



Volume 61 · June 2023
<http://www.iaaesthetics.org>

FROM THE PRESIDENT
Rodrigo Duarte

Dear IAA members and friends: we are just a couple of weeks from realizing the 22nd International Congress of Aesthetics (ICA22), and I am very pleased to welcome you all to Belo Horizonte! The Brazilian Association of Aesthetics (ABRE) organized the congress under the auspices of the International Association for Aesthetics (IAA), whose board and executive committee have been very supportive since the beginning of its organizing process. The congress promises to be very successful, since besides the keynote speakers, who are experts coming from several parts of the world, the papers for the parallel sessions of the conference come from Brazil and other Latin American countries, the United States, and many countries from Europe, Africa, and Oceania, making our congress a truly global event. For the reasons above, we are about to have a perfect opportunity for intercultural exchange at the highest academic level. I want to very dearly acknowledge the financial support of the Brazilian Council for Scientific and Technological Development (CNPq), the Foundation for Support of Research of the State Minas Gerais (FAPEMIG), The Faculty of Philosophy and Human Sciences of the UFMG and the Program of Graduate Studies in Philosophy of the UFMG. I also thank the colleagues of the very competent organizing committee of the congress, which performed a fantastic job in its concretization.

As usual, this issue of the IAA Newsletter is very informative, with news on events, publications, calls for papers, etc. Please enjoy it!

All best,

Rodrigo

FROM THE WEBSITE EDITOR
Zoltán Somhegyi

Dear IAA members,

I hope you are healthy and fine.

I am really happy to announce that since a few weeks ago, the IAA Website has been renewed and re-designed. I would like to thank the IAA Website Committee Members for their assistance and support for this important task. Most of the structure and info from the previous website was saved and moved here. I hope you will find the new website useful.

As usual, I would again like to 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, since it is a very efficient way of spreading academic news. Feel free to contact me at zoltansomhegyi@yahoo.co.uk.

Looking forward to receiving your news.

Zoltán

MEMBER NEWS

Transcultural Aesthetics – The International Association of Aesthetics Book Series
Current Forthcoming Titles and Publication Schedule

Submitted by Manfred Milz, editor-in-chief of the IAA book series *Transcultural Aesthetics*
Manfred Milz, MilzM@web.de;
manfred.milz@sprachlit.uniregensburg.de

In October 2021, our *International Association of Aesthetics* founded under the leadership of IAA President Miško Šuvaković, in collaboration with Brill Publishing (Leyden/Boston) the book series *Transcultural Aesthetics* (TCA). Appointed were the following members of the advisory board: Curtis L. Carter (Marquette University), Rodrigo Duarte (Federal University of Minas Gerais), Aleš Erjavec (Slovenian Academy of Sciences and Arts), Jale Erzen (Middle East Technical University, Ankara), Gao Jianping (Shenzhen University), Irina Lisovec (Ural Federal University, Jekaterinburg), Kostas Moraitis (National Technical University of Athens), Jos de Mul (Erasmus University Rotterdam), Miodrag Šuvaković (Belgrade University), Federico Vercellone (University of Turin), Krystyna Wilkoszewska (Jagiellonian University, Krakau), and Hiroshi Yoshioka (Kyoto University), as well as the members of the editorial board: Enea Bianchi (National University of Ireland, Galway), e. Murat Celik (Ankara University), Peng Feng (Peking University), Rosa Fernández (University of Málaga), Lisa Giombini (Roma Tre University), Adrián Kvokačka (University of Prešov), Tyrus Miller (University of California at

Irvine), Lydia Waithira Muthuma (Technical University of Kenya), Sanela Nikolić (University of Arts, Belgrade), Sandra Shapshay (City University of New York), Zoltán Somhegyi (Károli Gáspár University, Budapest), Polona Tratnik (New University in Ljubljana), and the editor-in-chief, Manfred Milz (University of Regensburg).

This official research series of the International Association of Aesthetics will put, quite literally, the name of our organization on a global map, as it represents research findings and continuing discussions, not just by IAA members, but by guest-authors and guest-editors as well. The multinational character of IAA, its geographical and ethnic diversity, provides, through these monographs and edited volumes, a forum for the critical interpretation of issues and debates within contemporary global aesthetics. Furthermore, this poly-faceted spectrum generates a repertoire explicitly differing in methodological perspectives, disciplines, and specializations. The association is thus addressing with its series some of the most urgent global challenges from the perspective of aesthetics: inter- and trans-disciplinary western and non-western aesthetics, geopolitical aesthetics (ecologically and politically motivated migration; reevaluating colonialism and its cultural heritage), relations between philosophical and cultural oriented aesthetics, media- and techno-aesthetics, aesthetics of historical and contemporary arts. The Transcultural Aesthetics Book Series publishes individual and collective works in which historical, geographical, and contemporary problems of understanding and developing aesthetic theories are elaborated in a transdisciplinary way, thus exploring novel fields of aesthetic discourse. In going beyond this goal, it aims, while juxtaposing traditional, as well as current aesthetic concepts from different cultures, at a continuous synergetic exchange of critical ideas. Out of numerous proposal submissions throughout the year 2022, the editorial board has been selecting, in close coordination with our advisory board, over a dozen volumes for publication within the series, of which two have now reached the production stage and are in fact forthcoming within the next six months, so both are to be published within the last quarter of 2023. The first volume of our TCA-series will be the retrospective reflexion *European Avant-Garde: One Hundred Years Later*, edited by Polona Tratnik from the Faculty of Arts at the University of Ljubljana, who is also a senior researcher at the Institute IRRIS for Research, Development and Strategies of Society, Culture and Environment. The editor and her team freshly reevaluate Eastern and Western avant garde-movements from a rare comparative, if not discursive perspective—with respect to temporality, geostrategic relations, neglected media or genres, cinema, and contemporary vanguard (performance; intersections of art and sciences). Volume two, *Controversy and Construction in Contemporary Aesthetics* is edited by Jie Wang, Zheng Shen and Armida de la Garza. Jie Wang, who has published widely in Marxist theory and aesthetics, is Qiushi Distinguished Professor and Yangtze River Scholar at the College of Media and International Culture of Zhejiang University. Zheng Shen, who also specializes on Marxist critique and aesthetics, is Associate Professor in the Shi Liangcai School of Journalism and Communication at Zhejiang Sci-Tech University. Armida de la Garza, Director of International Strategy for the College of Arts, Celtic Studies and Social Sciences, and Associate Professor in Digital Humanities at University College Cork, Ireland, focusses in her research on screen media, gender, and the intersection between science and arts. Cross-disciplinary and cross-contextual in its approach, the book, after providing in two initial chapters classical as well as innovative theoretical instruments and fresh methodologies, examines intercultural aesthetics, neuroaesthetics, Chinese aesthetics, economic aesthetics, and aesthetic capitalism.

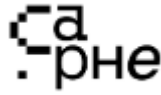
Several submissions of draft volumes are due in the second half of this year, especially in the month of July. Wolfgang Welsch will be submitting his new book *Transculturality exemplified* (working title), in which he is freshly revisiting the subject of transculturality from antiquity to contemporary times that he co-founded during the 1980s and 90s. Tyrus Miller is in the process of finalizing an honorary volume, *Aleš Erjavec—Art, Philosophy and Ideology. Writings on Aesthetics and Visual Culture from the Avantgarde to Postsocialism*. This book is a selection of Aleš Erjavec's most essential writings since the 1990s, on late, post- and ex-socialist visual culture and Eastern, Central and Western European avant garde discourses, but it also includes his most recent thoughts on global formations of discourse in contemporary art. With her study *Meteorological Aesthetics*, product of a long-term research project spanning across twelve years, Madalina Diaconu introduces us to the first systematic study of what could be called “phenomenographies” and as such, these are structured threefold: either verbal or visual in their rendering of an instantaneous sequential weather situations, phenomenologies of atmospheric physicality, and weather- or climate-related practices. Anthropocenic climate ethics are being discussed towards the backdrop of ecophenomenology, geoengineering and catastrophe tourism. Scott Contreras-Koterbay and his editorial team explore in their work *Impacts of Autonomous Aesthetic Agency: Perspectives on Artificial Intelligence and Aesthetics*, with specific regard to processes curatorial practice and artistic creation from a transcultural synergetic viewpoint. The usage of algorithmic and/or software-AI is being scrutinized as either a collaborator or a tool. Susan Pashman will submit a new ground-breaking project, *A Walk in the Park. Kinaesthesia in the Arts of Landscape*. Drawing from her life's scholarly investigations, Pashman argues— aided by recent findings of perceptual psychology and the neurosciences—that we primarily experience landscape not through our visual capacity, but through our body. We will publish these five works prospectively within the first (or second) quarter of 2024.

To date, four volumes remain to be released in our series in the third quarter of 2024, most likely in the following order, of which I will report in one of the next issues of our IAA Newsletter: Two monographs, *Dwelling Aesthetics* by Aurorosa Alison and *Kant's Sublime. Contemporary Perspectives in Art and Aesthetics* by Adrian Kvokačka as well as two edited volumes, *Aesthetics for the Future*, edited by Tiziana Andina and Adam Andrzejewski and *Aesthetics and Political Theology*, edited by Francesca Monteri, Salvatore Tedesco, and Federico Vercellone.

In all modesty, our editorial board can legitimately state that we have created an excellent launch together and as we are expecting even more energetic traction from the aforementioned publications, we are confident that *Transcultural Aesthetics*, the official book series of our International Association of Aesthetics (TCA -IAA) will be solidly distinguishing and establishing itself in the next years to come.

The outlined current program is also meant to encourage you as members determined to contribute to the International Association of Aesthetics, to conceive and prepare either a monograph or an edited volume within the realm (though not limited to) intercultural, transcultural or cross-cultural comparisons. We will be happy to discuss your initial project proposal during one of our next publication committee meetings!

CALLS FOR PAPERS



Call for Papers for the Collective Monograph: *Experiences in Hybrid Spaces: Creation, Reception, Understanding*

The present publication proposal continues the legacy of the previous, more theoretical volume. The motivation is now to provide a set of case studies that could illustrate the potential of a rapidly developing field based on virtualization technologies. The connection between the natural cooperation of the real and the virtual in the world of artistic production cannot be left aside, because of the impact of technological innovation in its diverse forms and functions on our everyday life.

Art, though traditionally bound with physical substratum, does not need to be an object. This was shown explicitly in the development of art in the 20th century, with conceptualism from one side and the performative turn from the other. Understanding art as not reducible to the material object has also been conceptualized in phenomenology and in pragmatism; however, nowadays we deal with new problems concerning the ontology of art. In new hybrid environments which are expanding, virtual objects or augmented objects are not (only) physical and so cannot be reduced to a concept, nor an intentional object, nor to a process. Their matter is digital, but they are not lacking some physical matter. We consider hybrid spaces and digital or augmented objects as really existing, but on different ontological levels from physical objects.

Forms of engagements in hybrid spaces being tested within the art sphere have a certain adaptive function, because they allow for experimentation and slowly getting used to new technologies. Experiencing VR/AR spaces, we are immersed within a new kind of environment: this environment is not just visual and passively perceived, but responsive, offering ever more sensory perceptions as technological development proceeds.

Therefore, we want to focus on creative strategies used within VR/AR art in different fields concerning visibility, spatiality, and performativity, to bring forward case studies focused on various forms and applications of VR and AR technologies in art creation, in education, and in socio-economic areas.

Creative strategies used within VR/AR art are offering new kinds of experiences, with new perceptual forms of artworks and ways of engaging with them. They constitute new practices, meanings, identities, and kinds of social relations (with different agents, human and non-human) that shall be considered.

We invite contributions presenting strategies used in AR/VR art creation in areas of digital images, virtual and hybrid design, sculpture, installation, town planning, and performative arts, and in areas of education, commerce, and social work.

Specific topics for contributions:

The creative strategies of AR/VR art

- Visuality: Augmented and virtual visuality; Inclusiveness and hybrid space design
- Spatiality: Sculpture and installation in hybrid environments; Hybrid and virtual architecture and urban environment; Transgressing physical limitations of urban spaces
- Performativity: Theatre and musical performance in hybrid environments; VR opera, dance, and the possibilities of their conjunctions

AR/VR art and beyond

- Hybrid spaces and education: Challenges and opportunities of teaching about, teaching within, and teaching through hybrid technologies
- Development of VR technologies in art and commerce
- VR/AR technologies in psychotherapy
- Bottom-up initiatives in art and technologies – new communities' technological bonds
- Implementation of AR/VR technologies to contemporary tourism

Basic Guidelines

Deadline for submissions: August 31, 2023

Language of submissions: English (British)

Length of submissions: Up to 6000 words (included references)

Reference style: Chicago Manual of Style (15th ed.)

Format: Word (accompanied with an exported pdf file)

All submissions should be sent to: cfp@caphe.space

Call for Papers for the Collective Monograph:
New Coordinates for Creative Hybrid Space-Experiences
Environments, communities, identities, and art

Virtual reality, augmented reality, and similar advanced digital experiential environments – where human creativity has recently not only been changing our modes of perception, but also providing material for creation and language for communication – constitute a territory where cultural, philosophical, and aesthetic reflection is yet to adequately define categories, principles, and criteria for evaluating phenomena.

These new hybrid territories are ruled by their own technological capacities, while at the same time they reflect and react to different versions of habitus with which we humans train them. Their co-creative transformation involves more than just individuals' input, as they operate differently in different professional, demographic, cultural, and economic contexts. Responding to the need of reconsidering the conceptual framework and terms that shall be used to coherently approach the ongoing technological transformation of our environment, our social and cultural life, in the face of advancing Virtual Reality (VR) and Augmented Reality (AR) technologies, we would like to propose an edited volume in effort to designate new coordinates for creative hybrid space-experiences.

We want to stress the transformation of aesthetic experience and engagement in environments transformed in such a way that they become hybrid, merging online and physical layers of reality, holding the belief that environmental aesthetics can partly serve as an adequate framework for conceptualizing the aesthetic experience in hybrid environments. This is because of its focus on aesthetic experiences as forms of engagement with the environment in which one is immersed, having a sensible and conscious aspect as well as a social dimension.

Contemporary hybrid environments can be also approached in Bernard Stiegler's terms, as spaces where individuation (the process of forming a stable personality, separate from one's parents and others around) takes place. This process is not unidirectional, and we want to focus on its dynamics: concerning the influence from technological reconfiguration of persons on the changing space of individuation which is social and cultural, but also material and perceptual environments that become technologically defined – and also the influence of technological transformation of environments on individuals, who absorb technology into their bodies, practices, and identities. This shows that the view of environmental aesthetics stemming out of pragmatism needs to be enriched with reflections from the field of philosophy of technology, and adjusted to the current situation, following the technical affordances of the environments to which people's bodily activity and consciousness responds.

The dynamic between the environment, the individual, and the community takes place within an individual's experience and has explicitly sensory characteristics. Sensory perceptions are the basis for one's placement in any environment in general, whether the physical environment, VR, or AR. In all these cases sensory (aesthetic) experience is similarly encompassing, and it can be reasonably expected that technology will soon provide fully immersive experiences, engaging all the senses. Searching for criteria to evaluate sensory (aesthetic) experiences we turn to art, because the experience of art embraces the overall being, starting from the sensual level through symbolic and to spiritual levels. For this reason, it can serve as a model for understanding what and how change is occurring with the technological reconfiguration of the world leading to emergence of hybrid environments. This will allow us to consider art creation and reception in hybrid spaces, taking art as a model for investigation of the technological transformations of environments due to its multisensory and engaging character.

The proposed book shall be divided in parts dedicated to: (1) Methodologies for Hybrid Space-Experiences, (2) New Identities in Hybrid Spaces and Hybrid Communities, and (3) Processes of Art Creation and Reception.

We invite contribution within the scope of following topics:

Methodologies for Hybrid Space-Experiences

- Definitions of hybridity in experience and in creation
- Hybridity as a continuum between the physical and the digital
- VR: an environment or a medium?
- Real-world mapping of hybrid spaces
- Technological affordances
- Hybrid transindividuation spaces

New Identities in Hybrid Spaces and Hybrid Communities

- Reconfiguration of social and individual identities in hybrid environments; hybrid and virtual identities
- Digital identities
- Gender, generation, and geography – democratic (inclusive) vs selective conquest of creative hybrid spaces
- New kinds of personhood; legal questions on non-human personhood
- Representations of the human in post- and transhuman art
- Human-technology, human-animal, and human-nonhuman relations
- Hybrid communities

Processes of Art Creation and Reception

- Creative frameworks of hybrid environments: “creation of” vs “creation within”, authorship, collaboration, technological accessibility
- Mutual impacts and inspirations between the physical and the digital
- The art object as process in hybrid spaces
- Hybrid display of artistic creations: uniqueness, ubiquity, repetitiveness
- Perceptual frameworks of hybrid environments: fragmentation, synesthesia, the haptic experience, mediation of other senses by the visual, immersiveness, "the unreal", AR, the "new real", positive and negative aesthetic values
- Taste, aesthetic judgment, and art criticism “in” and “of” hybrid creations
- Perceptual commons and private hybrid spaces

Basic Guidelines

Deadline for submissions: August 31, 2023

Language of submissions: English (British)

Length of submissions: Up to 6000 words (included references)

Reference style: Chicago Manual of Style (15th ed.)

Format: Word (accompanied with an exported pdf file)

All submissions should be sent to: cfp@caphe.space



Contemporary Aesthetics, Volume 21 (2023)

www.contempaesthetics.org

Call for Papers and Short Notes

Established in 2003 as the first online, open-access, and double-blind peer-reviewed journal in aesthetics, Contemporary Aesthetics (hereafter CA) provides a forum for constructive and innovative works from different disciplines and approaches that probe current issues in aesthetics, shed a new light on long-standing issues, or broaden the boundary of aesthetics discourse.

CA welcomes articles (5,000 -7,000 words including an abstract, key words, and endnotes) that embrace ethical, social, political, religious, environmental, or cultural concerns, reflecting aesthetics' historically interdisciplinary character as well as its recent developments. In addition, CA is interested in those papers exploring issues, cultural traditions, comparative perspectives, or authors which have not been adequately addressed in the Anglophone aesthetics discourse.

CA has a wide international readership from some 180 countries. Prospective authors are encouraged to be mindful of this wide reach and CA's commitment to inclusivity. Specifically, discussion should be accessible to readers from diverse disciplinary, cultural, and linguistic backgrounds, avoiding an intra-disciplinary debate that lacks broader relevance and interest.

In the interest of further broadening authorship and readership, CA also welcomes "Short Notes" of 300-800 words. These targeted pieces can offer a point of view, an insight gained from a book, a response to an article previously published in CA, or a summary of a recently published book on aesthetics that is not available in English.

Articles and Short Notes should be formatted according to the submission guidelines specified here: <https://contempaesthetics.org/submissions/>. We welcome the use of visual images and auditory and video clips to illustrate the text, provided that the necessary permission has been obtained by the author.

Once the article is accepted, the Editor, the in-house copyeditor, and the assistant work closely with the author throughout the process of finalizing and publishing the article. Both articles and Short Notes are published with the most recent appearing at the top of the Journal page.

There is no fee required for publication. You can contact the Editor editor@contempaesthetics.org with any questions. We invite your submission.

Studi di estetica. Italian Journal of Aesthetics

<http://journals.mimesisedizioni.it/index.php/studi-di-estetica/index>

Call for papers issue 3/2024 (expected release: November 2024)



Issue's title: *Contingency in Global Aesthetic and Artistic Practices*

Edited by: Zhuofei Wang (sophie_wang2008@yahoo.com) Zoltán Somhegyi
(zoltansomhegyi@yahoo.co.uk)

Deadline for proposals: July 1, 2024

Instructions:

Proposals must be sent as an attachment to an email sent to the editors in the form of an anonymous document (in .doc or .docx format).

The text must comply with the standards indicated in the document that can be downloaded at the following link:

<https://journals.mimesisedizioni.it/documenti/sde/Norme%20editoriali%20SdE.pdf>

The texts received will be subjected to double blind peer review.

Texts in Italian, English, German and French are welcome.

In addition to the text, it is necessary to attach a document containing:

- an abstract in English (max 150 words)
- three keywords in English
- the author's details (name and surname, affiliation, email address)

Description: Contingency runs through the course of the world - from the development of the universe, biological evolution, the emergence of species, social transformation, technological innovation to various everyday activities. Aesthetic contingency largely represents a paradoxical attempt - the artist strives to produce an event that is unforeseen in every respect, to provoke an incalculable situation with calculated intent. Due to phenomenal transience and uncertainty, from antiquity to modern times, contingency remained more of a side issue in aesthetic theory, despite differences in detailed positions. In this regard, the prevailing view is that necessity, not contingency, is the formal law of art.

On the one hand, it was not until the twentieth century that contingency became a main theme of art. The central and systematic positioning of contingency motivated the ideas and practices of the avant-garde leaders like Marcel Duchamp and John Cage, and contributed to the flourishing of art genres such as Dadaism, Conceptual Art, Surrealism, Action Painting, Informal Art, Arte Povera, Happening, Fluxus, Performance Art as well as the recent Media Art series. On the other hand, however, arts almost systematically require contingency. As Adorno emphasizes, no work of art deserves its name if it keeps away from what is accidental in relation to its own law. In Alessandro Bertinetto's latest study, art is seen as stemming from improvisation, which contains grammar of contingency permeated by the thrill of adventure and the joy of empathic involvement.

An aesthetic and artistic exploration of contingency in global perspective would contribute on the one hand to the development of the potential of our sensual expression in world-making, and on the other hand to the resistance of the new visual hegemonies on a global scale. Based on this, the special issue will focus, among others, on the following topics:

- How was/is contingency described and discussed in aesthetic and artistic theories of different cultures? What family similarities can be found in these discourses (philosophical foundations, principles, approaches, rhetorical methods etc.)? What are the difficulties, approaches and transformations in translating the terms of contingency in a cross-cultural context?
- What classical laws of aesthetics and art were inspired by contingent phenomena and experiences? What room for play exists in the seemingly necessary laws, which provides opportunities for the flash of contingent sparks?
- How does the intensity of contingency in aesthetic and artistic practices vary with subject, idea, object, medium, material, space and rhythm? How do contingency, intention, intuition and improvisation interact with each other?
- What new possibilities would the introduction of AI into aesthetics and art open up for the exploration of contingency?

- Is a globally oriented meta-theory on aesthetic and artistic contingency possible? What are the challenges and possible approaches in this regard?

CONFERENCE ANNOUNCEMENT

Making Images: Intercultural Dialogues

Conference and Exhibition

Website link: <https://www.makingimages.net/> (in progress)

- Prof. Dr. Goda Plaum, Head of the Department of Fine Art of the University of Education Ludwigsburg and Chairperson of the Society for Interdisciplinary Image Science
- Prof. Dr. Roberto Rubio, Head of the Department of Philosophy, Alberto Hurtado University and Director of the Centre for Media Studies, Alberto Hurtado University, Santiago de Chile
- PD Dr. Zhuofei Wang, Department of Art History and Aesthetics, University of Kassel, Assistant Secretary General of the International Association for Aesthetics (IAA)

Under the patronage of IAA. [International Association for Aesthetics](#)



Online-Conference: Friday 6th and Saturday 7th October 2023

The conference program and access data (meeting ID and passcode) will be published at a later date.

Participant Scientists:

The following scientists will take part in one of the dialogues at the conference together with one of the selected artists. The participating artists will be published after the exhibition *Image Chain*, which will be finished at the end of August 2023

Prof. Dr. Amita Valmiki (Ramniranjan Jhunjhunwala College, India)

Prof. Dr. Birgit Mersmann (University of Bonn, Germany)

Prof. Dr. Christiane Wagner (University of São Paulo, Brazil)

Prof. Dr. Feng Peng, IAA Vice President (Peking University, China)

Prof. Dr. Mounira Ben Mustapha Hachana (University of Tunis, Tunisia)

Prof. Dr. Peju Layiwola (University of Lagos, Nigeria)

Prof. Dr. Roberto Rubio (Universidad Alberto Hurtado, Chile)

Exhibition *Image Chain*:

- *Study Gallery of the University of Education Ludwigsburg*, Reuteallee 46, 71634 Ludwigsburg, Germany (October 2023)
- *Local Arte Contemporáneo*, Avenida Italia 1129, Providencia, Santiago, Chile (2024)

Abstract

In every culture people are making images - at least in terms of a not too narrow understanding of “image”. What differs more is the theoretical understanding of the process of image-making. In Asia, for example, image making has traditionally been seen as ritual meditation, which is connected respectively with the immersive experience of Rasa, Zen and Dao. In Western tradition the reflections focus more on philosophical analysis of image perception and reception.

Starting from a global, decolonial perspective, we focus on the discussion of various approaches to image-making, which enables us to discover blind spots and to reflect the function and limitation of categorization. Such a multi-perspective discourse will deepen the understanding of image-making as a basic human practice and thus fundamentally enrich image studies in general.

The conference will focus on image-making by the mutual exchange of various cultural perspectives with following questions: How was/is the subject of image-making described and discussed in respective cultures? How do these different theories enrich the understanding of image and thus develop the concept of imagery? Which procedures – such as following or breaking rules, playing with coincidences, exploring materials and media etc. – are regarded as crucial for the generation of images? Which mental processes are incorporated in these procedures? How does the meaning of an image emerge from all these factors?

Instead of the commonly used form of single presentations with discussions, the approach preferred by the conference is primarily dialogues between two or more theorists and practitioners from different cultural circles. In addition to theoretical discourses, we also invite “image makers” from all over the world to participate in a visual-artistic dialogue from which an image chain emerges. The idea is that each participating artist react with his or her image-making to an image produced by another artist. The artist will not be told the identity of the previous artist so that he or she could only focus on the image itself. Therefore, the image chain develops naturally with unpredictable results and releases an image evolution. The project will be presented in the Study Gallery of the University of Education Ludwigsburg during the conference. The duration of image evolution will be around October 2022 to July 2023. The exhibition will be in October 2023.

Cooperation partners for the exhibition:

Study Gallery of the University of Education Ludwigsburg

<https://www.ph-ludwigsburg.de/hochschule/einrichtungen/btz/studiengalerie>

Troy House Art Foundation London

<https://www.troyhouseart.org/the-foundation>

Cooperation partner for the conference:

Society for Interdisciplinary Image Science

(Gesellschaft für interdisziplinäre Bildwissenschaft - GIB)

<https://www.gibbildwissenschaft.org/>

ESSAY REVIEW

**A Review Essay by Qing Cao, Durham University, UK for
*Contemporary Marxist Aesthetics and Criticism: Interviews with Western Scholars***

Edited by Professor Jie Wang (Zhejiang University), et al.

**Published by Foreign Languages Press
November 2022, Beijing**

Submitted by Zhuofei Wang

Since China's reform and opening up in late 1970s, a new wave of Marxist studies have entered the intellectual scene in China amidst huge socio-economic transformations. In a rapid growth of the introduction of western social sciences and humanities to the post-reform China, Marxist studies has remained a constant though moderate expansion as China has entered a new phase of socialism officially termed as 'socialism with Chinese characteristics' that means China is experimenting its own version of socialism reflecting Chinese conditions. Among such growth of Marxist academic literature as introduced from the west, *Contemporary Marxist Aesthetics and Criticism: Interviews with Western Scholars*, edited by Professor Jie Wang from Zhejiang University, stands out as one of the important books that provides an essential update on the latest development of Marxist studies in the west. It is the welcome addition to the literature on Marxist studies in general and Marxist aesthetics in particular.

This book consists of an important collection of twenty-two interviews with key Western Marxist scholars or academics with Marxist leaning conducted by Jie Wang and his team over a period of a decade since 2008. It reflects a key outcome of the long-term engagement by Jie Wang with western Marxist scholars that has provided an important source of introducing the latest development of scholarship in Marxist aesthetics. This collection covers a wide range of topics that include not only aesthetics but literature, anthropology, sociology, the mass media, music, politics and gender studies that are seen through a Marxist perspective. The contributors to the interviews include some of well-known scholars such as Terry Eagleton, John Thompson and Tony Bennett. The scholarship covers both classical Marxism and neo-Marxism that reflect the relevance of Marxism today in Western societies as an essential part of critical theory, as well as a fresh critique of the current socio-economic and political conditions of western societies from a Marxist perspective.

This collection of interviews is highly pertinent and significant in many ways. First, it introduces the latest developments of Marxist studies in the West. Or to be precise, a Marxist reflection on various aspects of contemporary social conditions. More importantly, it highlights how Marxism as a social critical tool can be applied to the analysis of society in multiple dimensions. For example, different interpretations of classical Marxism yield different critiques of the current social problems. Such Marxist interpretations can be applied to different aspects of the society with different perspectives within the broad Marxist traditions. They can be employed to

different contexts and to address different problems such as gender issues. This broad range of Marxist critique provides readers with a glimpse of the landscape of Marxist studies in the west.

Second, this book is a timely addition to the current Chinese book market on the topic of Marxist studies in relation to the critical importance of the Chinese approach to modernity. This is perhaps the most important aspect of the book's significance. China as a socialist country with the longest surviving civilization is witnessing a profound socio-economic metamorphosis unseen in human history in both the scale and speed of social change. Yes, inevitably, such transformations require not only an informed self-reflection, but intellectual guidance. Undoubtedly, the introduction of Marxist evaluation of Western contemporary conditions is immensely helpful to the Chinese practice. Having achieved phenomenal economic growth, China faces new challenges and problems that require innovative solutions. It is for this reason that a careful examination of western social development in a Marxist perspective becomes valuable to China that is witnessing a historical shift from traditional to a modern way of life spearheaded by the rapid growth of a middle class amidst a successful elimination of absolute poverty.

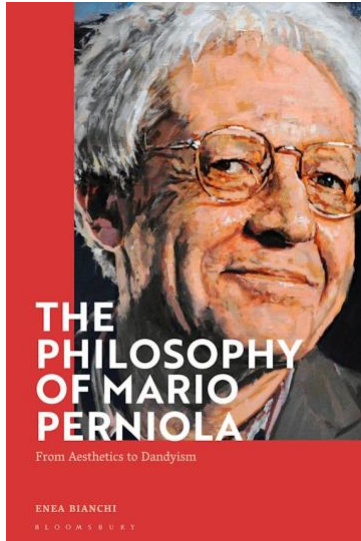
Third, in China's search for its own unique mode of modernity, a comparative study of Chinese and western societies has become essential. Obviously, the scholars interviewed in the collection are most conscious of the comparative perspective in answering the questions in the interviews. They may not have an intimate knowledge about China, but are fully aware of the Chinese context within which they present the summary of their scholarship. In their assessment of the problems, conditions and critique of western societies, these interviewees inevitably provides a critical reference point for the Chinese approach to modernity. As such, these interviews are helpful in terms of the double adaptations emphasized by the current political elites – the integration of Marxism with the concrete practice of Chinese revolution, and the integration of Marxism with the best of Chinese cultural traditions.

Fourth, the innovative mode of interviews ensures the introduction of western scholarship on Marxist studies is driven by the desire to benefit the enrichment of Marxist literature in China. In its dialogue mode of interaction, the interviewer can shape the way the interview focuses on the most important aspects that the interviewer find pertinent and important. It reflects on the concerns relevant to Chinese conditions and practice. It also makes a good read in a reader-friendly style of presentation that enhances the absorption of a large amount of information in a relatively short period of time.

To conclude, *Contemporary Marxist Aesthetics and Criticism: Interviews with Western Scholars* represents a commendable effort to bring the latest Marxist scholarship to China. It makes an important contribution to the enrichment of Marxist studies literature in general and Marxist aesthetics in particular. I would hope that this book can reach as many readers as possible and that more books of the similar nature can be published in the future. I am sure this essential collection of interviews will have an important impact on Marxist studies in China.

BOOK ANNOUNCEMENTS

The Philosophy of Mario Perniola *From Aesthetics to Dandyism* (Bloomsbury)



Enea Bianchi

<https://www.bloomsbury.com/us/philosophy-of-mario-perniola-9781350281479/>

Enea Bianchi provides the first in-depth introduction to the pioneering thought of 20th-century Italian philosopher, Mario Perniola. Examining Perniola's entire oeuvre, this book also pushes his philosophy into new directions by investigating the connection between his aesthetics and the philosophical underpinnings of dandyism.

Rich in influences, from ancient Stoicism to Roman ritualism, Baroque literature and avant-garde revolutionary movements, Perniola's philosophy is wide-ranging. This book highlights and explores numerous notions pivotal to understanding Perniola's thought, including: the "sex appeal of the inorganic", the "enigma", "strategic beauty" and the "artistic shadow". Combining these concepts with three exemplar dandies – George Brummell, Charles Baudelaire and Oscar Wilde – Bianchi demonstrates not only the close relationship between their principles and Perniola's aesthetics, but their shared, and timely, opposition to the status quo.

A dandy philosophy emerges, which challenges the individual not only to refute the ongoing commodification of tastes, emotions and lifestyles, but also to develop a welcoming and loving disposition with respect to the enigma of our prismatic world.

***Philosophical Archaeology: With and Beyond Agamben on Philosophy, History, and Art* (SUNY Press, 2023)**

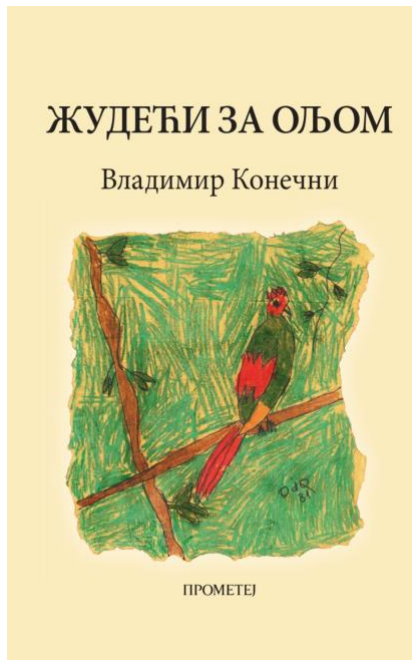


Ido Govrin

<https://sunypress.edu/Books/P/Philosophical-Archaeology>

Offering, for the first time, a full historicized accounting of philosophical archaeology, Ido Govrin delineates how this overarching method of historical inquiry has today become associated, to a large extent, with the work of Giorgio Agamben—and how it constitutes Agamben's philosophy of history in particular. As befits a book situated at an intellectual crossroads that brings together a range of discourses—philosophy, history, aesthetics, theology, and philology—Govrin conceives of philosophical archaeology as a multifaceted concept, on a broad scale. The discussion slides along the length of the multilateral fault line and into the related fields of contemporary art and art history/theory. In doing so, it illuminates the potential for philosophical archaeology, as an artistic *modus operandi* in the broader context of contemporary art, to expand our conception of history and historiographic research, and for this sense of history to expand our conception of art, in turn. At stake in this consideration is the possibility of a new, materially based philosophy of history.

Seeking Olya



Vladimir Konečni

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

Vladimir J. Konečni is an American and [Serbian](#) psychologist, aesthetician, poet, dramatist, fiction writer, and art photographer, currently an Emeritus Professor of Psychology at the [University of California, San Diego](#). He has for over forty years contributed to the domains of music and art psychology and philosophy, including empirical aesthetics. Notable groups of his studies have addressed the highly technical problems of the golden section in visual art, the significance of macrostructure in music, the peak aesthetic responses, and the relationship between music and emotion. From 2001 to 2003, he originated the Aesthetic Trinity Theory, in which awe, being moved, and thrills (chills)—in a complex hierarchical arrangement—constitute the "trinity".

The novel's original title, written in the Latin of the Serbian two scripts (the other being Cyrillic, as on the book cover), is *ŽUDEĆI ZA OLJOM: Daleki rtovi ljubavi i saznanja*. The English translation of the book, on which Konečni is working, is titled *SEEKING OLYA: Remote Capes of Love and Insight*.

Translated into English, the text about the novel on the back cover by *Prometej*, the publisher, is this: "*Seeking Olya* is a wide-ranging cosmopolitan novel. In the early 1980s, Odile and Célestin de Querneville meet unforgettable men and women during their two-year, sometimes dangerous, journey across three continents. Célestin is a French aristocrat, and the mother of his nine-year-old daughter died an hour after childbirth. Their most important goal is to obtain a pardon from the Soviet authorities at the time of Brezhnev for Olya Naratovna, who is languishing in a prison on the Volga.

"Olya is a beautiful poet of Russian-Tatar origin, who sometimes worked as a call girl to help support her impoverished grandparents. Courage and intuition lead father and daughter to the divided Berlin, to Jerusalem, and to the top of Mount Moses, as well as to Robben Island in the Atlantic Ocean off Cape Town, where Nelson Mandela is imprisoned under apartheid. With wild animals roaring in Kruger Park, the travelers receive a mysterious promise from Soviet agents to help free Olya, possibly putting them all in grave danger.

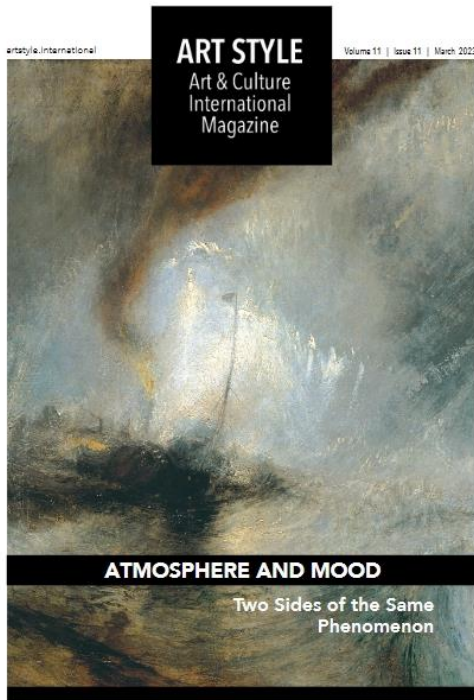
"In the vast reach of the novel, which hugs the planet from emerald Lake Baikal in Siberia to the Cape of Good Hope and the strait between Japanese Hokkaido and Soviet Sakhalin strewn by ice floes, daughter and father mature together, as does the love of Olya and Célestin...

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



Prometej of Novi Sad, Serbia, is a long-established fiction, humanities, and linguistics publisher. It was voted "publisher of the year" in Serbia for 2022. The novel *Seeking Olya* (hardcover, 820 pages) was presented at the 65th International Book Fair in Belgrade (October 23-30, 2022).

Atmosphere and Mood: Two Sides of the Same Phenomenon



Martina Sauer und Zhuofei Wang (eds.), special issue Art Style 11, 3, 2023:
<https://artstyle-editions.org/11-no-1/>

In past decades, the subject *atmosphere and mood* has gone beyond the physio-meteorological and psychological scopes and become a new direction of aesthetics which concerns two sides of the same phenomenon. As the primary sensuous reality constructed by both the perceiving subject and the perceived object, atmosphere and mood are neither a purely subjective state nor an objective thing. Atmosphere is essentially a quasi-object pervaded by a specific affective quality and a ubiquitous phenomenon forming the foundation of our outer life experiences, while mood is a quasi-subject pervaded by specific objective quality and thus a ubiquitous phenomenon forming the foundation of our inner life experiences. A practical dimension is thereby, from the outset, embedded in the consideration of both concepts. This is mainly characterized by actions and, correspondingly, ethical aspects, which concern the design and creation of atmosphere and thus the triggering of mood through works of art. Here, on the one hand, the process of artistic formation, long neglected in the European tradition, is given prominence as an aesthetic practice, and on the other hand, an interactive dialogue is effectively established between the artist, the work and the viewer. Due to the fact that atmosphere and mood, both as in-between, emphasize the interaction of the perceiver and the perceived from two

sides, here the decisive question is: in what kind of environment do we live or participate and in what way do we experience it? The focus of aesthetics is now not on the conventional issue of whether the environment is beautiful or gives us a sense of beauty, but on how the environment influences our feeling of being there (*Befinden*) through our own sensuality. Such an approach would contribute to a critical transformation in aesthetic methodology, namely from the ontological and/or epistemological *what* to the phenomenological and anthropological *how*. The tension between atmosphere and mood, as revealed here, opens up a large space for exploring a new understanding of aesthetics. On this basis the special issue pursued to diversify this discussion on an international level.

ARTICLES

8 Martina Sauer und Zhuofei Wang – Introduction

11 Zhuofei Wang – An Interview with Gernot Böhme

19 Elisabeth Neumann – Being Scared and Scaring Oneself in Video Games: The “Atmospheric” Aesthetics of Amnesia: Rebirth

41 Paulo Gajanigo – The Mood for Democracy in Brazil: Controlling the Public Atmosphere During the Transitional Period 1974 – 1985

59 Zhuofei Wang – At Atmosphere and Moodmospheric Experience: Fusion of Corporeality, Spirituality and Culturality

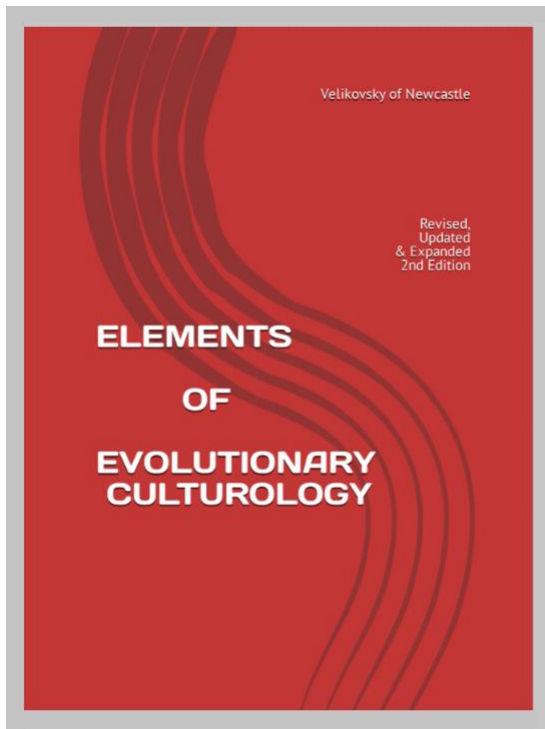
77 Juan Albert and Lin Chen – Working with Atmospheres to Improve our Planet’s Mood

95 Andreas Rauh – Aesthetic Interest and Affectability

107 Katharina Brichetti and Franz Mechsner – Healing Atmospheres: A Design Based Study

127 Giada Lombardi, Martina Sauer, and Giuseppe Di Cesare – An Affective Perception: How “Vitality Forms” Influence our Mood

Elements of Evolutionary Culturology
(2nd Revised, Updated, & Expanded Edition; Velikovsky 2023)



Velikovsky of Newcastle

<https://orcid.org/0000-0001-6741-066X>

There are three *levels of scale* in science: *individual sciences* (Physics, Chemistry, Astronomy, Geology, Biology, Psychology, Sociology, Anthropology); *meta-sciences* (Systems Science, Information/Communication Science, Creativity Science, Cultural Evolution), and since 2016 a larger *meta-meta-science*: Evolutionary Culturology.

The First Edition of *Elements of Evolutionary Culturology* (2022) was immensely successful. This 2nd Revised, Updated and Expanded 2nd Edition (2023) of the textbook expands the *Case Studies* of Part Two to include 50 Domains in culture.

Elements consists of three parts. Part One contains the key *Scientific Models* of the universal: (1) *units*, (2) *scale-levels*, (3) *Three Laws*, and (4) the key *evolutionary mechanisms* (algorithms) of all culture, across all domains.

Part Two contains *Case Studies* of 50 domains in culture: Euclidean Space; Time; Place; Evolutionary Systems Philosophy; Mathematics; Geometry; Astronomy; Geology; Quantum Physics; Classical Physics; Chemistry; Biology; Psychology; Sociology; Anthropology; Spoken Languages, Narratives [narremes/stories]; Transmedia [fiction & nonfiction]; Cinema [movies]; Television [programs]; Games [videogames]; Comics [fiction & nonfiction]; Drama [plays];

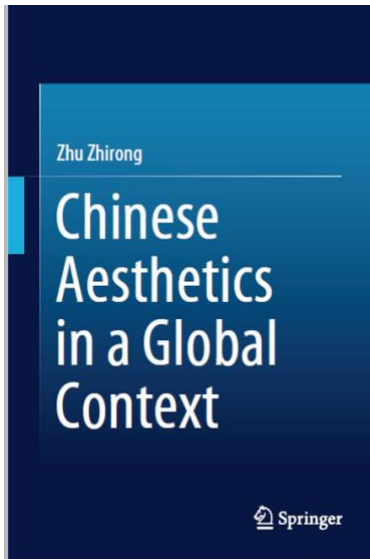
Stand-up Comedy [verbal jokes, bits, routines]; Dance [elements]; Poetry [written poems]; Prose Fiction Books [novels]; Prose Non-Fiction Books [fact lit]; Music [popular song]; Visual Art [paintings]; Visual Art [photographs]; Visual & Tactile Art [clothing]; Adaptive Fictions [myths, religions, conspiracy theories]; Ideologies [politics/economics/religions]; Science; Economics [goods, services, money]; Politics [values, parties, systems]; Law [rules, constitutions]; History [people, events, places]; Architecture; Mechanical Inventions; Food [cuisine]; Creativity Science [models/theories]; Evolutionary Culturology [models]; Smart Systems [The EthSizer]; Information [ideas; processes; products]; and Values [ethics/morals].

Part Three contains practical *Scientific/Industrial Applications* of the meta-meta-science of Evolutionary Culturology, including Computational Creativity applications.

The textbook expands on chapters published in Velikovsky's 2016 PhD, *The Encyclopedia of Information Science and Technology* (2017), and *The Encyclopedia of Creativity* (2020), and applies to all cultural domains in the three great branches of learning: the Sciences, Social Sciences, and the Arts/Humanities.

See also: <https://evolutionary-culturology.blogspot.com/>

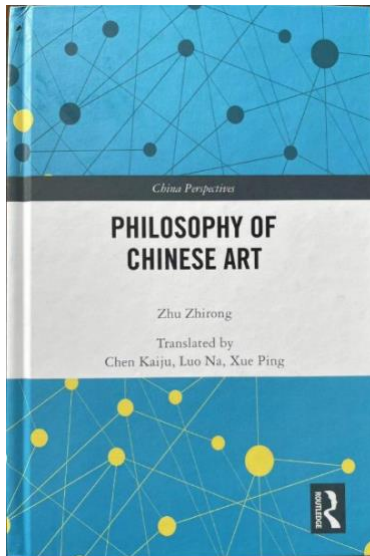
Chinese Aesthetics in a Global Context



Written by Zhu Zhirong
Translated by Kong Xurong
Springer Nature Singapore Pte Ltd. 2022

This book explores aesthetic issues on the level of humanistic values, attempts to regard Western theories as coordinate references, focuses on China's traditions and culture, and constructs a Chinese aesthetic theory with a global perspective. This book also concentrates on the current state of China while absorbing and assimilating relevant Western theories. In terms of research methods, this book demonstrates the unity of past and present, reason and reality. The book illustrates positive factors of Confucianism, Daoism, and Buddhism, such as connecting nature and society with the spirit of the integration of humanity and nature, with particular emphasis on materializing human feelings and humanizing material things. This book includes aesthetic activities, objects, relations, characteristics, awareness, imagery, style, and education. Among them, aesthetic activities are the base: aesthetic relationships are the starting point, in which the subject plays a key role; and imagery is the core. On the issue of nature, this book draws and elaborates on the ideas of figural virtue and being rejoicing of spirit; with respect to life, it emphasizes the unity of the individual and society; concerning art, it highlights the perceptual value of art. Regarding aesthetic style, it pays attention to the unity of grace and magnificence, nature and ornament, and tragic and comedy, and explores the concept of "ugliness" in Chinese contexts. On the issue of aesthetic mentality, this book explores the traditional Chinese thoughts on body and mind, and regards aesthetic activities as a special way of influencing people, and as a basic approach to pursuing spiritual freedom and improving the realm of life.

Philosophy of Chinese Art



Written by Zhu Zhirong
Translated by Chen Kaiju, Luo Na, Xue Ping

This title provides a systematic examination of the philosophy of Chinese art, exploring the peculiarity of artistic forms and distinctive conceptions and artistic principles of Chinese art that are grounded in the life awareness of the ancient Chinese and interconnect with the Chinese philosophy of life. Synthesizing Chinese theories of art with Western philosophical systems, the book is organized into five parts: (1) the subject, the actor who creates, appreciates, and criticizes artistic works; (2) ontological aspects, that is, the artwork per se and the dynamic process of creation; (3) aesthetic traits, the organic whole constituted by rhythm, meter, the principle of harmony, and space-time awareness; (4) artistic representation, which is manifested in the rhythm of vital energy, momentum of genre, vigor of style, and taste and inclination; and (5) the evolution of Chinese art. Based on this structural thread, the author looks into the interwoven relationship between the philosophy of Chinese art and ancient Chinese thought in terms of the spirit of life, nature-human relations, and ontological awareness of human-centeredness. The book will appeal to scholars, students, and general readers interested in aesthetics, art theory, art philosophy, Chinese art, and ancient Chinese culture.

Zhu Zhirong is Professor of Aesthetics and Director of Aesthetics and Art Theories Research Center at East China Normal University. He specializes in ancient Chinese aesthetics and art theories, and has published dozens of monographs and articles about aesthetics and literary criticism.

zrzhu@zhwx.ecnu.edu.cn
suzhouzhuzhirong@163.com

**INTERNATIONAL ASSOCIATION FOR AESTHETICS/L'ASSOCIATION
INTERNATIONALE D'ESTHÉTIQUE**

Honorary Life Members:

Arnold Berleant (USA)

Ales Erjavec (Slovenia)

Joseph Margolis* (USA)

Tomonobu Imamichi* (Japan)

Stefan Morawski* (Poland)

Mikel Dufrenne* (France)

(*Deceased)

Officers and Delegates

Executive Committee Officers (2022-2025)

President: Rodrigo Duarte (Federal University of Minas Gerais, Brazil)

First Vice President: Adrian Kvokacka (University of Presov, Slovakia)

Second Vice President: Peng Feng (Beijing University, China)

Treasurer: Tyrus Miller (University of California, Irvine, USA)

Vice Treasurer: Curtis Carter (Marquette University, USA)

Secretary General: Lisa Giombini (Roma Tre University, Italy)

Assistant Secretary General: Zhuofei Wang (University of Kassel, Germany)

Delegates-at-Large

Enea Bianchi

Lydia Muthuma

Past Presidents

Miodrag Suvakovic 2019-2022

Jale Erzen 2016-2019

Gao Jianping 2013-2016

Curtis L. Carter 2010-2013

Jos de Mul 2007-2010

Heinz Paezold 2004-2007 *

Ken-ichi Sasaki 2001-2004

Ales Erjavec 1998-2001
Arnold Berleant 1995-1998
Goran Hermeren 1988-1992
Harold Osborne 1984-1988 *
(*Deceased)

National Delegates

American Society for Aesthetics: Sandra Shapshay

Asociacion Argentina de Estetica: [Rosa Maria Ravera](#)

Australian and New Zealand Association for Literature and Art and Aesthetics: Eugenio Benitez

Brazilian Society for Aesthetics: [Rodrigo Duarte](#)

Canadian Society for Aesthetics / Société Canadienne d'Esthétique: [Adrienne Dengerink Chaplin](#)

Chilean Society for Aesthetics: [Margarita Schultz](#)

Chinese Society for Aesthetics: [Peng Feng](#)

Croatian Society for Aesthetics: [Nadežda Cacinovic-Puhovski](#)

Deutsche Gesellschaft für Ästhetik: [Karlheinz Lüdeking](#)

Dutch Aesthetics Federation: [Renée van de Vall](#)

Euro-Asian International Aesthetics Association: Boris Orlov

European Society for Aesthetics: [Zsolt Batori](#)

Finnish Society for Aesthetics: Harri Mäcklin

Société Française d'Esthétique: [Carol Talon Hugnon](#)

Société Hellénique d'Esthétique: Kostas Moraitis

Hungarian Forum of Somaesthetics: Alexander Kremer

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

Società Italiana di Estetica: Federico Vercellone

Japanese Society for Aesthetics: Hiroshi Yoshioka

Korean Society for Aesthetics: Joosik Min

Latvian Association for Aesthetics: [Mara Rubene](#)

Lithuanian Society for Aesthetics: [Vaidas Matonis](#)

Mexican Society of Aesthetics: [Katya Mandoki](#)

Nordic Society for Aesthetics: [Jacob Lund](#)

Polish Society of Aesthetics: [Krystyna Wilkoszewska](#)

Russian Society for Aesthetics: Artem Radeev

Council of Aesthetics, Russian Academy of Sciences: [Konstantin Dolgov](#)

Serbian Society for Aesthetics of Architecture and Visual Arts: Vladimir Mako

Slovenian Society for Aesthetics: Polona Tratnik

Society for Aesthetics in Slovakia: Adrian Kvockacka

Spanish Society for Aesthetics: Carmen Rodríguez Martín

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

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

Publications

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

Melissa Shew (USA): Newsletter Editor

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

Website: www.iaaesthetics.org

Publications

International Yearbook of Aesthetics

- Volume 12, 2008, Editor, Jale Erzen.
- Volume 13, 2009, Art and Social Change; Editor, Curtis L. Carter.
- Volume 14, 2010, Diversity and Universality in Aesthetics; Editor, Wang Keping.
- Volume 15, 2011, Gimmie Shelter; Editors, Renée van de Vall and Jos de Mul.
- Volume 16, 2012, Editor, Peng Feng.
- Volume 17, 2013, Nature and the City; Editors Jale Erzen, Raffaele Milani.

Website: <http://www.iaaesthetics.org/>

IAA Announcement

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

IAA/AIE Newsletter

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

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

IAA/AIE Membership

Membership Application / Renewal

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

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

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

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

Full Name

Institution

Address

Postal Code

Country

Email

Telephone

National or International Society (if any)

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

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