.

Because of the implicit feature, the actual aesthetic relationship between the representative aesthetic qualities and the subject’s cognitive modules can not appear before its formation, and can only be shown when the aesthetic feelings occur. The sense of beauty helps with representation, which Kant called the prescriptive basis of aesthetic judgment. In the daily cognitive activities, if people generate a sense of beauty from a certain thing or a form, it indicates that the aesthetic implicit judgment is activated, in the aesthetic cognitive mode. Meanwhile, it shows that the representation of this object has formed a positive relationship of cognitive modules with the subject on the implicit level.

The fourth chapter reveals the core element of the cognitive modules --- the form perceptual pattern. In daily life, the form perceptual pattern is manifested by specific aesthetic perspective. Artists create artworks, while ordinary people appreciate artworks and natural things, which directly depends on the form perceptual pattern. This chapter makes a profound elaboration on the composition and characteristics of the form perceptual pattern, and makes a case analysis of the role of the form perceptual pattern in aesthetic appreciation, such as the performance and function of the form perceptual pattern in the aesthetic appreciation of human bodies and appearances, and the inner mechanism of the phenomenon of love at first sight.

**Announcements Submitted by Frank Yu Xiande**

I am very happy to receive your letter and sincerely appreciate your concern for each of our members. January last year, I went to the United States to visit my daughter who teaches at the University of Virginia, and ended up living in the United States for a year. In this year, I completed my review, research and appreciation on the paintings of the late Professor Gu Shengyue of the Department of Chinese Painting at the China Academy of Art. The sample book *Full Spring Tinges on Blossomed Branches* has been sent to China and will soon be published by China Unity Press. In addition, *Travel and Knowledge for Chinese Bridges* has been completed, and a publishing contract has been signed with Guangdong Tourism Publishing House, and it will be published in the second half of the year. A book about the culture of the Winter Olympics is currently being written. The book is titled *The Flower of Life Blooming in the World of Ice and Snow: Culture and Aesthetics of the Winter Olympics*. It will be completed by the end of this year and published before the Beijing Winter Olympics in February next year. I sincerely hope that my work can be guided by you and the leaders of the society.

Thank you very much.

**JOURNAL ANNOUNCEMENT**

The open access on-line journal *Contemporary Aesthetics* has just published a new special volume, “Aesthetic Engagement and Sensibility: Reflections on Arnold Berleant's Work.”

Special Volume 9 (2021) is an English-language edition of the special issue of the Polish journal *Sztuka y Filozofia* (Art and Philosophy), Vol. 37/2010, with contributions (in Polish) by Bogna J. Gladden-Obizińska, Cheryl Foster, Krystyna Wilkoszewska, Cheng Xiangzhan, Crispin Sartwell, Yuriko Saito, Alicja Kuczyńska, Anna Wolińska, Lilianna Bieszczad, Mara Miller, and Arnold Berleant. This
new publication contains revised and updated versions of some of the original essays as well as new material. It can be accessed at https://contempaesthetics.org/the-journal/#specialvolumes. Click on: The Journal, Special Volumes.

This publication joins another special issue of the journal, Espes, Vol 6, No 2 (2017), edited by Aleksandra Lukaszewicz Alcaraz.

Originally published in English, it contains contributions by Aleksandra Lukaszewicz Alcaraz, Arnold Berleant, Yuriko Saito, Madalina Diaconu, Katarzyna Nawrocka, Benno Hinkes, and Thomas Leddy and can be accessed at https://espes.ff.unipo.sk/ or http://www.casopisespes.sk.

REVIEWS

IAA Publication Announcement
The Aesthetics of Architecture – Beyond Form, Volume 20. 2020
Edited by Miško Šuvaković and Vladimir Mako

The essays in the 20th Yearbook of the International Association for Aesthetics are searching for an answer to the fundamental question of What is architecture? in conceptual, formal-morphological, phenomenal, productive, functional, and user-based terms. The contemporary aesthetics, philosophy, and theory of architecture transcend the theory of form and move into the domain of analysing and discussing architectural apparatuses, discourses, and models of cultural identification in diachronic and synchronic terms.

The texts collected in this volume reflect contemporary aesthetics, philosophy, and theory of architecture through various approaches coming from different cultural realms. The first paper which belongs to Professor Juhani Pallasmaa attempts to find the complex relation between the ethical and existential meaning of beauty. In his paper, Hans Ibelings sets a thesis on architecture as a result of an act which is both creative and destructive, a tool to make the world a better place and simultaneously detrimental to the planet’s future. Jelena Mitrović and Vladimir Milenković’s in-depth analysis of a dome as an absolute
form can be relevant for contemporary cultural studies. The fourth paper belongs to Kengo Kuma who is dealing with our ability to communicate effectively across cultural boundaries. Vladimir Mako’s article emphasizes the phenomenon of perception experienced in contemporary architecture as a dynamic transformable aspect inherent to particular architectural concepts. Darko Radović’s paper attempts to point at dangers associated with an evident lack of sensibility and, consequently, of cultural diversity itself. The seventh text by Franco Purini and Luca Ribichini interprets the relationship between today’s urban anonymity and a new kind of beauty which would give citizens back their uniqueness of truly being part of a community. The intention of Miško Šuvaković’s paper is to develop a primary theory of diagrams as a basis for discussion on the relationship between the sensory and conceptual performing of knowledge. Stefano Catucci’s text concerns an aesthetic for forms of life, a sensibility able to connect architectural research with the perception and use of places. The tenth paper by Boško Drobnjak and Zoran Đukanović deals with the myth of form in the urban context. Davisi Boontharm’s paper stress the potentiality of the Museums of Innocence (both novel and a museum) to create dimensions of meaning beyond their actual historical value. Ajla Selenić’s essay deals with the importance of appreciating and preserving the essential interconnectedness of architecture with the profound, ontological sensibility of human inner being. The thirteenth paper, which belongs to Jale Erzen, stresses the possibility of experiencing a city with bodily perception and awareness as the fundamental aesthetic content of urban reality.

https://iaaesthetics.org/publications/yearbooks/iaa-yearbook-vol-20

"A Summary of Film Aesthetics" Publication Preview
Wang Zhimin

In 2006, Peking University Press published my book "Modern Film Aesthetics System". For me, this book was written when the direction of my aesthetic research was not very clear. In 2014, I think I have solved this problem. Then began to continuously revise the manuscript. And changed the title of the book to "Summary of Film Aesthetics." Strive to publish it soon. The introduction of this book is as follows.

This book starts with the question of the directional issues of film aesthetics, and regards film aesthetics as a form of film theory. Through the clarification of the concepts of film, theory, aesthetics, art, history, language, and culture, it uses aesthetic methods to observe and describe the summoning structure of the movie work expression system.

From a semiotic point of view, film works can be described as an artistic expression system with two types, three levels, four units and six clues. From an aesthetic point of view, the artistic expression system of film works is another superimposed and interlaced system with embedded summoning structure. The summoning structure generally has four laws: the law of relevance conversion, the law of penetrating structure, the law of comprehensive weighting, and the law of holographic organic.

As a specialized medium of expression recognized by human history, film has an embedded aesthetic summoning system in the artistic expression system of its works, and a superimposed and interlaced relationship is formed between the two systems. If film art studies what is expressed in film works and how to express it, then film aesthetics, as a problem that must be solved by film art studies, can be said to focus on the study of how to express, that is, to study the structural units through which film works are passed. The setting and organization are adapted to the characteristics of the times to summon and ensure that the audience accepts its artistic expression.
INTERNATIONAL ASSOCIATION FOR AESTHETICS L’ASSOCIATION INTERNATIONALE D’ESTHÉTIQUE

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Spanish Society for Aesthetics: Rosa Fernández
L'Association Tunisienne d'Esthétique et de Poïétique: Rachida Triki
Sanart Association of Aesthetics and Visual Culture, Turkey: Murat Celik

Publications
Jos de Mul (The Netherlands): Guardian Online Yearbook
Melissa Shew (USA): Newsletter Editor
Zoltan Somhegyi (Hungary): IAA Website Editor

Website: www.iaaesthetics.org

Publications
*International Yearbook of Aesthetics*
- Volume 12, 2008, Editor, Jale Erzen.
- Volume 13, 2009, Art and Social Change; Editor, Curtis L. Carter.
- Volume 15, 2011, Gimmie Shelter; Editors, Renée van de Vall and Jos de Mul.
- Volume 16, 2012, Editor, Peng Feng.
- Volume 17, 2013, Nature and the City; Editors Jale Erzen, Raffaele Milani.
Website: http://www.iaaesthetics.org/

IAA Announcement
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.
IAA/AIE Membership
Membership Application / Renewal

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

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

Method of Payment: PayPal account: iaagensec@gmail.com.

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

Full Name
Institution
Address
Postal Code
Country
Email
Telephone
National or International Society (if any)

General membership inquiries can also be sent to zoltansomhegyi@yahoo.co.uk

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