



INTERNATIONAL ASSOCIATION FOR AESTHETICS

Volume 38 June, 2011

From the President

In the months since the IAA Congress in Beijing last August, many IAA members have been active in moving forward the agenda for IAA and setting the groundwork for the future.

The IAA Congress 2013. Krystynya Wilkoszewska and the members of the Polish Society for Aesthetics have established the theme for the next IAA Congress: *Aesthetics in Action*. The Congress will take place in Krakow, Poland, July 21-27, 2013. The Committee is currently developing the planning details which will be communicated thru future announcements on the IAA Website and the IAA Newsletter.

The IAA Website Has a New Face. Thanks to the good efforts of Jos de Mul, IAA Webmaster and former President of IAA, we now have an up-dated website with many new features. This project was approved by the Executive Committee at the Beijing Congress, and funded with IAA Funds. As of April, 2011, the site is officially in operation. The new Website has been designed by a professional Website Designer under the supervision of Jos de Mul, who has generously devoted his services to this project. The new Website enables members to submit news items, commentary, membership information, or other communications for distribution to the members. In addition it includes past IAA Year Books, Newsletters, and a link to the IAA Archives located at the Hellenic Society in Athens. The new Website will greatly increase possibilities for communication and information sharing among IAA national societies, international aesthetics societies, websites, and individual members across the profession. Thanks to Erasmus University which has hosted the IAA Website from its inception to the current transition.

The IAA Newsletter. Since the end of the IAA Congress last August, The IAA Newsletter, under the editorship of Alan Shear of Marquette University, has published three editions: September, 2010; November, 2010; and April 2011. The editions are available on the Website for members who may not have received prior issues. Short essays on topics in aesthetics, news items, conference reports, book reviews and other items of interest to aestheticians are welcome. Essays on the state of aesthetics in each national society will be featured as an on-going project.

The Newsletter will be published twice annually: November and April. Deadline for the next issue is October 1, 2011. Please send your contributions to Editor Alan Shear, alan.shear@marquette.edu.

The IAA Executive Committee Interim Conference 2012. Raffaeli Milani and the Italian Society will host the Interim Meeting of the IAA Executive Committee in Bologna, Italy, June, 2012.

From the Secretary General

I send my greetings to all of you from Beijing where Spring has now arrived. Here, everything is reviving after the long Winter. Everyone is busy, and in China we have many things to do. But the business of IAA should always be put on the top of the agenda.

We have some good news:

1. The proceedings of the Beijing Congress are currently being edited. It is difficult to translate all the papers, but we will publish at least two volumes: one volume in English and the other in Chinese. We can also select some papers to be translated into Chinese and published in various Chinese journals.
2. During the Congress period, some of my students and friends made interviews with Professors Curtis Carter, Arnold Berleant, Richard Shusterman, and other professors. I am happy to have received a copy of the journal entitled *Eastern Cultures with these essays* included a few days ago. I find these interviews to be very inspiring. My Chinese colleagues will be very interested .
3. In Shandong University of Jinan, the journal called *Aesthetics of Literature and Art* also came out a few days ago, with the publication of a selection of papers of the participants of Beijing Congress. I am very happy to receive a copy.
4. The application for the NGO status to the United Nations has made great progress, thanks to Professor Curtis Carter's efforts. We are waiting good news from him.
5. As you might already know, the website of our organization has been updated, and it looks very nice. Professor Jos de Mul has spent a great deal of time and effort to accomplish this excellent task. Herewith I send him sincere gratitude on behalf of all members of our association.
6. I have promised to send each of the IAA members a paper of certification of their membership, but this has been delayed due to various reasons. Very soon, I will organize a team to accomplish this task.

I would also like to give the following information: The Chinese Society for Aesthetics just finished its 2011 Congress in Quzhou, Zhejiang Province of China. The title for the congress was "Ecological Beauty from Aesthetic Point of View." One hundred participants contributed their papers and presentations.

I would also like to take this opportunity to extend my regards and send my good wishes to our Japanese members after hearing of their terrible earthquake and subsequent troubles.

Gao Jianping
Secretary General
2011-5-19

From the First Vice President

Small is Beautiful, Less is More

By Jale Erzen

Recent uprisings in the Arab world make me think about power and aesthetics. As the Arab leaders appeared on the TV we saw that the accumulation of years and wealth had transformed these persons, who initially may have been well-intentioned, into Frankensteins. Yet, like pornography which is pushed by desires that cannot be fulfilled, their show of power had a sad aspect. Shut-off in their false consciousness, they seem like creatures of an illusion or of an artificial world. The resistance of the Arab leaders to time and to change has turned their lack of vulnerability into obscenity. Power is threatening and ugly as it is stiff and resists change, while beauty is always vulnerable against time and change, hence its fragility. It elevates us with joy and excitement and makes us feel responsible for it, urging us to protect it. While beauty and the excitement it gives have a certain strength or vitality, these are far removed from power; such strength is always coupled with a feeling of anxiety or faintness, as if the joy one feels for beauty is too heavy for the heart to bear.

All this also brings to mind the question why in the contemporary world the effectiveness (and also the power) of media and the ugliness of power are often experienced together. Watching the news makes me think that news people take a sadistic pleasure in horrifying scenes, much like many Hollywood filmmakers. Or, is it the large public, bored with the routine and the mechanistic drive of the quotidian which creates such a demand? One cannot and should not be blind to the evil and mishap in the world, yet the way these have been the major preoccupation of media and of recent art make one think that the aesthetics of our age is rather focused on the negative. In art, what once seemed an interest in the surreal, the sublime and even the shock of the mundane, has in most recent examples focused on the repulsive; today the ugly is given priority in its extreme form.

Watching the Arab world as the 'other', I remember the wonderful essay by Linda Nochlin on Orientalism. All such spectacle of power and of decay distances us from the real issue and from the fact that the mechanisms that support such powers are in fact related to our seemingly innocent life-styles and to our blind confidence in 'development' that feeds the Gargantuan world of finance. Let's awaken to the fact that we are like the Orientalists who so complacently criticized the East. But at least they created an art which in turn reflected on them.

As long as we do not change our diet of consumption the indecent world of unsatisfiable appetites will devour all plain and fragile beauty. It is time again to consider the relation of Aesthetics to Ethics, and to Politics (*which I would like to remind everyone, is the theme of the next symposium of the Nordic Society of Aesthetic*).

Article

The State of the Study of Indian Aesthetics: Then and Now

By Parul Dave Mukherji, Jawaharlal Nehru University, New Delhi, India

Interest in Indian aesthetics has revived in recent times since its resurgence in the middle of 20th century. During mid 1950s, a space for dialogue between Indian and western aesthetics had opened at a time when the newly independent nations like India were expected to turn to their past to reinterpret it from an unshackled standpoint. It is to be noted that in 1965, a special issue of the *Journal of Art and Art Criticism* was devoted to Oriental aesthetics with contributions from leading Indian thinkers and scholars of the time ranging from K C Pandey, P J Chowdhury and Ramendra Kumar. Participating in this debate were Archie Bahm, Eliot Deutsche and Thomas Munro whose investment in this cross cultural study of aesthetics was remarkable. The euphoria for exploring new avenues and alternative models to Eurocentric understanding of aesthetics was short-lived and in more than a decade and a half, it was displaced by scholarly indifference.

One of the reasons for this failure was the kind of framework of comparative aesthetics subscribed by the Indian scholars was still conditioned by colonial notions of aesthetics. So if one of the leading experts of Indian aesthetics, K C Pandey¹ asserted equivalence between classical Sanskrit notions of imitation (*anukrti*) and the Greek theory of mimesis, A K Coomaraswamy, following P Masson Oursel², underlined the difference between the two traditions. How else does one understand the alternation between feverish search for Sanskrit equivalents for every western terminology- catharsis, mimesis, and tragedy and so on, by K C Pandey and repudiation of such comparativism by Orientalists like Coomaraswamy and Masson P. Oursel ?

More recently, the time seems ripe for an ascendancy of comparative aesthetics and that has got to do with our era of globalization when the media and the easier modes of travel have brought diverse cultures face to face. Aesthetics which had come under censure during the cultural studies turn in social sciences has also made a recent comeback in the west.³ Meanwhile, the study of Indian aesthetics has received more serious attention outside India.⁴ In a strange way, the 1950s moment is back again but with a difference.

Perhaps in the wake of the cultural studies turn, the discipline of art history is again poised for a theoretical rethinking and experiencing exhaustion with Eurocentric art theories. For art historians and aestheticians in the west, there seems to be an urgent need to explore an alternative space that may yield to a different starting point for understanding aesthetic concepts.

More Recent Works on India Aesthetics:

¹ K.C. Pandey, *Comparative Aesthetics, Indian Aesthetics & Western Aesthetics*. 2 vols. Varanasi: The Chowkhamba Sanskrit Series, 1950, 1956.

², P. Masson-Oursel "A Comparison between Indian Aesthetics and Philosophy." Trans. A.K.Coomaraswamy (from Review Des Arts Asiatique) *Rupam* 27/28 (1925): pp.91-94.

³ Michael Kelly, *Aesthetics*, 4 vols., Oxford: Oxford University Press, 1998

⁴ Ken-i-ichi Sasaki, ed. *Asian Aesthetics*, Japan, Kyoto University Press, 2010.

At first, while exploring writings on Indian aesthetics, I had assumed that keeping a narrow focus on comparative aesthetics will allow me to grasp the specificity of theoretical concerns. But wading through tomes of recent writings on Indian aesthetics, I arrived at a startling conclusion that it was only under the rubric of comparative aesthetics that any kind of research on Indian aesthetics was carried out. The comparativist moment was not exclusive to 1950s following Indian Independence when a new post colonial space was offered to Indian scholars to revisit their past and throw light on pre-modern concepts of aesthetics in India. In other words, comparativism informed the very enterprise for studies in Indian aesthetics that has continued up to the present times even if the specific nature of the questions asked has changed over decades.

Before I take up more recent writings on Indian aesthetics, let me consider two publications during 1970s in India and abroad.

It is important to place two important books in comparison- Edwin Gerow's *A Glossary of Indian Figures of Speech*⁵ and G Hanumantha Rao's *Comparative Aesthetics: Eastern and Western*⁶. Gerow's entry into Indian aesthetics is through Sanskrit poetics and he raises salient questions about the interrelationship between poetics, aesthetics and dramaturgy. In place of simple comparison between eastern and western aesthetics, he identifies a problematic within comparativism- the persistence of a Crocean bias that has led the scholars of Indian aesthetics to ignore the school of rhetoric or Alamkara school which was driven by formalist concerns.

Almost re-scripting the title of K C Pandey's two volumes which had appeared in the 1950s, is G Hanumantha Rao's work -*Comparative Aesthetics: Eastern and Western*. In the Introduction, Rao makes clear the continuation of the enterprise of comparative aesthetics:

This comparative study of the concepts of aesthetics and art begins where previous studies like those of A K Coomaraswamy's *Transformation of Nature in Art* and K C Pandey's *Comparative Aesthetics* leave off.¹

While this book offers interesting insight into comparativism, it tends to engage largely with western aesthetic theories and references to Indian aesthetics appear as an afterthought and almost relegated to footnotes. Rao makes it a self-conscious project to compare traditional Indian aesthetic theories with what he calls as the contemporary western philosophy of art-this by itself is a viable enterprise but it ends up in an asymmetrical comparison between Indian and western aesthetics where the main focus is on Hegel, Croce, Cassirer, Plato, Aristotle, I A Richards, Freud, Langer, Ruskin and other western aestheticians while discussions on Abhinavagupta, Bharata, Anandavardhana, Bhamaha, Bhavabhuti, Rajasekhara are restricted mainly to one chapter on Indian Philosophy of Art.

On the other hand, Eliot Deutsche's *Comparative Aesthetics*, charts a more nuanced terrain in the way he carefully steers the middle ground between cultural specificity and

⁵ Gerow, Edwin. *A Glossary of Indian Figures of Speech*. The Hague: Mouton, 1971.

⁶ G Hanumantha Rao, *Comparative Aesthetics: Eastern and Western*. Mysore: Mysore Printing and Publishing House, 1974.

universalism without ascribing it to the eastern and western aesthetics respectively. Alert to the possibility of exoticizing Eastern aesthetics, he posits the culturally different formulation of the *rasa* aesthetics, for example, as enriching both the disciplines of aesthetics and philosophy. Unlike K C Pandey and Hanumatha Rao, his primary focus rests upon Indian discourse—particularly as formulated by Abhinavagupta even if the kind of questions he asks draws from the tradition of western aesthetics about subjectivity of emotions in aesthetic experiences.

The decade of 1980s witnessed the publication of Padma Sudhi's *Aesthetic Theories of India*, which revived comparative approach advocated by K C Pandey⁷. However, the sections on Indian and western aesthetic theories remain juxtaposed and do not speak to each other. Leaving large tracts of references from Sanskrit sources un-translated hampers her flow of her arguments and assumes a singular address to a 'native' reader.

It is in the 1990s with the publication of V K Chari's *Sanskrit Criticism* that a coherent comparativism is carried out from the perspective of a literary critic. If Gerow's concern was to highlight formalist dimension of literary poetics, Chari shifted his focus on semantics and in the process, underlined the bearing of philosophy, logic and linguistics on literary/aesthetic theories. Much more critical than his predecessors, Chari deployed comparativism that set up a conversation between western and Indian theories of aesthetics and brought out cultural specificity of both. It problematized the reception of Abhinavagupta's aesthetics which was largely assumed to be dictated by his transcendentalism. Contesting such easy appropriation of Indian aesthetics as theology, Chari extricated the aesthetic strands from Abhinavagupta's contribution and argued for its total autonomy from religious discourse.

But, despite the transcendentalist vocabulary, neither Abhinavagupta nor the other exponents actually seek to subsume aesthetics under theology or illuminist metaphysics of one brand or another. Again, although these critics tend to describe *rasa* experience in mystical terms, they never fail to seek validation for their theories at the logical, phenomenological level and to secure for criticism an objective aesthetic basis.⁸

While the critical retake on Abhinavagupta is commendable in the way certain stereotyping of Sanskrit aesthetics has been contested, his continual concentration on the *rasa* theory and its interpretation offered by the 11th century aesthete, Abhinavagupta has led to homogenization of Sanskrit aesthetics as 'Indian aesthetics'; it has occluded wide ranging discourses within Sanskrit aesthetics such as *anukrtivada* or theory of mimesis, for instance and a highly sophisticated but under-researched discourse of Tamil aesthetics.

Recently, the most dominant discourse that informs contemporary art theory is that of inter-culturalism that appears to be a direct response to globalization. World Art Studies is a new field that has emerged in the west which claims to correct traditional art history's euro centrism. Within World Art Studies, aesthetics emerges as a universalist component through which cross cultural comparisons again become possible in a postmodernist era of the celebration of cultural difference. It is against the valorization of cultural differences that the

⁷ Padma Sudhi's *Aesthetic Theories of India*, Pune, Bhandarkar Oriental Research Institute, 1983.

⁸ V K Chari, *Sanskrit Criticism*, New Delhi, Motilal Banarsidass, 1993, p.11.

current ascendancy of humanist universalism has to be situated.⁹ Perhaps, as a reaction to the last decade of the dominance of culture studies approach that underlined plurality of cultural specificities, the new trend of global aesthetics foregrounds commonality of sense perception that cuts across cultural difference. At its extreme lies the stress on universalism that has led many practitioners towards the biological given of human brain and to explore the emerging field of neuro-aesthetics.¹⁰ On one hand, the World Art Studies aims to contain the whole world in its global sweep and yet adopt pure empirical ‘case study’ approach.

World Art Studies examines the phenomenon of art through a broader cultural, global and temporal perspective, bringing together a uniquely exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience, evolutionary biology, anthropology and geography as models--alongside more conventional art historical perspectives. In that spirit, this volume goes beyond abstract models, using case studies to demonstrate and examine specific methods of investigation. 11

Indian aesthetics gets subsumed under world aesthetics and is grouped with African, Chinese and Japanese aesthetics. In this clubbing of Indian aesthetics with other world aesthetics, again it is via rasa theory and the canonized figures of Abhinavagupta and Anandavardhana that Indian aesthetics gets represented- pushing other facets of Sanskrit aesthetics and particularly Tamil aesthetics into oblivion.

Beyond the Logic of Binarism & Synthesis

I am certainly not suggesting that finding differences between the east and west is more heroic than looking for homologies. Rather, collapsing differences located within the cultural specificities of any two given traditions in the name of grand universals like Beauty, Aesthetics and so on or erecting insuperable boundaries of differences between the two are equally problematic. It seems to be more productive to acknowledge that there is neither a simple transcendence possible, if that is even desirable, itself being a fraught concept nor a synthesis.

The very fact that there is no one-to-one correspondence between terms like ‘naturalism’, ‘imitation’ or ‘mimesis’ and the Sanskrit terms, is itself an important conceptual pointer. Of course, the absence of a word does not imply that the concept does not exist. But it offers a significant clue as to rich problematic that needs to be articulated and developed.

It will be too reductive to simply level a charge of ethnocentrism against Masson-Oursel for his denial of naturalism or conscious imitation of the visible world in Indian art but it has to be seen as an attempt of one culture to theorize another at a time when India was still a British colony. Or for that matter, Pandey’s unproblematic acceptance of the terms of western aesthetics has to be seen against the history of Aesthetics around the middle of 20th century when comparative aesthetics constituted a powerful genre of this discipline. However, in the

⁹ Note the very title of an essay by Ben-Ami Scharfstein is “The Common Humanity Evident in European, African, Indian, Chinese and Japanese Aesthetic Theory” in *World Art Studies: Exploring Concepts and Approaches*, eds Kitty Zijlmans and Wilfried Van Damme, Amsterdam: Valiz, 2008, p.343.

¹⁰ John Onians. “Neuroarthistory: Making More Sense of Art” in *World Art Studies: Exploring Concepts and Approaches*, eds Kitty Zijlmans and Wilfried Van Damme, Amsterdam: Valiz, 2008, p.265-286.

¹¹ Ibid, Back cover blurb.

contemporary, post-colonial present, one cannot subscribe to the dated methods or assumptions structuring “the comparative method”. An alternative cannot be sought in postulating the east as a separate entity and searching for lost past and indigenous criteria, untouched by the western contact, for evaluating its art traditions. That will amount to substituting the nationalist with the nativist discourse and result in methodological insularity and ahistoricity.

The only way to break out of the double binds of the east/west polarization is to- a) critically historicize first the discipline of aesthetics as it emerged in the west and the terms central to western aesthetics rather than taking it as Aesthetics, a given and ahistorical, universalistic concept; b) in a double gesture, to not only problematized their application in a non-western context by foregrounding cultural differences and the rich, complicated terrain of translatability but to anticipate repercussions that this problematisation could have within western aesthetics.

Works Cited

Ames, Van Meter. “Aesthetic values in the East and West”. *Journal of Aesthetics and Art Criticism* XIX, No.1, (1960): pp.3-16.

Asad, Talal. *Genealogies of Religion: Disciplines and Reasons of Power in Christianity and Islam*, Baltimore and London: The John Hopkins University Press, 1993.

Bahn, Archie. J. “Is a Universal Science of Aesthetics Possible?” *Journal of Aesthetics and Art Criticism* XXXI (1972): pp.3-7.

Braembussche, Antoon van den (Editor), Kimmerle Heinz (Editor), Note Nicole (Editor). *Intercultural Aesthetics: A Worldview Perspective Interdisciplinary Reflection on Science, Nature, Art, Human Action and Society*) Springer, 2009.

Bryson, Norman. *Vision and Painting: The Logic of the Gaze*. New Haven and London: Yale University Press, 1983.

Chatterjee, Partha. Ed. *Texts of Power: Emerging Disciplines in Colonial Bengal*. Calcutta: Samya, 1996.

Chaudhury, P. J. “Catharsis in the light of Indian Aesthetics”. *Journal of Aesthetics and Art Criticism, Supplement to the Oriental issue XXIV* No. 1, Part 1 Fall (1965): pp.151-163.

Deutsch, Eliot. *Studies in Comparative Aesthetics*, University of Hawaii Press, 1975.

NATIONAL SOCIETIES

Polish Association of Aesthetics

By Krystyna Wilkoszewska

During the 18 International Congress of Aesthetics in Beijing, the final decision concerning organization of the 19th ICA in the year 2013 by the Polish Association of Aesthetics was made at the meeting of the Executive Committee of the International Association of Aesthetics.

The one hundred years old tradition of congresses organized by IAA is well established. The first congress was held in 1913 in Berlin. All the subsequent congresses of the past century took place within the area of West-European culture (the US and Canada included) while in the first decade of the 21st century they were held in locations connected with other cultures: 2001 – Tokyo/Makuhari, 2004 – Rio de Janeiro, 2007 – Ankara, 2010 – Beijing. The jubilee ICA 2013 will take place in Europe again, in the part of the continent which, for several post-war decades remained behind the „iron curtain”, which separated it from the rest of the world, and for a few years now has been an integral part of the European Union.

Polish aestheticians and I myself as the President of the Polish Association of Aesthetics recognize the decision of making us the host of the jubilee congress as a great honor and evidence of recognition for Polish aesthetics and its contribution to the development of aesthetics in the world.

The tradition of aesthetic studies in Poland dates back to c. 19, but the world knows best the scholars living in the middle of the past century, first of all, Władysław Tatarkiewicz and Roman Ingarden. Their works have been translated into many languages. Moreover, it might be worth mentioning that they presented their studies, being active participants of several International Congresses of Aesthetics.

In 1961 Roman Ingarden established the Division of Aesthetics at the Polish Philosophical Society. For many years, especially during the lifetime of its founder, the Division brought together Polish aestheticians scattered in various academic centers. The Polish Association of Aesthetics was formed – with some encouragement on the part of the then President of IAA, Ken-ichi Sasaki – as late as in 2002. During the Congress in Rio de Janeiro, the Polish Association of Aesthetics became a member of IAA. Thus, while the Association came into being ten years ago, it must be remembered that it continues a much longer tradition. At present it has 140 members.

The mandatory actions of the PAA include:

Organization of the yearly national conferences in aesthetics concluded with a book publication in the series “Aesthetic Meetings”. The tradition of these meetings also dates further back than the existence of PAA. The first conference was organized in 1972 by Ingarden’s disciple, Maria Gołaszewska, and since that time every year – which means for 38 years without

a break – Polish aestheticians met in Cracow discussing problems and sharing the results of their studies conducted at various university centers. In 2009 the responsibility for these meetings was taken by the PAA and since that time they have been organized not only in Cracow, but also in other university centers where aesthetic studies are pursued.

Organization of four-yearly national congresses of aesthetics with invited speakers from abroad. The first of these congresses, “Visions and Re-visions” took place in Cracow in 2006 and was attended by Richard Shusterman. The second congress “Contexts of Art – Contexts of Aesthetics” was held in Warsaw in 2010, and the guest of honor was Heinz Paetzold.

During the first congress, a Professor Stefan Morawski Award was established. Since that time, every year a special committee reviews and evaluates works submitted by young aestheticians, awarding the best three with pieces of art offered generously and selflessly by Polish artists for this aim. The work of the first prize winner is published by Universitas, a publishing enterprise cooperating with PAA. Two books have already been published, two others are in press.

Publication of the PAA Bulletin twice a year.

Publication of the series „Classics of Polish Aesthetics”. Each volume comprises a selection of works by an eminent aesthetician, preceded by an extensive introduction. It often happens that the introductions are written by disciples or direct followers of the conceptions of the “classic authors”, which is a specific mark of the publications in the series. Up today 18 volumes have been published, including those devoted to Tatarkiewicz and Ingarden as well as Stefan Morawski and Tadeusz Pawłowski.

Publication of a series of eminent works of the 20th century aesthetics, translated into Polish. These include both the newest studies (Berleant, Shusterman, Welsch), less recent works (Margolis, Korsmeyer, Seel) and “arrear” like *Estetica. Teoria della formativita* by L. Pereyson, *Theorie der Avantgarde* by P. Burger or critical works by C. Greenberg. Ten books have been published so far.

All these constant activities of the PAA have now been joined by a special task – organization of the 19 ICA of 2013, in Cracow, at the Jagiellonian University, one of the oldest universities in Europe, founded in 1364.

During the meeting of the Executive Committee that took place in 2007 during the conference in Cheng-du, the Polish Association of Aesthetics encouraged by Heinz Paetzold, the then president of the IAA, filed a preliminary offer of organizing the 19th ICA in Cracow. The offer was kindly welcome and finally accepted in Beijing in 2010.

Although since the very beginning we knew clearly what the leading problems of the forthcoming congress would be, establishing of the topic itself had encountered many obstacles. Finally, after numerous debates both within the EC IAA and at the meetings of the PAA, the topic AESTHETICS IN ACTION was accepted. It has been appreciated by the majority of the members not only for its dynamics and vigor, but also because it reflects well the organizers’ design to ponder the problem of the aesthetic factor penetrating into continually more extensive domains of reality. For we have to do with the situation in which the sphere of the aesthetic and that of the artistic, traditionally closely connected with each other (aesthetics as the philosophy

of art) start to take their own ways and sometimes even get completely isolated. While numerous works of art no longer are of aesthetic character, aestheticality spreads, conquering extra-artistic domains including practical areas like manufacturing, trade, politics, religious rites, customs, fashion and the (virtual) space produced by mass media. This everyday aesthetics is accompanied by human life aesthetics, both in its spiritual and somatic dimensions, and aesthetization of cognitive processes when the relation between the beauty and the truth, between the aesthetic and the cognitive, assumes a different character than that established in tradition.

The constantly more distinctive presence of the aesthetic dimension in various domains of life is probably, despite the growing globalization, realized in different ways within various cultures, both the major and the local ones. Transcultural approach seems to be the indispensable attitude in the debates of the forthcoming congress.

The above considerations are merely an initial draft of the problems to be discussed during the 19th ICA. The detailed program is still to be developed. We are open to all suggestions and proposals concerning both the content and the organization of the congress.

NATIONAL SOCIETIES

The Hellenic Society for Aesthetics

By Teresa Pentzopoulou-Valala, Vice-President of the Hellenic Society for Aesthetics

The founding of the Hellenic Society for Aesthetics is associated with the hosting in Athens, in September 1960, of the IV International Congress of Aesthetics, on the initiative of the eminent theoretician of architecture and aesthetician Panayotis A. Michelis (1903-1969), Professor in the School of Architecture of the National Technical University of Athens, who organized the Congress with the assistance of the Comité International d'Esthétique, on which he was serving as Secretary General. The Congress was held in the School of Architecture of the NTUA, except for the closing plenary session, which took place in the ancient theatre of Epidauros, an overtly symbolic venue. The congress was remarkably well attended, with a sizeable audience and a host of participants, internationally renowned figures of the day, who presented 180 papers. The proceedings were published in a large volume in 1962.

It was the first conference on Aesthetics held in Greece and such was the impact of the congress on the cultural life of Greece at the time that Michelis conceived the idea of founding the Hellenic Society for Aesthetics, founder-members of which were distinguished Greek intellectuals. Michelis was the Society's first president, which post he held until his death in November 1969.

The aims of the Society, in accordance with its statutes, are to promote study and research in the domain of Aesthetics, to create more general interest among Greek intellectuals on issues of aesthetics by publishing a periodical, by organizing lectures and by any other means the Board considers appropriate, as well as to communicate with corresponding societies for aesthetics abroad and to set up a library specialized in aesthetics.

Members of the Hellenic Society for Aesthetics are predominantly academicians, academics, philosophers, architects, art historians, artists and musicians, thus facilitating or even stimulating a multifaceted approach to issues and deliberations relating to Aesthetics.

Under the presidency of Michelis the Society's activities were considerable, including the organization of lectures on subjects relating to Aesthetics, the participation of members in national and international conferences on philosophy, art and aesthetics, and the publication of *Chronika Aisthetikes/Annales d'Esthétique/Annals for Aesthetics*, an internationally recognized annual review of the highest scholarly standards, the publication of which was conceived by Michelis. The first issue circulated in 1962 was edited by Michelis. The *Chronika Aisthetikes* are now in their forty-ninth year and 45 volumes have appeared so far. Published in their pages are hundreds of articles negotiating issues of aesthetics, architecture and art, in Greek and in other languages – French, English, Italian, German – as well as proceedings of Greek and international conferences, book reviews and news items from Greece and the world. Since 1985, the *Chronika Aisthetikes* are published by the Panayotis and Effie Michelis Foundation, in collaboration with the Hellenic Society for Aesthetics.

Michelis was succeeded in the presidency of the Society by the poet and member of the Academy of Athens, Takis Papatsonis, who was followed by Georgios Mourellos, Professor of Philosophy at the Aristotle University of Thessaloniki, until 1981. Since then, Dionysis A. Zivas, Professor at the NTUA, has been President of the Society.

Throughout these decades the Hellenic Society for Aesthetics, faithfully continuing the vision of Michelis for promoting Aesthetics in Greece, has been particularly active. A member of the International Association for Aesthetics, it organizes lectures by its members and by guest speakers, and participates in organizing conferences, such as the Anglo-Hellenic Symposium in collaboration with the British Society for Aesthetics (Athens 1994), the Anglo-Hellenic Symposium, again in collaboration with the British Society (Oxford 1996), the Franco-Hellenic Symposium in collaboration with the Société Française d'Esthétique (Athens 1997), the National Symposium on the subject "The Child and Aesthetic Education" (Athens 1996).

In 1998 the President of the Society, Professor Dionysis A. Zivas, proposed the organization at regular intervals of congresses of aesthetics with the exclusive participation of Mediterranean lands. His proposal was positively received and in 2000 the 1st Mediterranean Congress of Aesthetics was held in Athens. This was followed by the 2nd Mediterranean Congress of Aesthetics in Tunisia in 2003, the 3rd Mediterranean Congress in Slovenia in 2006, and the 4th Mediterranean Congress in Jordan in 2008. Thus, the Mediterranean Congresses of Aesthetics are now an established institution.

Moreover in 1998 Professor Zivas proposed Athens as the venue for the Executive Committee Meeting of the International Association for Aesthetics. He succeeded in having his proposal approved and the meeting was held in Athens in 2003. In the framework of this meeting, a conference on Aesthetics was held, on the subject "New Prospects in Aesthetics and Philosophy of Art", speakers at which were the members of the IAA Executive Committee.

The young scholars who become today members of the Hellenic Society for Aesthetics ensure together with the older members the future development of its aims and activity.

For more information please visit the society's website: www.hellenicaesthetics.gr

Upcoming Conference

Unsettled Boundaries

A Meeting of Chinese and Western Scholars: Philosophy, Art and Ethics East/West

Department of Philosophy, Marquette University, Milwaukee, Wisconsin USA

October 12-14, 2011

Conference Objectives

The aims of this exciting international conference are to advance mutual scholarly communication and intercultural understanding of issues in contemporary aesthetics and its relation to philosophy and art. Through the papers and the publication that follows we hope to contribute to global appreciation of common ground and differences existing in contemporary approaches to the topic. You are invited to attend this conference and to participate in scholarly dialogue that ranges from East to West.

Participating Chinese Scholars

Gao Jianping (aesthetics and literary theory), Chinese Academy of Social Sciences; Liu Yuedi (aesthetics, contemporary art theory), Chinese Academy of Social Sciences; Peng Feng (aesthetics, philosophy), Peking University; Wang Chunchen (contemporary art), Central Academy of Fine Arts; Eva Man, (philosophy), Hong Kong Baptist University; Zhou Xian, (aesthetics and literary theory), Nanking University; Liu Chengji (philosophy), Beijing Normal University; Cheng Xiangzhan, (aesthetics and literary theory), Shandong University

Participating Western Scholars

Noel Carroll (aesthetics and ethics), Graduate Center, CUNY; Stephen Davies, (philosophy, aesthetics), University of Auckland; Ivan Gaskell (art history), Harvard University; Gary Hagberg (aesthetics and ethics), Bard College; John Lysaker, (philosophy), Emory University; Richard Schusterman (philosophy), Florida International University; Jason Wirth, (philosophy, Asian studies), Seattle University; and Mary Wiseman (comparative philosophy), CUNY. Conference Chair, Curtis L. Carter (aesthetics), Marquette University.

Conference Sponsors

Private Patron, The American Society for Aesthetics, Marquette University Klinger College of Arts and Sciences.

Conference Registration is Free

The conference sessions are free and open to all who have an interest in the subject. Advanced registration is requested. Besides the paper sessions, here are some additional activities that you can participate in:

- Opening reception at the Haggerty Museum Wednesday, 5:30 p.m. Free.

- Two lunches, for both Thursday and Friday: \$30.
- Closing Banquet, at the University club in Milwaukee: \$50.

Please register for these activities after August 1 by sending your name, affiliation (if you have one), and activities you'd like to attend to: universityspecialevents@marquette.edu. Please send checks for meal reservations to: Department of Philosophy Marquette University P.O. Box 1881, Milwaukee, WI 53201-1881. Conference Hotel Reservations: The Ambassador Hotel, Milwaukee, 1 414 345 5000, ask for Marquette Conference rate.

Contact Information: Curtis L. Carter (curtis.carter@marquette.edu), Department of Philosophy, Marquette University, Milwaukee, WI, 53201. Office phone: (414) 288-6962.

Please also visit our website at: unsettledboundaries.wordpress.com

Upcoming Conference

Art and Gesture

May 15-16, 2011

The Department of Philosophy, Tel Aviv University, Israel

Sunday, May 15

09:30-10:00 Introduction and Greetings

10:00-11:30 The Mimetic and Representational Character of Gestures: Their Role in Research on Emotion, Christoph Wulf (Freie Universität, Berlin)

The Artwork as Gesture: What does it Mean?, Michalle Gal (Tel Aviv University)

Image and Gesture: Looking at Prehistoric Cave Art, Hagi Kenaan (Tel Aviv University)

11:30-12:00: Break

12:00-13:00: Discussion

14:30-16:00 The Photographic Gesture, Eli Friedlander (Tel Aviv University)

Film as Gesture – Gesture in Film, Gertrud Koch (Freie Universität, Berlin)

Dramaturgies of Exile: Brecht and Benjamin Playing Chess and Go, Freddie Rokem (Tel Aviv University)

16:00-16:30: Break

16:30-17:30: Discussion

Monday, May 16th

10:00-11:00 Baroque Gestures – A Concert, Works by Monteverdi, Strozzi & Venetian Songs, with Ye'ela Avital, Soprano, Yizhar Karshon, Harpsichord, Amit Tiefenbrunn, Viola da Gamba. Claremont Hall, The Buchman, Mehta School of Music

11:30-12:30: Musico-Dramatic Gesture in Wagner's Operas, Moshe Zuckermann (Tel Aviv University)

Instrumental Gestures: Between Painting, Music and Dance, Lydia Goehr (Columbia University)

12:30-13:30: Discussion

14:30-15:30: Santiago Caltrava's Architecture Design and Art: Attaching Meaning and Desires to Structures, Micha Levin (Shenkar College)
Painting's Gestures, Klaus Krueger (Freie Universität, Berlin)
15:30-16:00: Break
16:00-16:30: Discussion

Organizing Committee:
Eli Friedlander
Moshe Zuckerman
Michalle Gal
Department of Philosophy
Tel Aviv University
P.O Box 39040
Tel Aviv 69978
Israel
972-3-6409492

Upcoming Conference

Basel Philosophisches Seminar

Film-Philosophy Conference 2011
Liverpool John Moores University
July 6, 2011 – July 8, 2011

Film-philosophy continues to grow as an important discipline within the fields of both Film Studies and Philosophy. Proposals are invited from researchers in this area for the 2011 Film-Philosophy Conference to be held in Liverpool, UK. Confirmed Keynote Speakers: Professor Gregory Currie (University of Nottingham), Dr. David Martin-Jones (University of St Andrews), Dr. Lucy Bolton (Queen Mary, University of London), Dr. Havi Carel and Dr. Greg Tuck (University of the West of England and editors of the book *New Takes in Film-Philosophy*)

Kaleidoscope: New Perspectives on the Humanities
University of Warwick, May 28-29, 2011

This event seeks to intertwine different disciplines and artistic practices through the theme of colour and its relationship with identity, perspective, aesthetics, communication and community.

Special guests include Professor Paul Smith (History of Art, University of Warwick) and author Shirin Ramzanali.

Upcoming Conference

Film-Philosophy Conference 2011
Liverpool John Moores University
July 6, 2011 – July 8, 2011

Film-philosophy continues to grow as an important discipline within the fields of both Film Studies and Philosophy. Proposals are invited from researchers in this area for the 2011 Film-Philosophy Conference to be held in Liverpool, UK. Confirmed Keynote Speakers: Professor Gregory Currie (University of Nottingham), Dr. David Martin-Jones (University of St Andrews), Dr. Lucy Bolton (Queen Mary, University of London), Dr. Havi Carel and Dr. Greg Tuck (University of the West of England and editors of the book *New Takes in Film-Philosophy*)

For more information, visit the conference website:
www.filmphilosophy.com/conference/index.php/conf/2011/

Upcoming Conference

Kaleidoscope: New Perspectives on the Humanities
University of Warwick, May 28-29, 2011

This event seeks to intertwine different disciplines and artistic practices through the theme of colour and its relationship with identity, perspective, aesthetics, communication and community.

Special guests include Professor Paul Smith (History of Art, University of Warwick) and author Shirin Ramzanali Fazel

For additional information on each panel and its relationship with the theme, please see the following: www2.warwick.ac.uk/fac/arts/hrc/pgsp/

Upcoming Conference

Dutch Association of Aesthetics Annual Conference
May 27th-28th, 2011
Ghent University, Belgium

Keynote speakers are: Paul Crowther (National University of Ireland, Galway) and Jerrold Levinson (University of Maryland)

Conference venue: Ghent University, Faculty of Arts and Philosophy, Blandijnberg 2, 9000 Gent
Organising Committee: Hans Maes, Annelies Monseré, and Bart Vandenabeele

The Dutch Association of Aesthetics (<http://nge.nl/daa/>) is a society for everyone interested in theoretical, philosophical and critical reflection on the arts and the aesthetic dimensions of contemporary culture. The association offers a meeting place for philosophers, artists, art critics, art scientists, and people employed in art education and art policy.

Upcoming Conference

British Society of Aesthetics Annual Conference 2011
Old College, University of Edinburgh
September 16-18, 2011

Keynote Speakers: Catherine Wilson (University of Aberdeen), Rachel Zuckert (Northwestern University)

Empson Lecture: Stephen Bann (Bristol University)

Programme Chair: Dominic McIver Lopes (University of British Columbia)

Programme Committee: Jason Gaiger (Oxford University), Garry Hagberg (Bard College), Alex Neill (University of Southampton), Mahlet Zimeta (Roehampton University).

For details of advertising, exhibition and sponsorship opportunities, contact Caroline Auty at admin@british-aesthetics.org

Upcoming Conference

28th Annual Meeting of the Canadian Society for Aesthetics at the 80th Congress of the Humanities and Social Sciences

May 28-30, 2011

University of New Brunswick and St. Thomas University,

Fredericton, New Brunswick, Canada

Congress Theme: “Coasts and Continents: Exploring Peoples and Places / Rivages et continents: exploration des peuples et des lieux.”

The 2011 annual meeting of the Canadian Society for Aesthetics will take place in company with meetings of other Canadian associations, including the Canadian Philosophical Association, as part of the 80th Congress of the Humanities and Social Sciences.

Upcoming Conference

Southeastern College Art Conference (SECAC)

European Art and Philosophy since 1945

As part of the 2011 SECAC Annual Conference devoted to text and texture, this panel proposes to consider parallel developments in European art and philosophy since 1945. The conference will examine the exchanges that took place between European thinkers and artists who were products of similar zeitgeist and often belonged to the same social and cultural circles. The objective of the conference is to highlight the multiple ways their intellectual and artistic creations echoed and/or influenced one another. The critical analyses of the direct interactions between postwar European artists and philosophers can lead to a more nuanced understanding of the artistic and philosophical landscape of the period and thereby advance both art history and philosophy. Presentations that address the dynamic relationships between European art and philosophy in all their varied aspects are welcome.

Upcoming Conference

Ethics & Aesthetics of Architecture and the Environment

Institute for ISPA Conference 2012

Deadlines: Abstracts: 28 October 2011

Notification of Acceptance: 06 January 2012

Full Papers: 30 March 2012

The subject of aesthetics is often taken as dealing with questions of mere beauty, where the word 'aesthetic' is colloquially interchangeable with beauty and liking. Someone might, for instance, explain their liking the look of a particular object on the basis of its 'aesthetics'. Even within the specialized architecture discourse, the aesthetic is largely discussed on the basis of an object's appearance. Yet, the aesthetic is not limited and should not be limited merely to the way things look. Any philosophically informed aesthetician, will contest this limited view, saying something along the lines of 'the aesthetic is everything'. The aim of this conference is therefore in part to address this discursive limitation in architecture and related subjects by broadening the aesthetic discourse beyond questions relating to purely visual phenomena in order to include those derived from all facets of human experience.

The conference will consider questions as to why, for instance a building's form takes the shape it does raises not only conventional aesthetic questions but also questions about what purpose or meaning the building serves beyond purely visual stimulation. Does the form for instance relate somehow to a social ideal or economic ideal? And if so, is this ideal something that its

inhabitants subscribe to or are even aware of? In an effort to draw thinkers attention to the ethical role architecture plays as well as the ethical function architects play, the second part of this conference call addresses this often overlooked dimension of architecture. Calling both philosophers and architects to grapple with questions regarding the ethical and aesthetic qualities of architecture, the hope is to propel the discourse beyond the limitations of a purely visual understanding of the architectural experiences.

For more information, please visit the ISPA conference website:
<http://ispaconference.wordpress.com/>

Upcoming Conference

Social Ontology: Metaphysical and Empirical Perspectives
Workshop of the European Network on Social Ontology (ENSO)
Luiss Guido Carli University, Rome, Italy
September 21-23, 2011

Scope and Mission

Understanding the structure of social facts, social beliefs and social practices is one of the key topics of current research in a number of disciplines such as philosophy, cognitive science, economics, sociology, psychology, legal theory, history and political science. The European Network on Social Ontology (ENSO) aims to provide a platform for interdisciplinary discussion and exchange among scholars working in the field, as well as to initiate and to coordinate future research activities at the European level. Following the inaugural meeting of the network, held at the University of Constance (Germany) in October 2009, the ENSO now plans its second workshop at the Luiss Guido Carli University in Rome (Italy). All parties interested in joining the network are invited to participate.

Confirmed speakers

Cristiano Castelfranchi (Rome, Italy)
Maurizio Ferraris (Turin, Italy)
Francesco Guala (Milan, Italy)
Byron Kaldis (Athens, Greece)
Elisabeth Pacherie (Paris, France)
Hannes Rakoczy (Göttingen, Germany)
Hans Bernhard Schmid (Basel, Switzerland)
Raimo Tuomela (Helsinki, Finland / Munich, Germany)

Call for Papers

Social facts influence our decisions and have pervasive effects on our daily lives. At the same time, they seem to be constituted by the beliefs and practices of a community. Understanding the hybrid nature of this type of entities is a prominent task of social ontology. Nowadays different metaphysical approaches aim to describe the ontological profile of social facts and to determine their categorial framework. On the one hand, these approaches often proceed without taking into account the empirical evidence offered by cognitive and social sciences, even if such evidence

might help to constrain theoretical debates and to refine the conceptual frameworks. On the other hand, such metaphysical accounts – by critically assessing the implicit assumptions and the ontological commitments of social sciences – are able to inspire new directions of empirical investigation. Can metaphysical inquiries on the nature of social facts inform current empirical practice in the cognitive and social sciences? How might empirical evidence influence the debate between alternative metaphysical pictures?

In order to foster such interdisciplinary dialogue, the principal aim of the workshop is to bring together scholars from different theoretical and empirical disciplines addressing the following topics (the list is not exhaustive):

- Analyses of social practices from different philosophical (e.g. phenomenological or analytic) perspectives as well as from psychological or sociological approaches
- Metaphysical conceptions of social facts from different theoretical traditions
- The relations between social beliefs and social facts
- The relations between social practices and social facts
- Conventions and institutions
- Analyses of joint attention, action, belief and intention
- Types of social facts and social objects

Abstracts should contain no more than 500 words. Please prepare your submission for blind review by indicating your name and affiliation on a separate sheet and send your proposal to the following address: enso2...@gmail.com

Important Dates

Deadline for abstract submission: June 6, 2011.

Notification of acceptance: August 1, 2011.

Organizing Committee

Alessandro Salice -- alessandro.sal...@unibas.ch

Luca Tummolini -- luca.tummol...@istc.cnr.it

Announcement

Call for Papers

Contemporary Aesthetics (CA) is an international, interdisciplinary, peer- and blind-reviewed online journal of contemporary theory, research, and application in aesthetics. *Contemporary Aesthetics* has just begun its ninth annual volume and invites submissions of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. The discussion should be accessible to an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images, auditory, or video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words, including an abstract and notes. Please go to <http://www.contempaesthetics.org/pages/guidelines.html> for more information about requirements, formatting, and guidelines for submission.

Contact: Arnold Berleant, Editor editor@contempaesthetics.org.

Announcement

Call for Papers

Basel Philosophisches Seminar

Social facts influence our decisions and have pervasive effects on our daily lives. At the same time, they seem to be constituted by the beliefs and practices of a community. Understanding the hybrid nature of this type of entities is a prominent task of social ontology. Nowadays different metaphysical approaches aim to describe the ontological profile of social facts and to determine their categorical framework. On the one hand, these approaches often proceed without taking into account the empirical evidence offered by cognitive and social sciences, even if such evidence might help to constrain theoretical debates and to refine the conceptual frameworks. On the other hand, such metaphysical accounts – by critically assessing the implicit assumptions and the ontological commitments of social sciences – are able to inspire new directions of empirical investigation. Can metaphysical inquiries on the nature of social facts inform current empirical practice in the cognitive and social sciences? How might empirical evidence influence the debate between alternative metaphysical pictures?

In order to foster such interdisciplinary dialogue, the principal aim of the workshop is to bring together scholars from different theoretical and empirical disciplines addressing the following topics (the list is not exhaustive): Analyses of social practices from different philosophical (e.g. phenomenological or analytic) perspectives as well as from psychological or sociological approaches; Metaphysical conceptions of social facts from different theoretical traditions; The

relations between social beliefs and social facts; The relations between social practices and social facts; Conventions and institutions; Analyses of joint attention, action, belief and intention; Types of social facts and social objects.

Abstracts should contain no more than 500 words. Please prepare your submission for blind review by indicating your name and affiliation on a separate sheet and send your proposal to the following address: enso2011@gmail.com

Important Dates:

Deadline for abstract submission: June 6, 2011.

Notification of acceptance: August 1, 2011.

Organizing Committee:

Alessandro Salice -- alessandro.salice@unibas.ch

Luca Tummolini -- luca.tummolini@istc.cnr.it

Dr. Alessandro Salice
Universität Basel
Philosophisches Seminar
SNF-Projekt "Kollektive Intentionalität"
Nadelberg 6-8
CH-4051 Basel
Tel: ++41/(0)61/2672991
Fax: ++41/(0)61/2672989
<http://www.cipp.unibas.ch>

Announcement

Call for papers

Social Ontology: Metaphysical and Empirical Perspectives
Workshop of the European Network on Social Ontology (ENSO)
Luiss Guido Carli University, Rome, Italy
September 21-23, 2011

Scope and Mission

Understanding the structure of social facts, social beliefs and social practices is one of the key topics of current research in a number of disciplines such as philosophy, cognitive science, economics, sociology, psychology, legal theory, history and political science. The European Network on Social Ontology (ENSO) aims to provide a platform for interdisciplinary discussion and exchange among scholars working in the field, as well as to initiate and to coordinate future research activities at the European level. Following the inaugural meeting of the network, held at the University of Constance (Germany) in October 2009, the ENSO now plans its second workshop at the Luiss Guido Carli University in Rome (Italy). All parties interested in joining

the network are invited to participate.

Confirmed speakers

Cristiano Castelfranchi (Rome, Italy)
Maurizio Ferraris (Turin, Italy)
Francesco Guala (Milan, Italy)
Byron Kaldis (Athens, Greece)
Elisabeth Pacherie (Paris, France)
Hannes Rakoczy (Göttingen, Germany)
Hans Bernhard Schmid (Basel, Switzerland)
Raimo Tuomela (Helsinki, Finland / Munich, Germany)

Announcement

Call for Abstracts

Dutch Association of Aesthetics Annual Conference
May 27th-28th, 2011
Ghent University, Belgium

Keynote speakers are:

Paul Crowther (National University of Ireland, Galway)
Jerrold Levinson (University of Maryland)

Papers on any topic in aesthetics or the philosophy of art are invited. Abstracts should be approx. 1,000 words, and must be prepared for blind review. The deadline for abstracts is March 10th 2011. Conference languages are Dutch and English.

Please send your abstract in PDF or RTF format to Annelies Monseré:
annelies.monseré@ugent.be

Conference venue: Ghent University, Faculty of Arts and Philosophy, Blandijnberg 2, 9000 Gent

Organising Committee: Hans Maes, Annelies Monseré, and Bart Vandenabeele

The Dutch Association of Aesthetics (<http://nge.nl/daa/>) is a society for everyone interested in theoretical, philosophical and critical reflection on the arts and the aesthetic dimensions of contemporary culture. The association offers a meeting place for philosophers, artists, art critics, art scientists, and people employed in art education and art policy.

Announcement

International Society for the Philosophy of Architecture

Ethics and Aesthetics of Architecture and the Environment

The subject of aesthetics is often taken as dealing with questions of mere beauty, where the word ‘aesthetic’ is colloquially interchangeable with beauty and liking. Someone might, for instance, explain their liking the look of a particular object on the basis of its ‘aesthetics’. Interestingly, even within the specialised architecture discourse, the aesthetic is largely discussed on the basis of an object’s appearance. Yet, the aesthetic is not limited and should not be limited merely to the way things look. Any philosophically informed aesthetician will contest this limited view, saying something along the lines of ‘the aesthetic is *everything*’. The aim of this conference is therefore in part to address this discursive limitation in architecture and related subjects by broadening the aesthetic discourse beyond questions relating to purely visual phenomena in order to include those derived from all facets of human experience.

In taking on the aesthetic in a manner that pushes its considerations beyond the realm of mere beauty, questions of ethics often arise. Indeed Wittgenstein is quoted as saying, “ethics and aesthetics are one and the same” (*Tractatus Logico-Philosophicus* Abdingdon: Routledge 1921: §6.421). Questions as to why, for instance a building’s form takes the shape it does raises not only conventional aesthetic questions but also questions about what purpose or meaning the building serves beyond purely visual stimulation. Does the form for instance relate somehow to a social ideal or economic ideal? And if so, is this ideal something that its inhabitants subscribe to or are even aware of? In an effort to draw thinkers’ attention to the ethical role architecture plays as well as the ethical function architects play, the second part of this conference call addresses this often overlooked dimension of architecture.

Calling both philosophers and architects to grapple with questions regarding the ethical and aesthetic qualities of architecture, the hope is to propel the discourse beyond the limitations of a purely visual understanding of the architectural experiences. Such questions might include:

- what is/ought to be pleasurable architecture and environmental experience?
- how do/ought our experiences impact the aesthetics of architecture and environment?
- how do/ought we appreciate architecture and environment?
- how does/ought the ethical and aesthetic inform the understanding of architecture and environment?
- what is/ought to be a good architect?
- what is/ought to be a good architecture?
- how does/ought architecture embody societal and cultural ethical codes?

Paper Abstracts should clearly address one of the highlighted themes above and be no more than 500 words.

Additionally please see the conference’s strand pages for more information about the Ethics and Aesthetics of Landscape and the Ethics and Aesthetics of Professional Practice as well as the

Posters page for more information regarding poster submissions. Please see each strand's themes and submission guidelines (same deadlines apply throughout).

Submissions and any further enquiries should be sent to ispaconference@gmail.com.

Deadlines:

Abstracts and Proposals: 31 May 2011

Notification of Acceptance: 29 July 2011

Full Papers & Posters: 30 March 2012

Early Registration: 30 April 2012

Announcement

Special Issue of *The Journal of Aesthetics and Art Criticism*: Song, Songs, and Singing

Any philosophical treatment of songs or singing will be considered, but papers addressing these topics are especially welcome:

- Songs and singing across the genres and cross-culturally
- Meaning and Representation
- Exploring the contrasts between vocal and instrumental music
- The unity of music and text
- Ontology
- Performance
- Singing and expression
- Singing and cinema: the problems raised by both diegetic and non-diegetic songs in film.
- Ethical criticism: Is moral criticism of popular songs as appropriate as moral criticism of movies and literature?
- What trends in the history of art theory or core assumptions about the field of aesthetics have inclined philosophers of art and music to ignore songs as an important art form?
- Philosophical analyses of specific vocal music in any genre.

Submissions should not exceed 7,000 words and must comply with the general guidelines for submissions (see "Submissions" on the JAAC website: www.temple.edu/jaac). Send submissions as e-mail attachments to both guest editors, Jeanette Bicknell (bicknellj@hotmail.com) and John Andrew Fisher (john.fisher@colorado.edu) indicating clearly that your submission is for the special issue. Deadline for Submissions: January 16, 2012.

Announcement

CALL FOR PAPERS: SPSCVA at the APA Eastern Division Meeting
December 27-30, 2011, Marriott Wardman Park, Washington, DC

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meeting held in conjunction with the Eastern divisional meeting of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video, or other aesthetic media. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Presenters must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.) Please submit full papers only (not abstracts) through e-mail by May 10th to the Eastern Division coordinator Christopher Grau at grau@clemson.edu<<mailto:grau@clemson.edu>>

A reminder that submissions for Volume 16 of *Film and Philosophy*, a Special Interest Edition on Ethics and Existentialism, are due June 30th... see the announcement here

www.lhup.edu/dshaw/journal.htm<<http://www.lhup.edu/dshaw/journal.htm>>

Announcement

Call for Papers and Invitation to Conference

Spaces of Spectators: image, sound, performance, word.

October 20-23, 2011, Riga, Latvia.

We are inviting you to consider changes that had captured the notion of spectator into their orbit. 18th century aesthetic with its distanced relations amid creative aesthetic activity and spectator's passive perception brought by aesthetic experience at the concert hall, theatre and museum, is being replaced by engaged spectator's participation in "space" saturated with proximity, sensitivity, and affectivity. Thus spectator (on-looker, viewer) is not only passive observer, but also an artist, performer participating in the happening of art. Both art happening and everyday life events are saturated with relations of mimesis and activity, distancing and participation. Spectators encounter image (not only picture, but also photo, cinema etc.), sound, performance or word (not only in written text, but also in audio, video etc.) of art in non-traditional exhibition places, forming specific image-, sound-, etc. -scapes; these processes not only tend to blur the borders between private and public spaces, they also are crossing boundaries between art and other discourses thus leaving traces into various social fields. Changes of spectators' location in space, artscapes, spacing, and immersion bring further changes in the field of art theory, history, critique and aesthetic and compel to review and redefine these questions.

We invite you to consider these (and not only these) issues:

- The visual, audial and kinetic-blurring and overlapping of genres
- The static / dynamic, passivity / activity, the aesthetic / artistic and their interfaces
- Immersion aesthetics, the aesthetic and political
- Language and affective art zone, word, narrative, shape of life
- Material and semantic aspects of artwork; conceptual and non-conceptual content of art
- The role of critique and curator in forming aesthetic ideas
- Metaphysics of creation.

Working languages: Latvian, English

INTERNATIONAL ASSOCIATION FOR AESTHETICS
L'ASSOCIATION INTERNATIONALE D'ESTHÉTIQUE

Honorary Life Members:

Arnold Berleant (USA)

Tonomobu Imamichi (Japan)

Joseph Margolis (USA)

Stefan Morawski (Poland) Deceased

Mikel Dufrenne (France) Deceased

Officers and Delegates (December, 2010)

Executive Committee Officers (2010-2013)

President: Curtis L. Carter (Marquette University, USA)

First Vice-President: Jale Erzen (Middle East Technical University, Ankara, Turkey)

Second Vice-President: Katya Mandoki (Universidad Autonoma, Mexico)

Secretary-General: Gao Jianping (Chinese Academy of Social Sciences, Beijing, People's Republic China)

Assistant Secretary-General: Albert van der Schoot (University of Amsterdam, Netherlands)

Delegates-at-Large

Liu Yuedi (China)

Eva Man (Hong Kong)

Susan Habib (Tunisia)

Carole Talon-Hugon (France)

Wolfgang Welsch (Germany)

Ex-Officio

Heinz Paetzold (The Netherlands; Former IAA President)

Jos de Mul (The Netherlands; Former IAA President)

Publications

Jos de Mul (The Netherlands): Webmaster, Guardian Online Yearbook

Alan Shear (USA): Newsletter Editor

Delegates

American Society for Aesthetics: Mary Wiseman

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

Finnish Society for Aesthetics: Risto Pitkänen

Société Française d'Esthétique: Maryvonne Saison

Société Hellénique d'Esthétique: Theresa Pentzopoulou-Valalas

Israeli Society for Aesthetics: Ruth Lorand

Associazione Italiana per gli Studi di Estetica: Raffaele Milani

Japanese Society for Aesthetics: Motoaki Shinohara

Korean Society for Aesthetics: Yoon-soo Paik 2008-2010, Chong-hwan Oh 2011-2013.

Latvian Association for Aesthetics: Mara Rubene

Lithuanian Society for Aesthetics: Vaidas Matonis

Mexican Society of Aesthetics: Katya Mandoki

Nordic Society for Aesthetics:Lars Olof Åhlberg

Polish Society of Aesthetics: Krystyna Wilkoszewska

Council of Aesthetics, Russian Academy of Sciences: Konstantin Dolgov

Serbian Society for Aesthetics of Architecture and Visual Arts: Misko Suvakovic

Slovenian Society for Aesthetics: Aleš Erjavec

L'Association Tunisienne d'Esthétique et de Poïétique: Rachida Triki

Sanart Association of Aesthetics and Visual Culture, Turkey: Jale Erzen

Member Societies

American Society for Aesthetics.

Argentinean Society For Aesthetics / Asociación Argentina de Estética

Australian and New Zealand Association for Literature and Aesthetics

Brazilian Society For Aesthetics / Associação Brasileira De Estética

Baltic Association for Aesthetics

British Society of Aesthetics

Canadian Society for Aesthetics / Société Canadienne d'Esthétique

Chilean Association for Aesthetics / Asociación Chilena de Estética

Chinese Society for Aesthetics / Zhonghua Quanguo Meixue Xuehui

Croatian Society for Aesthetics

Deutsche Gesellschaft für Ästhetik

Dutch Aesthetic Federation

French Society of Aesthetics/ Société Française d'Esthétique

Finnish Society for Aesthetics / Suomen Estetiikan Seura

Ha'aguda Hayisraelit Le'aesthetica

Hellenic Society for Aesthetics / Ελληνική Εταιρεία Αισθητικής

Italian Association of Aesthetics / Associazione Italiana per gli Studi di Estetica

Japanese Society for Aesthetics (Bigaku-Kai)

Korean Society of Aesthetics / 한국미학회

Latvian Association for Aesthetics

Lithuanian Society for Aesthetics / Lietuvos estetiku draugija

Mexican Society of Aesthetics / Asociación Mexicana de Estudios en Estética

Nordic Society of Aesthetics / Nordiska sällskapet för estetik/Nordiska saellskapet foer estetik/Nordisk Selskab for Aestetik/Nordisk selskap for estetikk/Félag norraenna fagurfraedinga/Pohjoismaiden estetiikan seura

Polish Society of Aesthetics / Polskie Towarzystwo Estetyczne

Aesthetic Association of Russia / Rossijskaya Aesteticheskaya Assoziazia

Serbian Society of Aesthetics for Architecture and Visual Arts

Slovenian Society of Aesthetics / Slovensko drustvo za estetiko

L'Association Tunisienne d'Esthétique et de Poïétique / A.T.E.P.

SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Esthetik ve Görsel Kültür Derneği)

Publications

International Yearbook of Aesthetics

Website: <http://www2.eur.nl/fw/hyper/IAA>

Webmaster: Jos de Mul

Guardian of the online Yearbook: Jos de Mul

Newsletter Editor: Alan Shear

The IAA/AIE Newsletter

National Societies for aesthetics and members are invited to contribute to the IAA/AIE Newsletter with conference announcements, reports, reviews of books and journals, as well as, reports of the activities of national societies and departments. Contributions may be edited for reasons of space or clarity. The IAA/AIE Newsletter is published by the International Association for Aesthetics. Please direct copy for inclusion in the Newsletter to Alan Shear, Marquette University Department of Philosophy, Milwaukee, Wisconsin, 53201-1881 USA. Email alan.shear@marquette.edu.

**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.
Membership: New / Renewal (circle one)

Name and Surname

Address.....

State, Province & Postal Code.....

Country.....

Email

National Society

Signature & Date

Amount Paid (cheque) USA\$.....

Method of Payment: Cheque (payable into USA bank account)

Make cheque payable to “International Association for Aesthetics”

Send membership cheque to:
Curtis L. Carter
Department of Philosophy
Marquette University
P.O. Box 1881
Milwaukee, Wisconsin, 53201-1881
USA

Membership applications and renewals should be sent to the Secretary-General of the IAA:

Prof. Gao Jianping
Institute of Literature Chinese Academy of Social Sciences Jianguomennei
Da Jie 5, 100732 Beijing, P. R. China
E-mail: gaojianpingwork@gmail.com