FROM THE PRESIDENT
Rodrigo Duarte

I am pleased to report about the 22nd International Congress of Aesthetics that occurred at the Faculty of Philosophy and Human Sciences of the Federal University of Minas Gerais (UFMG) in Belo Horizonte between the 24th and 28th of July 2023. It was a great honor to host the most important conference on philosophical aesthetics in the world and to be able to hold it in Brazil.

There were many problems to be faced, the biggest of which was the COVID-19 pandemic, which totally or partially paralyzed the activities of teaching and research institutions worldwide and introduced many uncertainties regarding the holding of the Congress. The decision to cancel it was not taken, but the postponement of the Congress by one year was inevitable, and this decision proved correct. Indeed, there were negative consequences, as at least ten percent of potential paper presenters whose abstracts had already been approved withdrew from participating due to the postponement. On the other hand, the event took place without the constraints that more restrictive health measures would impose on participants.

Another significant setback, which would have had an impact on the total number of participants in the Congress, was the war in Ukraine, which, on the one hand, practically made the participation of Russian and Ukrainian colleagues impossible; on the other hand — because of the economic situation in several European countries — it restricted the partaking of colleagues from that continent due to difficulties in obtaining financing to participate in the Congress. However, even with the reported problems, the Congress was highly successful, with the effective participation of colleagues from twenty-seven countries (Germany, Australia, Austria, Brazil, Canada, China, Korea, Slovakia, Slovenia, United...
States of America, Finland, France, Netherlands, England, Italy, Japan, Lithuania, Mexico, Peru, Poland, Russia, Serbia, Czech Republic, Sweden, Turkey, and Uruguay), with presentation of works covering the main areas of contemporary philosophical aesthetics. It is worth noting that the Congress had a very positive impact on the consolidation of academic activities related to the subarea “Aesthetics and Philosophy of Art” in Brazil as the country’s community of studies and research in this field took part with representants of its leading university institutions and with a regional representation that covered both the North and Northeast as well as the South, Southeast, and Central-West.

Another important innovation is that, for the first time in this series of events, which began with the Berlin Congress in 1913, the plenary sessions were broadcast live, with the videos subsequently made available on the International Association for Aesthetics YouTube channel (https://www.youtube.com/channel/UCp6SxYKtLYMajKu1Y0d5Sxg). The repercussions of the Congress, both in Brazil and abroad, were (and are) the best possible. Especially abroad, it is true that holding events like this helps to consolidate the field of aesthetics as a producer of science and culture at an international level and with a good reputation associated with consistency and creativity in its productions.

While I write this report, the e-book with the keynote lectures (in English) is almost ready. It is about to be disseminated worldwide on the International Association for Aesthetics media channels. All information about the Congress, like detailed schedule, organizing committee, supporters, and sponsors, are permanently on the website: ica2022.abrestetica.org.br.

I want to use the opportunity to wish all IAA members a nice end of 2023 and a happy new year!

Rodrigo Duarte - President of the IAA

**Collage of Images from the Congress**
FROM THE WEBSITE EDITOR
Zoltán Somhegyi

Dear IAA members,

I hope you are healthy and fine.

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

https://iaaesthetics.org/contact/
MEMBER PUBLICATION NEWS

Latest Release of *Art Style Magazine*
Submitted by Christiane Wagner

See link for details:
https://artstyle-editions.org/12-no-1/

Forthcoming issue of the Italian review "Paradigmi" dedicated to 'connected images'
(December 2023).
Submitted by Elena Tavani

FORTHCOMING: a special issue of the Italian review “Paradigmi. Rivista di critica filosofica” (3/2023) devoted to ‘connected images’; guest editors: Elena Tavani (Napoli, L’Orientale) and Micaela Latini (Università di Ferrara).

The issue aims to debate on the notion of image not primarily as a relationship ‘between’ heterogeneous or homogeneous elements (form and content, figure and object etc.) but as an ‘assembled event’ that determines a new condition in the current aesthetic experience.

Connected images can stand in a variety of intentional and non-intentional relationships to each other, generating association, mediation or correspondence, but also conflict, interference and
contradiction, becoming a significant cause or effect of performing processes, connecting a multifaceted ‘exchange’ and designing a new paradigm for experience.


Index:

0. Elena Tavani, Micaela Latini, Preface


4. Andrew Benjamin, Connecting Informed Bodies. From Aby Warburg to Peter Drew and the Body of the Nation.


New Special Issue of Estetika Published
Submitted by Tereza Hadravová

The new Special Issue of Estetika: The European Journal of Aesthetics was published on September 14th, 2023.

This special issue, which explores the theme of ‘Failures in Aesthetic Judgement’, is guest-edited by María José Alcaraz León, whose introduction to the theme is also featured in the issue. The issue includes essays by two invited contributors, Elisabeth Schellekens and Eileen John, along with contributions from Uku Tooming, David Fenner, and Michel-Antoine Xhignesse. The issue concludes with Paisley Livingston’s review of Matthew Strohl’s book Why It’s OK to Love Bad Movies.

Elisabeth Schellekens’s essay ‘Failure as Omission: Missed Opportunities and Retroactive Aesthetic Judgements’ provides a useful roadmap of different kinds of failure in aesthetic judgement. First, there are mistaken attributions of a particular aesthetic quality to an object that lacks it. Second, there are judgements that fail to qualify as aesthetic because they are not based on the right reasons. A third class of failures, which the essay examines in detail, include those aesthetic judgements that have not been realized when they should have been. These go beyond mere personal loss. “An omission to experience and assess artworks aesthetically is,” Schellekens writes, “a missed opportunity to let art affect the course of the world and our conception of it in the particular way that successful works can, that is to say by inviting us to think about events, persons, and our relations to them in novel ways.”

In her essay ‘Is Aesthetic Consistency Worth Having?’, Eileen John seeks to find a positive account of aesthetic consistency without conditioning it on the idea of a coherent aesthetic personality. As she writes, “lacking such an aesthetic personality is fine. There are other domains of life in which it seems important to aspire to a unified, coherent personality (as a friend, as a moral agent, as an employee); it just does not seem important in one’s encounters with art.” Aesthetic consistency, as John proposes to understand it, is impersonal and based on aesthetically significant principles.

Uku Tooming’s essay, entitled ‘Aesthetic Disagreement with Oneself as Another’, covers ground closely related to John’s topic. He is interested in the phenomenon of rethinking and changing one’s previous aesthetic evaluations. The phenomenon of intrasubjective disagreement that Tooming describes has not received much attention in aesthetics, although the questions it raises are burning: “When I disagree with my former self’s aesthetic verdict, when I do not think that I used to be less competent than I am now, and when I have done all in my power to identify the grounds for my present and past judgements, how should I respond to the fact of disagreement? Should I revise my present judgement or at least lower my confidence in it, given that I have no reason to think that I have more aesthetic insight into O than my former self? Or should I persist in my present verdict?”

David Fenner’s article ‘Aesthetic Absence and Interpretation’ focuses on the aesthetic value of the experience of “something is missing” or “something is not right”, often encountered in
relation to contemporary art. In his understanding, aesthetic absences give rise to puzzles that can prolong our engagement with the object of aesthetic appreciation in a way that goes beyond its direct perception.

Finally, Michel-Antoine Xhignesse’s essay ‘In Defence of Tourists’ returns to the question of the relationship between one’s personality and aesthetic judgements that John and Tooming discuss. He introduces the concept of practical identity and uses it to defend the appreciative practice of those whose exposure to art is limited to popular aesthetic experiences recommended by tourist guidebooks and folk wisdom. According to him, the failures we tend to ascribe to aesthetic tourists – including the three types of aesthetic failures distinguished by Schellekens – may ultimately boil down to our own failure to appreciate the aesthetic practices of those whose practical identities differ from our own.

**Design/Arts/Culture**  
Submitted by Dragoş Gheorghiu and Mihaela Moţăianu  
Doctoral Studies, National University of Arts in Bucharest

In 2023 the international journal *Design/Arts/Culture* (DAC) initiated by the University of West Attica (Chief editor Professor Zoe Georgiadou) produced Volume 3 with the theme “image and memory”. The editors of in 2022 - 2023 Volume 3, Nos. 1 & 2, were Professors Dragoș Gheorghiu and Ruxandra Demetrescu from the National University of Arts in Bucharest, and the graphic concept and editing were done by graphic designer Mihaela Moţăianu. Visual artists, art historians and theoreticians, contributed with essays (both textual and visual) thematising various aspects regarding the mnemonic, individual and collective memories.

*Image and Memory* Vol. 3/1
“If images are embodied in pictures, we should also acknowledge that “a picture is worth a thousand words”. This commonplace quotation suggests that images contain more information than texts and that the pieces of information provided by images are more easily processed and understood by any observer. Otherwise, a picture can trigger a buried memory and recall a precise moment in time much more rapidly than words.

According to Heraclitus’s theory “everything flows” (“πάντα ρεῖ”/panta rhei), everything that surrounds us is in permanent movement, and in this perspective, the world of physical and mental phenomena in a flow was the basis for designing the third volume of DAC Journal, Image and Memory, No 1.”  

“Through its breadth and complexity, the urban environment is a space of walking, chance encounters, surprising discoveries and immersing in time.

Every place is a palimpsest of traces, that the walker experiments with and creates in a flow. Therefore, immersion in the memory of a place is a flowing process of enactment that triggers images kept in memory and creates new ones, as Benjamin observed.

Consequently, the memory of places and their traces was the basis for designing the third volume of DAC Journal, Image and Memory, No. 2. The cover of the journal and the visual concept of this issue were created by Mihaela Moțăianu, who proposes a series of her photographs inserted between the journal’s sections as a kaleidoscope of moments that capture the flow of walking and the traces of Time.”

MEMBER SOCIETY REPORTS

News from the European Society for Aesthetics
Submitted by Tereza Hadrová

Annual Conference

The European Society for Aesthetics (ESA) is hosting its annual conference from June 6-8, 2024, in Naples, Italy, co-organized by ESA and Università di Napoli “L’Orientale” at Palazzo del Mediterraneo, Via Marina. The conference fee is €40 for students, €80 for academics. Keynote speakers include Hans Maes, Tone Roald, and Stefano Velotti.

Call for Papers

Papers on philosophical aesthetics are invited, covering all traditions and topics, with 20–25 minutes for presentation and 20 minutes for discussion. All accepted papers are eligible for publication in the ESA Proceedings. Submissions of the paper’s outline (800-1200 words) with a short abstract (max 300 words) in English are accepted. For more information, visit the ESA’s website - https://www.eurosa.org/.

2024 Fabian Dorsch ESA Essay Prize Contest

The European Society for Aesthetics awards an essay prize for PhD students and early career scholars (max. three years from the doctorate) in connection with its yearly conference. The prize consists of a stipend of 500€. The winning essay will be considered for publication in the journal Estetika: The European Journal of Aesthetics.

The selection of the prize winner is in two stages. First, submissions of paper outlines are made by following the general call of the ESA 2024 conference (see above). After the first round of reviews, selected authors are asked to submit a full conference paper (max. 5000 words, including bibliography and footnotes) by April 15th, 2024. The recipient of the prize is selected from this group. We aim to announce the winner by May 8th, 2024.

In addition to choosing the winning paper, the ESA Essay Prize Committee also shortlists up to two additional essays from those invited to submit their full conference papers. Each of these shortlisted essays, along with the winning one, will receive commentary from a conference keynote speaker or an invited scholar before the conference. These essays, along with the invited comments and authors’ replies, will be featured in special sessions during the conference.

The ESA Newsletter is published twice a year (in November and May). To subscribe, complete the ESA membership application form (https://www.eurosa.org/esa-membership-application/). Find the latest issue here.

CONFERENCE REPORTS

Organized at the University of Applied Sciences in Nysa.
Submitted by Bogusław SZUBA

III International Scientific and Technical Conference on "Beauty in Architecture. Meaning of Signs and Symbols" was a continuation of the issue of beauty in architecture taken up in previous editions of the conference:

· Beauty in architecture – tradition and contemporary trends,
· Beauty in architecture – harmony of place.

The conferences were interdisciplinary and brought together researchers from foreign and domestic scientific circles - architects, urban planners, art historians, conservators, cultural experts and philosophers from Polish and European academic centers.

The thematic scope of the conference was related to the multilayered analysis of architectural and existential space in the aspect of real as well as imagined urban structures, public and neighborhood space, in connection with the ideological message, of shaped objects, urban complexes referring to symbolic content and signs encoded in functional and spatial structures, details, equipment, or décor of the environment shaped by man.

The conference focused on several layers of problems related to beauty in architecture, found in signs and symbols:

· Historical signs of meanings and symbols,
· The narrative and axiological function of architectural symbolism,
· Symbols and meanings of sacred space,
· Between the sacred and the profane,
· Semiotics of urban space,
· Architectural space and existential space: ideas, technology, and realizations.

The aim of the conference was to indicate the timeless values of the symbolic and semantic layer of architecture and urban planning, the inner, sometimes hidden beauty affecting the human being in its space. The symbolic structure organizes the architectural space, determining its basic references in the ontological, axiological, cultural, social, personal, and spiritual aspects. It also situates man in the mutual interaction of axis mundi and axis personae, enabling through aesthetic values (e.g. beauty, sublimity, monumentality, intimacy, characteristic, ugliness, etc.)
their integration, but also disintegration, harmonization of the human living environment, as well as his decomposition, orientation and domesticity from the world, but at the same time disorientation and alienation (homelessness). The application aim of the interdisciplinary approach to the issues of architectural symbolism is to develop good practices in shaping spatial order, balancing aspects of human life, revealed in the figures of *homo technologicus* (*homo faber*), *homo sociologicus*, *homo ecologicus*, *homo ethicus*, *homo religiosus*.

It turns out that each of the above-mentioned problem layers has a wide range of threads and issues, in many cases not fully understood or even at the beginning of cognition. In order to find a common denominator for summarizing the observations and observations that have been expressed here, one must realize that architecture, or more precisely the place shaped by its creators, means as much as we give it meaning. The deciphering of meanings in architecture is done through the signs and symbols it contains.

The conference confirmed that architecture needs architects engaged in the spirit, looking for creative threads contained in space, allowing not only its use but also the reading of values belonging to a broader cognition of our reality. Of particular significance were the lectures devoted to the considerations of the narrative and axiological function of architectural symbolism in connection with the symbolism and meanings of sacred space and the event of a theological and artistic nature organized in the space of the Church of Saints Peter and Paul in Nysa.

The conference was also an opportunity to learn about related theses and doctoral dissertations. The discussion related to the above-mentioned works pointed to the importance of the issues raised, the correctness of the methodologies, and conclusions used. The scientific result of the conference are the publications of its participants, successively sent to the editors of the journal Rocznik Filozoficzny Ignatianum. [https://czasopisma.ignatianum.edu.pl/rfi/index](https://czasopisma.ignatianum.edu.pl/rfi/index)

The conference confirmed the topicality of the issues of beauty in architecture discussed at the conference, the beauty sought after and read, among others, in the symbols and meanings contained in the space of architectural works.

Chairman of the Scientific Council of the Conference

university professor dr hab. eng. arch. Bogusław Szuba

Head of the Department of Aesthetics, Philosophy and Art in Architecture

University of Applied Sciences in Nysa

Faculty of Technical Sciences

Architecture
On November 25th, 2023, the 1st Forum on Cognitive Neuroaesthetics and Aesthetic Education was held in Jilin University in the city of Changchun in China. More than 70 scholars from Jilin University, Zhejiang University, Beijing Normal University, Xiamen University, Shanghai Academy of Social Sciences, Ocean University of China, East China Normal University, Southwest University, Shenzhen University, Henan Academy of Social Sciences, Hangzhou Normal University, Northeast Normal University, Harbin Conservatory of Music, Chongqing Normal University, Jilin University of the Arts and other universities participated in the conference.

Huo Zhigang, CPC Secretary of the School of Literature of Jilin University, attended the opening ceremony and delivered an opening speech. Prof. Gao Jianping, president of the China Society of Aesthetics, delivered an online speech and made a keynote speech at the conference. Prof. Liang Yushui, Vice Dean of the School of Literature of Jilin University, hosted the opening ceremony of the forum. Dr. Samuel Rasche, recommended by prof. Semir Zeki, pioneer of neuroaesthetics, gave an online presentation.
The development of contemporary aesthetics constantly draws on the achievements of contemporary natural science as important sources, such as cognitive neuroscience, biological science, artificial intelligence. The new wave of science and technology promotes the paradigmatic change of aesthetic research and practice of aesthetic education. After more than 30 years of development, neuroaesthetics has become a relatively mature discipline and an important direction of modern aesthetics in the world today. Summarizing the development of neuroaesthetics in the past 30 years and exploring its contribution to the study of classical philosophical aesthetics is rather helpful to promote the study of contemporary aesthetics and aesthetic education in China.

Prof. Wang Jie of Zhejiang University discussed "the Chinese Road and Solution of Neuroaesthetics". Prof. Li Zhihong of Jilin University explored "the Neural Mechanism of Kant's Genius and Creativity". Prof. Zhao Lingli of Southwest University proposed "a TVS model of aesthetic perception learning". Prof. Ding Jun of Hangzhou Normal University proved "the evolution and inheritance of human aesthetic intermediaries". Prof. He Huibin of Zhejiang University argued "the aesthetic value of the fear of tragedy". Researcher Hu Jun of Shanghai Academy of Social Sciences construct "the model of image theory by neuroaesthetics". Prof. Gao Jianping of Shenzhen University traced the source and dilemma of neuroaesthetics in China.
Prof. Zhang Junsong of Xiamen University presented "the neural mechanism and measurement of calligraphy aesthetics". Other scholars raised some other important issues.

Prof. Gao Jianping, president of the China Society of Aesthetics, delivered an opening speech and made a keynote speech.

Presentation and discussion on the forum.
The discussion focused on the basic principles and developmental trend of cognitive neuroaesthetics, the construction of cognitive neuroaesthetics and new liberal arts, the basic problems of cognitive neuroaesthetics and literature theory, the basic problems of cognitive neuroaesthetics and art theory, the scientific spirit and humanistic foundation of aesthetic education in the new era, the contradiction and integration of scientific technology and humanities. Ranging from theoretical underpinnings to practical method, the forum has made a critical review of the discipline, reconstruction of the principle, update of the method and philosophical reflection on cognitive neuroaesthetics and aesthetic education. Scholars presented the Chinese progress and Chinese paradigm of cognitive neuroaesthetics. The arguments included the research on cognitive neuroaesthetics and aesthetic education into the history of aesthetics, the combination of Chinese aesthetic spirit and Chinese excellent traditional culture, and the imagination and reflection on the future development of mankind. It has been promoted discipline mission of building an academic community, promoting the practice of new liberal arts.

Prof. Ding Jun of Hangzhou Normal University made a summary statement of the conference, and prof. Liang Yushui of Jilin University gave a speech of thanks on behalf of the organizers. The closing ceremony was presided over by Associate prof. Meng Fanjun, deputy director of the Research Center of Cognitive Aesthetics and Aesthetic Education of Jilin University.
The forum was organized by the Institute of Social Sciences of Jilin University and the School of Literature and Journalism and Communication of Jilin University. It was co-organized by School of Art of Jilin University, School of Fine Arts of Jilin University of the Arts, Art Museum of Jilin University of the Arts, Center for Contemporary Marxist Aesthetics Research of Zhejiang University, High Institute of Aesthetic Education of Southwest University, Literature and ArtReview Center of Lanzhou University, Aesthetic Anthropology Research Committee of Chinese Art Anthropology Society, periodical office of Social Science Journal of Jilin University, Study and Exploration, Zhejiang Jiang Social Science, Social Scientist, Research on Marxist Aesthetics. It was undertaken by Research Center of Cognitive Aesthetics and Aesthetic Education of Jilin University.

In 2012, with the support and initiative of Prof. Liu Zhongshu, Prof. Zhang Fugui and Prof. Li Zhihong, the interdisciplinary research platform, Research Center of Cognitive Aesthetics and Aesthetic Education of Jilin University was established. Prof. Li Zhihong was the director of the center. Over the past ten years, the Center has co-sponsored academic seminars with the Social Science Research and Development Center of Higher Education of the Ministry of Education and other domestic and international institutions, published two "Chinese Aesthetic Education Yearbook", translated and published a number of translation works, and published more than 100 research papers, presided over and completed more than 20 projects at various levels in related fields, such as the National Social Science Fund, the Humanities and Social Science Research Fund of the Ministry of Education, and the Social Science Research Fund of Jilin Province.

Group photo of the conference
CALLS FOR PAPERS

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?
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/](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.

*AM Journal of Art and Media Studies* No. 33, April 2024
Submitted by Marta Benenti

The Editorial Board of the *AM Journal of Art and Media Studies* invites all potential contributors to send their proposals for issue No. 33/April 2024 with the theme Aesthetic Learning and Sustainability. Guest editors for this issue are Lisa Giombini (Roma Tre University, Italy) and Marta Benenti (University of Murcia, Spain).

Throughout their lives, human beings develop aesthetic preferences. They learn to appreciate certain features of what surrounds them as aesthetically valuable and make aesthetic choices. Importantly, aesthetic preferences govern decisions in everyday life, in art-related domains, and concerning the preservation of cultural heritage, the design of urban environments, and, crucially, the conservation of natural ecosystems. In particular, the acquisition and development of aesthetic preferences are tightly intertwined with individual and collective behaviors affecting the environment. In recent years, the notion of sustainability has been increasingly juxtaposed with that of aesthetic appreciation (Berleant 2014; Brady 2014; Saito 2017; Lehtinen 2019; 202; Mikkonen 2021). At the same time, artistic practices related to the topic of climate change and environmental sustainability more generally have multiplied (Welsh 2020; Simoniti 2023).

Through the collection of research papers, this issue of the *Journal of Art and Media Studies* aims to promote the discussion about the relationship between the learning of aesthetic values in different artistic fields and the rise of environmental awareness.

**Types Of Contributions**

**Research articles** that initiate a debate, offer a point of view on current trends in aesthetics and the philosophy of art, analyze a case study, or introduce a scholarly discussion should be between 3,000 and 5,000 words (including footnotes and a list of references). An abstract should be added of no more than 150 words.
**Book reviews** should be about 1,000 words. Please contact the editors in advance if you wish to submit a book review.

**Artist Portfolio** should contain 4 pages with illustrations and 1,500 words of text. Please contact the editors in advance if you wish to submit an Artist Portfolio.

Stylistic Guidelines are available here: https://fmkjournals.fmk.edu.rs/index.php/AM/about/submissions

**Language of Contribution:** English.

Manuscripts and accompanying material must be sent by e-mail to both guest issue editors (lisa.giombini@uniroma3.it, martha.benenti@um.es) and to Journal address: amjournal@outlook.com

**Submission deadline:** January 31, 2024

All submissions will undergo a double-blind review process.

If you have any questions, please contact the editors at: lisa.giombini@uniroma3.it; martha.benenti@um.es

**Internacional Conference Media Week 2024, Art and technology in the contemporary world.**
Submitted by Marleni Reyes Monreal
https://congreso.arpa.buap.mx/media-week-2024/

The event will be held in hybrid mode from March 11-15, 2024. Puebla México.
Escuela de Artes Plásticas y Audiovisuales, Benemérita Universidad Autónoma de Puebla, México.

**General information:**

Researchers, creators and students who work in the study of arts and media are invited to submit research-creation works that contribute to the advancement of their analysis. The accepted works will be presented at the conference and may be published in the first issue of our digital magazine Arte y Medios, ARPA.

In 2024, Media Week will have as its theme the relationship between art and technology in the contemporary world. The focus is on the interaction between art and the technical medium, for
which the interdisciplinary nature of research and innovation is necessary, as well as the analysis of artistic and design practice framed in the media to propose new perspectives regarding the art, the artist, his practice and his context.

Technologically mediated experiences in art refer to the creation and appreciation of works that employ technology to expand aesthetic and communicative possibilities. This trend of thinking about technology and art has radically transformed the way in which artists express themselves and how the public interacts with the works. From the inclusion of virtual reality, artificial intelligence and augmented reality to the use of textile or pigment, technology is an essential tool of art.

Also, I would like to know if we can add information from our virtual gallery or projects we are working on.

Thank you for your attention and we hope to see you at the next conference.

Dra. Marleni Reyes Monreal
Coordinadora del proyecto de Maestría en Arte y Medios
Responsable del ARPA Media Lab

Escuela de Artes Plásticas y Audiovisuales/ARPA
Benemérita Universidad Autónoma de Puebla/BUAP

Edificio Sur 1, Planta baja,
Complejo Cultural Universitario,
Vía Atlixcáyotl 2499 esq. Cúmulo de Virgo, C.P 72810,
San Andrés Cholula, Puebla.

Contemporary Aesthetics Special Volume: How will AI Change the Field of Academic Aesthetics?
Submitted by Ossi Naukkarinen and Gioia Laura Iannilli

Guest editors Gioia Laura Iannilli (Bologna University) and Ossi Naukkarinen (Aalto University), with co-editor Enrico Glerean (Aalto University)

Over the past few years, Artificial Intelligence, AI, has increasingly entered our everyday lives and different versions of it are changing our political, medical, economic, creative, recreational
and many other practices. It is impossible not to use and be affected by AI because our cars, smartphones, factories, and electrical networks, for example, are dependent on it.

The broad field of aesthetics, spanning the whole varied spectrum of art–non-art, has also been affected by this process, and scholars of aesthetics have increasingly turned their attention to the implications of AI. A few examples include Lev Manovich & Emanuele Arielli’s series of texts “Artificial Aesthetics: A Critical Guide to AI, Media and Design” (http://manovich.net/index.php/projects/artificial-aesthetics; 2021-2023); Eduardo Navas’ book The Rise of Metacreativity – An Aesthetics after Remix (2023); special Issue of AI and Society, n. 26, vol. 4 (2021); Andrew Samo & Scott Highhouse’s article ”Artificial intelligence and art: Identifying the aesthetic judgment factors that distinguish human- and machine-generated artwork“ (https://psycnet.apa.org/record/2023-77255-001; 2023); and the recent debate on the website “Aesthetics for birds” (https://aestheticsforbirds.com/2023/11/02/eight-scholars-on-art-and-artificial-intelligence/, 2023).

On 14 December 2023, Google search engine gave 3 020 000 000 results on the search “AI and art” and 405 000 000 on “AI and aesthetics”, and the numbers are constantly growing.

Often, the current debate is devoted to assessing the nature and value of art generated by AI. This special issue of Contemporary Aesthetics has a different and more tightly focused aim. We would like to investigate how the phenomena and implications of AI affect a specific area of aesthetics, namely the academic discipline. The core questions orienting this call for papers address the future of aesthetics. How will researching, writing, studying, learning, and teaching aesthetics happen in the age of AI? How to use AI responsibly, or sensibly, in an academic field that is challenged by new elements entering it after it has evolved in very different ways over the past centuries? What kinds of AI technologies are used now and in the future and how will they transform our field? What will remain unchanged and why?

Areas of interest can be, but are not limited to, the following:

· *AI’s Role Beyond Its Traditional Domains*

What areas of AI, traditionally applied to other fields of research, can have a role in the development of academic aesthetics?

· *Human-AI Collaboration in Aesthetics*

What kind of contribution the human agent can or must provide in this framework?

· *Enhancing Aesthetic Literature with AI*
How can traditional and contemporary aesthetic literature benefit from AI fueled research?

· **Revisiting Aesthetic History through AI**

Is it possible to re-write the history of aesthetics through AI?

· **Educational Transformation via AI**

What are the educational implications of AI in the field of aesthetics?

· **Potential Risks of AI in Aesthetics**

What kinds of risks does AI pose?

**Deadline for submissions is 30 June 2024.**

Please send the submissions and inquiries to: gioialaura.iannilli2@unibo.it

The maximum length is 7,000 words including endnotes and abstract. Please follow carefully the submission guidelines of Contemporary Aesthetics: [https://contempaesthetics.org/submissions/](https://contempaesthetics.org/submissions/). The writing convention, style, and citation format used in Contemporary Aesthetics may be very different from what is considered proper in different linguistic practices and academic writing conventions. So, when in doubt, consult published articles in Contemporary Aesthetics for examples.

**Exploring Aesthetic Practices**

Submitted by Pauline von Bonsdorff

University of Jyväskylä, Finland, 23rd–25th October 2024

From Kant onwards, the default position when thinking about aesthetic matters has been to start with one individual who appreciates or engages with one object, whether a work of art, an environment, or an everyday item. However, when aiming to grasp the role of aesthetic phenomena in human life, this perspective is insufficient. It overshadows how the significance of art and everyday aesthetic matters, for individuals and communities, evolve through shared histories of practice, where perceptual and creative skills arise from previous experiences and know-how.

Shifting the focus of aesthetics from objects and singular experiences to practices opens novel and fruitful perspectives on how humans form and transform their identity and lifeworld through active and long-term aesthetic engagement in various media. An aesthetic practice, we suggest, is
a continuous, repeatedly performed activity of engaging with an art form, a form of popular culture, crafts, sports, or some aspect of one’s everyday environment, where a fundamental motivating factor is pleasure gained through the activity. Instead of contemplation and perception of an object, practice highlights the intrinsic aesthetic relevance of action, doing and making. The approach offers new perspectives on aesthetic phenomena.

As a key concept, aesthetic practice foregrounds structural features of our aesthetic life that have previously gained less attention, such as temporality, continuity, multimodality and intersubjectivity. A practice is ongoing, and characterized by tempi and rhythms, times, and places. It is interwoven with the practitioner’s life, while at the same time constituting another space. It is typically shared with other people; inspired by others; or communicated to them.

Finally, aesthetic practices tend to become intimately interwoven, even inseparable from practitioners’ identity, and affect their outlook on life. Continuously engaging with one or several of the arts, popular culture, one’s home environment, or nature, can constitute a tacit or explicit exploration of and reflection on values, the world, and one’s own position in it, in a dynamic balance of receptivity and creativity.

**We welcome proposals on the following:**

- the concept of aesthetic practice; critical assessments
- everyday aesthetic practices and arts: boundaries and overlappings
- habits and practices
- practice and style
- rhythms of practice
- everyday rituals as aesthetic practice
- intersubjectivity in aesthetic practices
- the aesthetic dimension of everyday practices
- the aesthetic dimension of labor and work
- childhood aesthetic practices
- aesthetic communicative practices
- social aesthetics
- care aesthetics
- arts as aesthetic practices
- aesthetic practices in fandom and popular culture
- playing games as aesthetic practice
- the meaning of technology in aesthetic practices
- shared practices in internet communities and social media
- and more

In addition to contributions from philosophical aesthetics, we welcome proposals from neighboring fields, the arts, psychology, cultural studies, game studies, sociology, history, media and communication studies, etc., as long as they address phenomena from a perspective of aesthetic practice.

Abstracts

We invite abstracts of 200–300 words. The abstract submission system will open on January 15th and close on March 15th. For details and updates, see https://www.jyu.fi/en/events/exploring-aesthetic-practices.

The conference is organized by the research project Aesthetic practices in the transformation of self and world, funded by the Kone Foundation, r.jyu.fi/estprax.
CONFERENCE ANNOUNCEMENT

The First *Coffee Break Conference of Aesthetics*
Velence, Hungary, 2-5 May, 2024 (Thursday-Sunday)
Leading theme: Trying Out New Paths in Aesthetics

**Welcome to the first Coffee Break Conference of Aesthetics!**

Do you remember that highly inspiring discussion you were having with a fellow speaker in one of the last conferences you participated in about his/her paper, when the organizers suddenly reminded you of the end of the coffee break, and you had to rush back to listen to the next speaker? Do you remember the exhausting days of the conference that are fully packed with presentations, with barely any time to have more leisurely chats with other participants (except if you skip an otherwise surely interesting talk, hence causing dilemmas and bad conscience...). Do you remember how refreshing it is when in a conference you have excursions, city visits, common dinners, or even hiking? And finally, do you remember how much we all missed, during Corona-times and zoom-conferences, that we can finally meet in person again and have thorough conversations, not only about papers, but on anything else, like a good coffee break?

The *Coffee Break Conference of Aesthetics* is planned as a new platform targeting precisely this need. It is a more engaging and dialogical scholarly meeting, in which the proportions of a traditional academic conference are inverted; while in conferences we normally have long lecture
sessions of passive listening and short coffee breaks for some talk, this time the focus is on the coffee break discussions – regarding each other’s academic research and beyond.

However, this inversion of the proportions does not jeopardize the scholarly nature of the meeting: The idea of the Coffee Break Conference of Aesthetics is to share texts on-line beforehand and to then comment on them, BEFORE the meeting. This will be mandatory for all participants. In this way we “gain” a significant amount of time; in other words, we do not spend most of the conference simply listening to and getting introduced to a presentation and its main points and ask basic questions or express our first-impression-reactions. Instead, we can use the time we will spend together to go deeper into ideas, concepts and insights developed in the participants’ texts that, by then, we all already know. We understand the papers better, as we read them, and we do not have to work on straightening misunderstandings, which often is the case after 20-minute talks. During the actual meeting, through moderated sessions and guided discussions all papers will be thoroughly debated, hence we can focus on scrutinizing the presented issues.

To further emphasize the informal nature of the conference, there are no keynotes. All participants are keynotes, and their research will equally be in the limelight, no matter how “famous” or “well-published” they are. At the same time, each participant will get profound feedback from all the others, hence it is like having many (friendly) referees for a paper in progress. Everyone will become a “peer-to-peer referee” in this reading-group type discussion meeting.

**Programme highlights:**

This conference aims for a laid-back, intelligent, but not “professionalist” atmosphere. We hope everyone brings in a good spirit and a thirst for substance-driven discussions. As we share our work already before “walking in”, there is time to go deep. We plan to have our discussions, for example, while sitting in a garden, or while having a light hiking in the forest in the nearby hills, or while sunbathing.

We will visit Milorad Krstic, Silver Bear (Berlin) winning, Oscar-25-shortlisted multimedia artist in his studio. We will have a private piano concert by Marco Bianchi, in his home. We will have traditional carp dinner in a fishermen’s restaurant. We will have an authentic Japanese tea ceremony. There will be a small art exhibition. In order to feel the “Coffee Break-ness” of the conference, there will be a variety of coffees available (beans, coffee making types, with snacks).

**About the topic:**

The leading theme of the conference is: Trying Out New Paths in Aesthetics, and we rather
encourage participants to be bold and take risks, rather than secure customary research outputs (they can follow-up later). We aim for a format which has roots in Greek symposiums, Renaissance academies, 18th century salons and early 20th century coffee house discussions – without forgetting the philosophical education acquired in Japanese tea houses, and the like all over the world. The topics can be both on a meta-level of/about aesthetics and/or applied aesthetics.

Recent works in what could be called extended aesthetics aim to not just extend aesthetic reflection into various territories of life from sport to politics, but to properly apply aesthetic theory to cultural and everyday phenomena and to relocate whole theoretical discussions to new terrains, using aesthetic ideas to X-ray new cultural constellations. “Extended aesthetics” is understood both as expanding the investigation beyond the traditional fields of interest in classical aesthetics, but also to extend its employment beyond mere theoretical research.

This is why what interests us the most is where and how we can extend the use and applicability of our discipline. How does it clash and/or mash-up with other disciplines and what kind of problems arise when aesthetic theory is relocated to new contexts where it has unforeseen explanatory roles? What methodological considerations do we have to take into account when we extend the use of aesthetics? What actual and “tangible” results can be expected if aesthetics is awarded this new role and responsibility? Can aesthetics get a more significant role due to this development?

We sincerely believe that aesthetics has what it takes to become more institutionally important in academic life and that many of its advances have lately proved that e.g. in topics like care, immersion, evolution and philosophy of life. Join us for a long weekend reflecting on this and seeking for ways to make this tendency stronger and better known.

**Practical info:**

The conference fee is 150 Euros.

The fee includes coffee / tea (including some light snacks) – and of course all the information needed and support for practical issues. The conference starts with a late Thursday lunch 1:30-3 PM and continues with sessions until late Sunday lunch 1:30 PM onwards.

Note: the fee covers only the organisation, cultural programmes (e.g. trips, concert) and coffees/teas – but neither accommodation nor meals. Accommodation can be booked individually by the participants, but of course the organisers will suggest nearby venues. Thus, participants are encouraged to choose from a variety of hotels (including one with a thermal bath and spa). Lunches and dinners will be paid individually by the participants.
Velence is a small town with approximately 6,000 inhabitants, which lies approx. 40 minutes from Budapest by train.

**Deadlines:**

**Submission of proposals (max. 300-word abstract and 100-word bio): 15 January, 2024.**

A confirmation of participation will be sent no later than 25 January, 2024.

The payment of the 150 Euros conference fee has to be taken care of no later than 29 February, 2024.

For the accepted participants: submission of a text ready for others to read it (2,000-6,000 words): 15 March, 2024.

The texts will be sent to all accepted participants who have paid the fee, no later than 22 March, 2024. All texts of other participants have to be commented on (1-2 notes or questions) no later than April 30, 2024.

About the text: please note that we do not expect the level of a published article and we will remind the readers about the sketchy nature of the “talks” – but we hope that the main idea could be understood from the text.

**Publication opportunity:**

Participants can submit chapter versions of the conference presentations in a book we are editing on the current role and the future of aesthetics (across the disciplines). For earlier examples, see:


Zoltán Somhegyi – Max Ryynänen (eds.), *Aesthetics in Dialogue* (Berlin: Peter Lang, 2020)
https://www.peterlang.com/document/1111341

**Organizers:**

Zoltán Somhegyi – zoltansomhegyi@yahoo.co.uk
www.zoltansomhegyi.com
Max Ryynänen – max.ryynanen@gmail.com
www.maxryynanen.net

*See you in Velence, Hungary 2024!*
Joaquín Lorda

Gombrich: A Theory of Art
Edinburgh University Press

Translated by Tim Nicholson. Edited by María Angélica Martínez (ed.), Juan Luis Lorda, María Antonia Frías, Ramón Alemany

Preface by E. H. Gombrich

Afterword by Partha Mitter https://edinburghuniversitypress.com/series-refractions

Gombrich, a Theory of Art by Joaquín Lorda, originally written and published in Spanish, is the most complete synthesis ever written of Gombrich's theoretical thinking and owes much to the close relationship and understanding the two men enjoyed. Gombrich himself publicly acknowledged that it was one of the best works written about him, jokingly remarking that Lorda was the only scholar who truly understood him.

Joaquín Lorda offers a systematic analysis of Gombrich's ideas and theoretical frameworks, extending to all of his published work. The book is structured around a set of key themes —Science, the Joke, Play and Rhetoric— and explores the intellectual influence of figures such as Huizinga, Freud, Hegel and Popper.

Writing in a clear, straightforward and eminently readable style, Lorda's continuous and consistent account makes the most complex of ideas readily accessible to a broad spectrum of
Comparative Everyday Aesthetics: East-West Studies in Contemporary Living

Editors: Eva Kit Wah Man and Jeffrey Petts

Amsterdam University Press (February 2023)

Contributors: Yuriko Saito, Robin Wang, Thomas Leddy, Ouyang Xiao, Gao Jianping, Emily Brady, Carolyn Korsmeyer, Richard Shusterman, Yanping Gao, Tanehisa Otabe, Janet McCracken, Peng Feng, John Carvalho, and Katherine Higgins, as well as the editors, present analysis and case studies from different cultural settings, East and West, in sections exploring aesthetic interest and experience in our daily lives at home, in workplaces, using everyday things, in our built and natural environments, and in our relationships and communities.

A wide range of views and examples of everyday aesthetics are presented from western philosophical paradigms, Confucian and Daoist aesthetics, and the Japanese tradition. All indicate universal features of human aesthetic lives together with their cultural variations. Comparative Everyday Aesthetics is a significant contribution to a key trend in international aesthetics for thinking beyond narrow art-centered conceptions of the aesthetic. It generates global discussions about good, aesthetic, everyday living in all its various aspects. It also promotes aesthetic education for personal, social, and environmental development and presents opportunities for global collaborative projects in philosophical aesthetics.
Towards A New Anthropology of the Embodied Mind: Maine de Biran’s Physio-Spiritualism from 1800 to the 21st Century

Edited by Manfred Milz, within the series Studies in Mysticism, Idealism, and Phenomenology (ed. by Andrés Quero Sanchez, Regensburg and Ben Morgan, Oxford), Boston/Leiden: Brill 2023.

This exploration in the history of ideas examines the groundbreaking notion of the embodied mind in its analysis by the French philosopher and politician Maine de Biran (1766–1824) and in its afterlife: consciousness is generated through frequent interaction between the voluntary and the spiritual. The conscious, active self is constituted in its sovereign autonomy, as free and undivided, by an inner act of willful resistance, a physical effort towards its own body and the world. For the first time, a multidisciplinary group of senior and junior researchers from Japan, USA and Europe investigate origins and discursive cross-fertilization of this concept around 1800, an intermediary stage between 1870 and 1945, and its influence upon existentialism, phenomenology, and deconstructivism during the postwar-period and beyond, from 1943 to 2010.

With contributions by Alessandra Aloisi (Oxford), on Stendhal and on Deleuze; Benjamin J. Bâcle (London), on Fouillée, Guyau, and Bergson; Michael A. Conway (Maynooth, Ireland), on Blondel; Anne Devarieux (Caen, Normandie), on Lavelle and Henry; Scott Davidson (Morgantown, West Virginia), on Ricoeur; Mika Imono (Tokyo), on Nishida; Rolf Kühn
(Freiburg i.B., Germany), on Schopenhauer; Larry S. McGrath (New York), on Neurology; Marc Maesschalck (Louvain), on Schelling; Manfred Milz (Regensburg), on Aldous Huxley; Marco Piazza (Rome), on Adam Smith, Dugald Stewart and on Biran’s first Italian reception; Eftichis Pirovolakis (Tripoli, Peloponnes), on Merleau-Ponty and Ricoeur; Warren Schmaus (Chicago), on Hume’s influence; Pietro Terzi (Paris), on Brunschvicg; Björn Thorsteinsson (Reykjavik), on Derrida; Sean Quinlan (Moscow, Idaho), on the Dynamics of Self in post-revolutionary France; Denise Vincenti (Milan), on Lachelier.

Atmosphären-Ästhetik: Die Verflochtenheit von Natur, Kunst und Kultur
Zhuofei Wang
Verlag Karl Alber (Freiburg), as part of the Nomos Group
In: Series Welten der Philosophie, Volume 23

Funded by Academic Foundation Niedersachsen
Link: https://www.nomos-shop.de/karl-alber/titel/atmosphaeren-aesthetik-id-107074/

Abstract
The aesthetic concept of atmosphere places human sensitivities (Befindlichkeiten) under different natural, socio-political, cultural and technological conditions at the center of aesthetic consideration. As the first monograph to integrate a polylogical perspective into this field, Atmosphären-Ästhetik: Die Verflochtenheit von Natur, Kunst und Kultur is devoted to aesthetic discourses and practices of atmosphere in Western and non-Western contexts. Approaches that
play a fundamental role include intercultural philosophy, body phenomenology, cultural anthropology, environmental ethics, philosophy of language, critical theories, art history, image studies, media theory and design theory. Dimensions from the East (Daoism, Buddhism, Feng Shui teachings, etc.) are also included in this research.

In line with other contemporary aesthetic concepts (environmental and ecological aesthetics, somaesthetics, everyday aesthetics, etc.), the aesthetics of atmosphere tends to reflect critically on the a priori approach prevalent in European aesthetics since the 18th century and emphasizes the dimension of engagement and action. It focuses on how we perceive and integrate with the atmospheric qualities emanating from our surroundings through our own bodies, thus increasing our awareness of the constant presence of something atmospheric and its influence on our individual being (physiologically, psychologically, spiritually, etc.). On this basis, we consider how socio-political, media and technological means can be used to transform and reshape an unfavorable or even harmful atmosphere in order to enhance our well-being. In this context, artistic and art-related practices offer a crucial testing ground for the staging, designing and enhancing the atmosphere.

The complexity of creating and experiencing atmosphere reveals a diversity of life experiences that can never be exhaustively represented. Aesthetic research on this topic is therefore highly inclusive and aims to develop an approach that can inspire and encourage other aesthetic approaches, which would allow us to reconstruct the aesthetic blueprint on a new platform.
The book surveys the questions of what is aesthetics, and how does it relate to other disciplines? The chapters of the volume examine the history, theoretical conditions and connection points between aesthetics and other disciplines.

Please, find further information on the website of the Publisher: https://rowman.com/ISBN/9781538176610/Aesthetic-Theory-Across-the-Disciplines

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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 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!