From the President
Jale Erzen

All that Jazz!

Each time I drive out from my house I go down a traffic-heavy street that becomes increasingly congested as it approaches the main road. The policeman controlling the opening to the main road closes the access in order to give priority to statesmen coming down from their luxurious residences at the top of the city; thus the way to the main artery becomes a bottleneck where drivers waiting for long periods become aggressive and hateful of each other. This is a small example of how State leaders (state policemen) try to regulate international affairs often to the detriment of local populations and civilians, making pacts amongst themselves, parceling arable lands belonging to individuals for mining, drawing national borders and playing with people as if they were ping pong balls to be thrown from one side of a boundary to the other. As we view the global map, we see that there are just a few districts in the world, where people can still relatively enjoy their neighborhoods without being threatened in their security and peace, but still know not what will happen tomorrow.

Seemingly there are three global mechanisms all in opposition to each other: the one of Nature where physical forces unknown to us function uncontrollably, the one of Statesmen using everything in their power to turn the world order in their favor, and the common people trying to survive or to keep their status quo. I would like to ask where and how aesthetics functions in all of this. How can we understand aesthetics or an aesthetic life against a picture of the world where everything is held at a precarious balance. Apparently the last bombings on Syria were just exercises to upkeep an established condition; world powers hold each other in check not to lose ground, yet the ground has become slippery and dangerous for common people. We are all experiencing different degrees of threat and anxiety at all fronts.

In his essay ‘All the turns in «Aestheticizing» Life’, Joseph Margolis in his wittily critical way exposes how Nietzsche’s pronouncement about modern man has been misunderstood as to mean that only an aestheticized life would have meaning. (Joseph Margolis, ‘All the Turns in «Aestheticizing» Life’, Filozofski Vestnik, XX (2/1999 –XIV ICA) pp. 185-202) Nietzsche’s pronouncement starts with his claim that ‘All of us are no longer material for a society’. (Nietzsche, The Gay Science, trans, Walter Kaufman (New York: Vintage, 1974),Bk.1,§ ] (p.74), in Margolis 1999) In these wrong interpretations of Nietzsche Margolis sees a key to our times’
viewing ‘aestheticising’ “as entrenching the propriety of individual autonomy… the enlargement of the official privacy of each life…and the self indulgence with which we deem ourselves entitled to pronounce our own lives “works of art”. (Margolis, 1999, p.187) According to Nietzsche, life and existence have no meaning and are only justified as aesthetic phenomenon, which is beyond any human value. Margolis offers his reading of Nietzsche: without relying on “any conceptual privilege from any source: life has no meaning apart from the entrenched traditions of one’s own culture, where the question arises and is met at the level of instinct that Nietzsche himself evokes – but not there, in recognizably human terms. ….any cultural presence that survives over time and change counts as the successful aestheticization of ordinary life.” (Margolis 1999, p.191) For Margolis, as he reads Nietzsche and Wittgenstein, all judgments pertaining to the moral, political, artistic and the aesthetic are practical, and therefore none can be prioritized. Margolis states: “Aestheticism signifies, in Nietzsche, a pagan respect for every powerful manifestation of human life.” (Margolis 1999, p.193) One can draw many lessons from this, a propos the world’s political and human condition. The horrors done to human lives and to the planet go to show the acuteness of Nietzsche’s claim about the modern human condition.

Where are we heading to today? Are our concerns and worries very different than two hundred or two thousand years ago?

Marcus Aurelius was equally uncomfortable about his times and life in general: “In all this murk and dirt, in all this flux of being, time, movement, things moved, I cannot begin to see what on earth there is to value or even to aim for.” (Meditations 5:10:2)
Margins, Futures and Tasks of Aesthetics

Helsinki, Finland July 5 – 7, 2018

Invited Keynotes:
Yuriko Saito (Rhode Island School of Design),
Elisabetta di Stefano (University of Palermo),
Jack Halberstam (Columbia University),
Andrew Light (George Mason University & World Resources Institute; Environmental Aesthetics keynote)

The conference will start the morning of July 5 continue on the morning of July 6, and finish about 4:00PM on July 7. If you are interested, the evening of July 6 there will be an opportunity for attendees to attend a casual dinner. Details will be announced at the conference.

Department Keynotes:
Ossi Naukkarinen (Aesthetics) & Kevin Tavin (Art Education)
Aesthetics is a marginal discipline. We often have to defend its existence in departments, where the main focus is on literature, philosophy or art history. It is not surprising that the margins of aesthetics have not been thoroughly discussed. What are the schools of philosophical thinking or the methodologies we haven’t yet turned enough of our attention to? Who and where are the outsiders who will, in the long run, leave an interesting trace on the profession? The aforementioned questions are of course future-oriented. The future of aesthetics has been discussed in various conferences and books. Aesthetics in them is still often seen as more autonomic that it actually is institutionally speaking.

What if the future of our discipline was more about collaboration with other disciplines? What are the research topics of future aesthetics? What kind of challenges and possibilities does the changing world pose upon aesthetics? How does aesthetics react, for example, to the increasing pervasiveness of technology or to the challenges of climate change? This role, task or maybe even responsibility aesthetics could take up is of course quite pedagogical to some extent. How to distribute the vast knowledge of philosophy of art to disciplines and practices which could have more use of aesthetic theory? And what could aesthetics itself learn from other disciplines, which actually use aesthetic theory in their own way: cultural geography, media studies and art education are examples of disciplines where aesthetics already has a role, but often in a practical way, in a way which differs from what professional aestheticians think of as aesthetics. Could aesthetics find new strategies for survival in the changing academic world through new interactions and could those interactions broaden the scope and community of aesthetics itself?
Special Sessions
In this conference, we aspire to bring together different ways of approaching aesthetics, using aesthetics and being in dialogue with theories of aesthetics. To this end, the conference hosts four special sessions in addition to the “regular” ones.

1) Rediscovering Russian Aesthetics, organized by the Russian Society of Aesthetics. This session will include six speakers on Russian aesthetics.

2) Environmental Aesthetics, organized by Sanna Lehtinen. Keynote: Andrew Light. In this special track, we take a look into the many traditions and approaches within this rich and vibrant sub-field of philosophical aesthetics. Welcome to join a discussion about all the possible and impossible futures of the aesthetic study of the environment.

Note on the Special Session:
From Margins to Spotlight
by Ossi Naukkarinen & Darius Pacauskas
Description: In many contexts, academic aesthetics is currently dominated by publications and events in English. Even if a commonly known and shared language is certainly needed, there are interesting and important discussions and activities carried out in other, "minor" languages, too. These discussions are often supported by national societies of aesthetics. How to make such discourses more interconnected and visible for the international network of aestheticians? Can we use up-to-date digital tools to create and spread alternative narrations of aesthetics and to make the picture of the field more global and varied? If you are interested in these topics, in theory or practice, please join the special session "From margins to spotlight". The aim of the session is to discuss possibilities to open up different perspectives on aesthetics and potentially to draft a roadmap for future developments. If interested, please contact the chair of the session, Professor Ossi Naukkarinen, in advance: ossi.naukkarinen@aalto.fi.

The Committee:
Petteri Enroth (Secretary, Finnish Society of Aesthetics): Invitation Letters, Miscellaneous petteri.enroth@helsinki.fi
Harri Mäcklin (Treasurer, Finnish Society of Aesthetics): Economy, Schedules harri.macklin@helsinki.fi
Sanna Lehtinen (Board Member, Finnish Society of Aesthetics): the Session on Environmental Aesthetics sanna.t.lehtinen@helsinki.fi
Max Ryynänen (Chair, Finnish Society of Aesthetics; Senior Lecturer Aalto University): Campus, meta issues, max.ryynanen@aalto.fi

The Campus Walk (by Anna Kholina)
A walk around Otaniemi campus of Aalto University is a reflective critical experience that will explore the aesthetics of the area from different perspectives. The key question of the walk will be what defines the aesthetics of Otaniemi: it is the history, the persona of the architect, the natural environment, the growing university, the urbanisation or something else?

The walk is designed as a circular tour that will take approximately 1 hour and 15 minutes. Unlike a traditional guided tour, it will focus on both places and non-places, drawing attention to the aesthetic experience guided by the body. The participants will be given a stack of cards
which describe the stops of the walk, and each card will contain a question that invites the participants to reflect on the meaning of the place and its aesthetic value. Examples of the stops: 1.) Metro. Theme: Urbanisation. Question: How a different point of arrival to a place changes our aesthetic experience? 2.) Learning Centre. Theme: Re-use. Question: What happens when the spaces not designed for aesthetic experience become the centres of social life? 3.) Learning Centre. Theme: Legacy. Question: Is good architecture timeless? 4.) Otakaari 1 Amphitheatre. Theme: Monumentalism. Question: Does aesthetics limit possible uses? Creative exercise: Find more than five different uses for this space and perform the action. 5.) Otakaari 6.) Drilling site 7.) A-grid 8.) Ossinlampi and urban farming 9.) Tekkarikylä 10.) Smökki 11.) Otaniemi Chapel 12.) Rantasuna 13.) Otahalli 14.) Dipoli 15.) Shopping mall.

**From the Secretary General and Website Editor**

Zoltán Somhegyi

Dear IAA-members,

Let me first wish you a great summer period.

I hope you regularly follow the IAA website, where you can find both important materials and thrilling news: many of the previous yearbooks and proceedings books are available for download, and new CFPs for conferences, workshops and journal thematic issues are frequently added to the news section on the main page. I would particularly like to draw your attention to the general congress in Belgrade in 2019. You can find more information on the event on the following link:


As Website Editor, let me repeat my invitation to send me any information that you think might be of interest for the IAA readership – for example CFPs for conferences, journal thematic issues etc., that I can upload on the website. As you can see under each item, it is regularly consulted by hundreds of readers from all over the world; hence it is a very efficient way of spreading academic news. Feel free to contact me either at zoltansomhegyi@yahoo.co.uk, or through the contact form on the website: http://www.iaaesthetics.org/contact.

Since we have many bouncing and thus invalid email addresses in our system, if you happen to know a colleague who should receive the Newsletter and other IAA news but does not – perhaps due to the change of the email address – please, let me know.

Looking forward to receiving your news.

Zoltán
Assistant Professor, University of Sharjah, United Arab Emirates
zoltansomhegyi@yahoo.co.uk
www.zoltansomhegyi.com
21st International Congress of Aesthetics 2019 Announcement

Possible Worlds of Contemporary Aesthetics:
Aesthetics between History, Geography and Media

It is our great pleasure that The University of Belgrade – Faculty of Architecture and the Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS) may share the excitement with you about the fact that 21st International Congress of Aesthetics 2019: Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography and Media in Belgrade is coming closer. Considering that it already should be planed among your this and next year activities, we would like kindly to invite you once again to include this event as part of your 2018/2019 season agenda.

We use this opportunity to remind you about some important dates and other organizational details that may help you with organization of your personal and professional agenda. Please take note of the following items and carefully examine them to inform yourself so that you can respond in a timely manner. We remind you that early registration and submission of abstracts is currently in progress.


Important dates

• **Abstract submission due: September 1st, 2018.**
• Early Registration: November 1st, 2018.
• Pre-Registration: March 30th, 2019.
• On-site registration: July 22-26, 2019.

Member News

The latest book by Tor Seidel titled *Mannequins*, published by Kerber Verlag, with essays by Richard Weihe and Zoltán Somhegyi, is a creative photo documentary project by the German photographer on the street sign dolls built by migrant workers across the Gulf States.

Announcement

Emeritus Prof. Kaiti Dimitsantou-Kremezi
President of the Hellenic Society for Aesthetics

With deep sorrow, the Hellenic Society of Aesthetics announces the passing away of its former President Professor Dionysios Zivas, on February 14th 2018. Prof. D. Zivas was President of the "Hellenic Society for Aesthetics" (1981-2017), President of the "Panayotis and Effie Michelis Foundation" (1984-2018), Vice President of the "International Association of Aesthetics" (2001-04); he conceived and first realized the organization of Mediterranean Congresses of Aesthetics under the auspices of the International Association, established in 2000. He was Professor of Architectural Composition at the National Technical University of Athens, Director of the Architecture Composition Studio (1973-1996), Dean of the Faculty of Architecture (1979-1983 and 1989-1995). He was responsible, since 1973, for the conservation of the historical Plaka district in Athens, a project which was honoured in 1982 with the Europa Nostra Medal. In 1993 he was awarded the "Gottfried von Herder" Award for his life achievement, by the University of Vienna. Among Dionysios Zivas’ publications are the following: The Monuments and the Town. 13 Texts for the Protection and the Re-integration of Monuments into the City’s Web. Athens, 1997 (in Greek). The Architecture of Zakynthos from 16th to 19th Century. Athens, 2002 (in Greek). Plaka 1973-2003. The Story of the Intervention to Protect the Old Town of Athens. Athens, 2006 (in Greek). Colleagues, friends, and collaborators had honoured Dionysios Zivas with an honorary volume: Poreia. Honorary Volume for Professor Dionysios Zivas. Edited by M. Grafakou, M. Kardamitsi-Adami, H. Maistrou, publ. by National Technical University, Faculty of Architecture, Athens, (2007/2008) (in Greek).
Member News

*Emotion in Painting and Art Installations*

Vladimir J. Konečni, Ph. D.
Professor Emeritus
Department of Psychology
University of California, San Diego

Abstract: Paintings are static two dimensional images with limited narrative means. On the basis of a critical analysis of the relevant laboratory scaling studies, museum studies, and neuroaesthetic work, the article reaches a negative conclusion about most paintings’ ability to engage sufficiently with general viewers’ associative-memory systems, so as to lead to identification and empathy, and induce fundamental psychobiological emotions. In contrast, designers of art installations can draw on subtle combinations of several classes of stimulus properties with psychological significance subsumable under the classical concept of the sublime (physical grandeur, rarity, an association with beauty and with biologically significant outcomes), so that some installations may induce the peak aesthetic emotional response, aesthetic awe – as defined in *Aesthetic Trinity Theory* (Konečni, 2005, 2011), along with the states of being moved and physiological thrills. The approach also involves an analytical skepticism about emotivism, defined as a culturological proclivity for unnecessary insertion of emotion into accounts of mental life and behavior, especially in the arts. Implications for the role of emotion theory in empirical aesthetics are examined.

Editor’s Note: The article came out later than the publication date indicates and was published in an experimental psychology journal. However, the subject matter and Dr. Konečni’s treatment of it are relevant for aesthetics.

Conference Report

By Dr. Guo Yaxiong, College of Humanities and Communication, Shanghai Normal University, China.

A Summary of the International Meeting Art: Pre-modern, Modern, Post-modern and Doubtful Modernity in China (Bie-modern) October 5th, 2017 held at Georgia Southwestern State University, USA.

The meeting entitled *Chinese Theory’s Own Style* was jointly organized by the Center for Chinese Bie-Modern Studies at the Georgia Southwestern State University (GSW) and the Research Center for Aesthetics and Aesthetic Education at Shanghai Normal University, China.

In his remarks at the Opening Ceremony of conference, university president, Neal Weaver, introduced the academic background and achievements of the Center for Chinese Bie-Modern Studies. He pointed out that the theory entitled Bei-modern or Doubtful Modernity in China that was proposed Wang Jianjiang has remarkable originality and creativity and that this theory will
lead in the development of a new and richly detailed international philosophy of aesthetics. The Center for Chinese Bie-Modern Studies invited a number of world-renowned scholars and is expanding its international influence by holding academic meetings, workshops and art exhibitions.

Vice President for Academic Affairs, Lynda Lee Purvis, read a congratulatory letter from the chairman of International Association for Aesthetics, Jale Erzen, and the president Chinese Society for Aesthetics, Gao Jianping. Dr. Erzen stated that the theory of Doubtful Modernity in China (Bie-modern) addresses a mistake by western scholars, in that, the theory not only constructs an original Chinese philosophical discourse but also asks western scholars to reflect on the unique nature of contemporary Chinese art. She concluded that he theory provides a philosophical bridge enabling academic exchanges between China and the west.

In his remarks, Wang Jianjiang, professor at Shanghai Normal University, pointed out that since the theory of Doubtful Modernity in China (Bie-modern) was first proposed in China in 2014, it has received a great deal of attention by scholars internationally. The conference indicated that while the Bie-modern theory was first introduced in China it has become a popular topic in international academia and this meeting demonstrated the depth and complexity of the theory.

Conference topics were divided into three parts:

1.) The Name and Nature of Doubtful Modernity in China (Bie-modern)

As a creative idea, the connotation and application of Doubtful Modernity in China (Bie-modern) is a controversial topic. Wang Jianjiang in his report summarized the Bie-Modern theme as deterring the application of modernism to China by establishing the unique nature of contemporary Chinese art. The Bie-theory contains a series of differences: 1.) The difference in China between Bie-modern and pre-modern, western modern, post-modern. 2.) ‘The time spatialization theory’ which is distinguished from the western space theories, 3.) ‘The four-phase theory’ which illustrates China’s unique social structure 4.) The ‘great-leap-forward pause theory’ distinguished from ‘great-leap-forward development. 5.) The distinction of ‘Sino-Western-Marxism-I’ which will be conducive to in-depth and comprehensive academic and ideological innovations. 6.) The distinction of incision in art and academics. 7.) The distinction in aesthetic forms.

Doubtful Modernity in China (Bie-modern) is not only a discursive innovation but also an entirely new thinking model that will distinguish creators and their creations. Furthermore, Wang Jian Jiang thinks any nation should have its own idea, theory and Zhuyi. How to walk out of the embarrassment that quadrilateral expectation implies, the time spatialization and four-phase development theories of Bie-modernism have provided an answer. The quadrilateral expectation of Aleš Erjavec is facing the paradox between cosmopolitanism and nationalism, the key to which is my originality and achievement in the pattern of Chinese traditional philosophy, Western philosophy, Marxism and I. Bie-modernism is a Zhuyi of self-creation, self-regulation, self-renewal and self-transcendence as well as of practical and realistic redemption.
CCBMS Dean, Keaton Wynn, discussed contemporary Chinese artist Cao Fei as an example for the process of transforming Bie-modern into real modern. Wynn pointed out how Bie-modernism is richly creative. It can avoid the limit of western discourse, such as modern and post-modern and rethink Chinese current social and cultural context. Although the globalization makes the surface of art similar, the nature and meaning of art works are completely different from each other. The theory of Doubtful Modernity in China (Bie-modern) constructs an excellent forum for Chinese and western scholars, artists communicating mutually and it is crucial for the development of Chinese contemporary art.

Ma Zhengping, professor at Sichuan Normal University, pointed out that Doubtful Modernity in China (Bie-modern) is a new philosophical concept that transcends modernity and post-modernity. Bie-modern differs from rational of modernity and non-rational of post-modernity is that discover the phenomenon of analogi-rationis. It means the motion law of human activities (cognition and practice) is neither rational nor non-rational, but a kind of new rationality that integrates the rational and non-rational. At the same time, analogi-rationis is a new kind of sensibility. Bie-modern thinking mode of analogi-rationis or analogi-sensibility is non-physical phenomenology and behavioral phenomenology that surpass object phenomenology of Edmund Husserl, the phenomenology of time of Martin Heidegger and phenomenology of perception of Merleau Ponty.

Professor Zhou Xiaodi studies the resource of theory Doubtful Modernity in China (Bie-modern) and thinks the Bie-modern theory has similarities with Chinese traditional philosophy, especially, Daoist and Zen Buddhism philosophy. The Bie-thinking model has obtained its own specialty while it constructs a platform that enhances international communication. In this case, Chinese and western culture can be complementary.

Dr. Judy Orton’s paper provided a distinct view of the development of Bie-modernism from the perspectives of cognitive and cultural psychology. Specifically, the sub-areas of cognitive and cultural psychology that can explore the ways Bie-modern can be interpreted as a new category of art, similar to, yet distinct from pre-existing forms of art, including pre-modernism, modernism, and post-modernism. Professor Zhou Ren agreed with Dr. Orton providing the example of Chinese Zodiac signs, which can be traced back to nature but also a supernatural creatures, that have formed a new cultural category.

Ji Xiumei, professor at Baoding College, argued that the thinking model, “Bie” is the core of the Chinese character culture. The original and extended meaning of “Bie” suggests the dialectical feature of “Bie-thinking”, which is also the specialty of Chinese culture.

Guo Yaxiong, lecturer at Shanghai Normal University, refuted the distinction between speech and voice. By analyzing the operation of the distinction, he pointed out that the division between voice and speech is based on a self-de-construction and therefore it is unreasonable. The distinction is police strategy for traditional western republic of letters.

Various theories, such as Aleš Erjavec’s new type of republic of letters proposed for surpassing the classic distinction have failed because these theories posit the distinction as their premise. For the sake of constructing a new platform of communication for western and Chinese thought,
the theory of Doubtful Modernity in China (Bie-modern) will be a practicable way to rebuild an effective international philosophy.

2.) Comments on Bie-modern Art

Bie-modernism advocates the idea ‘let art speak’ and tries to make an effective interaction between artistic creation and art criticism, therefore, it is a force to analyze art works of Bie-modernism. Professor Li Ping paper focused on the history of Shanghai Xu-jiahui Catholic Jesuit architecture and applied Bie-modern theory to explain why this condition is inevitable and why it cannot be surpassed in our own history and culture. He pointed out because China’s own path of development is not the same as the West, parts of China now find themselves in pre-modern, modern and post-modern simultaneously. The phenomenon of different times present in the same space expresses the “Bie-modern” theory which is evident in Xu-jiahui Catholic Architecture.

Professor Zhou Ren analyzed a variety of unique buildings which are an interesting and common phenomenon of Bie-modernism in China. Zhou Ren thinks that it is hard to explain these buildings from postmodern aesthetic theory. The intertwined aesthetic characterizations of these buildings as pre-modern, modern and poet-modern constitutes one of the most distinctive features of Bie-modernism.

Dr. Margaret Richardson discussed how the conception of modern and post-modern art is related to the western aesthetic experience but does not accurately describe recent developments in Chinese fine art. Taking a variety of Chinese modern artists’ idea of creating and works as examples, she finds out the distinctive feature of Chinese and western art. She believes the Chinese modern art has formed its own unique way of expression after experiencing so many historical and political events. She analyzed the work of Chinese contemporary artist Peng Wei concluding that his works illustrate the combination of traditional ideas and contemporary craft and also how his works symbolize the conflict between the western and Chinese cultures.

Dr. Guan Yu from Shanghai Normal University pointed out that the theory Doubt Modernity in China (Bie-modern) has caused some misunderstanding among some western scholars who deny Bie-modernism as a uniquely Chinese phenomena calling it postmodern or modern art. However, the feature of post-modern is not the same as Bie-modern, and it is a mistake to conflate Bie-modernism and post-modernism.

Dr. Xu Wei in Shanghai Normal University analyzed a popular television show currently showing in China. This science fiction time-travel series appears both strange and absurd but it is in fact a complex intertwining of pre-modern, modern and postmodern that expresses the distinct Bie-modern feature of time spatialization. This television series provides spiritual relaxation in the view’s flight from the reality, replaces individual experience for virtual imagination, satisfies the audience’s longing for ancient times, and reflects modern times in a poetic and picturesque way.
3.) Expanding the theory of Bie-modernism in China

With the development of the theory of Doubt Modernity in China (Bie-modern), the application of the theory has extended its study field into aesthetics, literature, social studies and city planning. Professor Zhu Jun pointed out in the late Qing Dynasty a unique Confucian utopianism arose in Chinese literature that was anti-western. This special utopian world can be viewed as the imagination of Doubt Modernity in China (Bie-modern) as it attempts to construct a culture beyond east and west distinctions that stresses benevolent domination.

Associate Professor Xu Dawei discussed the traditional aesthetic concepts of ‘hero’ and ‘sublimity’ within Bie-modernism arguing that the hero as ‘the oneness of man with God’ and the concept of the sublime identify the traditional hero of the west who aesthetically expresses the political ideal of both official ideology and folk discourse. Under the influence of aesthetics and politics, the hero has the aesthetic function of shaping the ideal moral personality of the people, and the moral practical, the Sublimity for the moral is a traditional attribute of the Chinese hero. The hero as the expression of the unity of the human and divine, the political ideal and moral practice in other modern consumer era was deconstructed.

Dr. Yang Zengli analyzed the conscious in the novels of Mo Yan. She thinks the pre-modern idea of family, nepotism and human relationship are not the root of the conflict of opposites, but makes the interests of all harmony. However, this harmonious collusion is not a sign of modern society, but rather characterizes Bie-modern society. Bie-modernism criticizes while trying to surpass Bie-modernism in order to create a new social norm. In Mo Yan’s view, modernism’s self-renewal needs to start from respecting the human condition in order to overcome it.

Yu Guangrong and Shen Xiaoting analyzed the current circumstances of international trade and city planning for Shanghai Chongming respectively. Cao Ling shows the great influence of Doubt Modernity in China to her art work.

For the duration of the meeting, an art exhibition entitled Doubt Modernity in China (Bie-modern) was held in the James Carter Gallery on the campus of Georgia Southwestern State University. The exhibition featured the works of:
Cao Ling - Bie-Modern Atmosphere Series and Countryside Series
Liu Xianghua - Bie-modern Arhat Bed, Lotus, Scholar’s pavilion, seven-syllable, Toilet poem and Hugging Stranger
Wang wangwang - Bie-modern: Money Hills series
Chen Zhanhui - Bie-modern: Au To Series and Beyond Architecture
Meng Yan - Source of Crisis Series
Zuo Yilin - Bie-modren: THAAD Series
Guan Yu - Bie-modern series
Yi Qiwei (who is12 years old) Who Am I series.

Each of these works displayed a high level of Bie-modernism, which has attracted art critics’ great attention. During the meeting, the Chinese delegation for Doubt Modernity in China (Bie-modern) was summoned by former United States President Jimmy Carter and his wife for a personal meeting.
The conference was covered by a variety of media. The front page of the *Americus Times-Recorder* reported on this meeting. The meeting was included in Chinese media, such as *Shanghai Perspective*, *Shanghai Culture*, and *Bie-modern Official Accounts* included a detailed report of the meeting.

This meeting is the fourth international academic conference since Wang Jianjiang first proposed the conception Doubt Modernity in China (Bie-modern) in 2014. The next global academic meeting on Doubt Modernity in China (Bie-modern) is tentatively scheduled for later in 2018 in Shanghai, China.

This conference displays the profound connotation and the practicable of Doubt Modernity in China (Bie-modern), and also indicates the important value of reorganizing the ideas market and changing the current underdevelopment situation of the Chinese thought. By the communication with world-renowned experts and analyzing art and aesthetic problems in the view of Doubt Modernity in China (Bie-modern), the original theory proposed by Chinese scholar really comes into the international vision and becomes the common topic for the global academia. The popularity of the theory changes the previous disposition of western republic of letters and therefore, Chinese philosophy has its own discourse rather than completely following the western theory. In short, this meeting forces on the original theory with Chinese style which is the symbol of the confidence in Chinese own theories and a turning point of theory of China into the global.

Quanzhou, China  (Photo Credit: Zoltán Somhegyi)
Conference Report

Zoltán Somhegyi
IAA Secretary General and Website Editor

The Global Humanities Festival took place in Xiamen, China between 15-19 April, organised by UNESCO, the International Council for Philosophy and Human Sciences (CIPHS), the Asian New Humanities Net (AHNH) and the host institute Xiamen University.

IAA is part of the International Council for Philosophy and Human Sciences (CIPHS), a non-governmental organization within the UNESCO, originating from 1949, which federates numerous academic societies in the field of philosophy, human sciences and related disciplines. The main goals of CIPHS are the cooperation between institutions and organisation for the promotion and development of humanities also with regards to their interfaces with social and natural sciences and the arts, in order to promote the development and dialogue of all these disciplines on a global scale, and to advocate for the better understanding of the needs of humanities and related sciences, as well as to have stronger impact of the solutions these disciplines can offer for the global challenges that humanity needs to face.

I represented the IAA in the Executive Committee meetings of CIPHS that were held along the Festival’s intensive and fruitful discussions, keynotes and plenary talks on specialised topics and on the role of humanities. Each participant held a presentation or master class that were open to Xiamen University students too. The academic events were then completed with site visits of Xiamen’s South Putuo Temple, Gulangyu Island and to Quanzhou City.

Both CIPHS member associations and Xiamen University were interested in IAA’s activities and open for suggestions for further collaborations. We hope that in the future we can establish even more ways of inter and cross-disciplinary cooperation.

http://www.cipsh.net/htm/
http://humanityfestival.xmu.edu.cn
Journal of Interest to IAA members

The interdisciplinary English language journal *Art and Law* aims to gather outstanding contributions to the fascinating debate at the intersection of art and law. The focus of the journal involves all the aspects (philosophical, juridical, sociological, technological and cultural) characterizing the relationship between art and law. Each issue will be intended as a monographic volume devoted to a specific topic. The journal now publishes four issues a year.

By Angela Condello, Tiziana Andina and Enrico Terrone: University of Torino, Italy.

For more information: https://brill.com/view/journals/rpal/rpal-overview.xml
Back Issues:

2017
Vol. 1 #2 Tiziana Andina, University of Turin, What is Art? The Question of Definition Reloaded (November 2017).

2018
Vol. 2 #1 Angela Condello, University of Turin. Between Ordinary and Extraordinary. The Normativity of the Singular Case in Art and Law.
Vol. 2 #2 Adam Andrzejewski and Mateusz Salwa, University of Warsaw. Law and TV Series
2.4 Maurizio Ferraris, University of Turin. The Laws of the Aesthetic.

Editors in Chief: Tiziana Andina (University of Turin), Gianmaria Ajani (University of Turin), Werner Geohart (University of Bonn)

Associate Editors: Angela Condello (University of Roma Tre and University of Turin), Enrico Terrone (University of Turin).

Editorial Board: Mark Antaki (McGill University), Emanuele Conte (University of Roma Tre), David Davies (McGill University), Alessandra Donati (University of Milano Bicocca), Thomas Dreier (Karlsruhe Institute for Technology (KIT) and University of Freiburg), Maurizio Ferraris (University of Turin), Pierpaolo Forte (Museo Madre, Naples and University of Sannio), Peter Goodrich (Cardozo School of Law), Paolo Heritier (University of Turin), Desmond Manderson (Australian National University), Sabine N. Meyer (University of Osnabrueck), Stewart Motha (University of Birkbeck School of Law), Alberto Oddenino (University of Turin), Greta Olson (Justus-Liebig-Universität Giessen), Andreas Philippopoulos-Mihalopoulos (Westminster School of Law), Reinold Schmücker (University of Münster), Peter Schneck (University of Osnabrueck), Eva Schürman (Otto-von-Guericke-Universität Magdeburg), John Searle (University of California at Berkeley), Alberto Voltolini (University of Turin), Michel Wieviorka (École des hautes études en sciences sociales).

Member Society Report

SANART – Association for Aesthetics and Visual Culture, Turkey.
By Murat Çelik

SANART has elected its new board of directors:
• President: Murat Çelik – Doctor of Philosophy, Ankara University, Ankara.
• Vice-President: Özgür Yaren – Associate Professor in Film Studies, Ankara University, Ankara.
SANART has organised an international symposium on city aesthetics in the city of Antalya together with Akdeniz (Mediterranean) University Faculty of Architecture and the Chamber of Architects of Turkey Antalya Branch. A meeting between representatives of SANART and the International Association for Aesthetics (IAA) was also held to discuss the 21st international congress of the IAA to be held in Belgrade in 2019.

SANART is now working to organize monthly aesthetic lectures and the 3rd Turkish Congress of Aesthetics both of which will be held in Ankara in the next term. With about 100 members, SANART aims to create a lively platform to bring together scholars and researchers working on aesthetics from around various disciplines.

**Member Society Report**

By Georgia Apostolopoulou  
Delegate of the Hellenic Society for Aesthetics

The Hellenic Society for Aesthetics organizes lectures hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. The following lectures (in Greek) have been delivered during the last months:

- Constantinos Moraitis - Professor, National Technical University of Athens: Political Mores and Synthetic Options: The Landscape of Modern Times (January 17, 2018).
- Alike Maravelia - Professor, Popular University of Athens, Founder and Director of the Greek Institute of Egyptology: Architecture and (Archeo) Astronomy in Ancient Egypt: Religious Allegories and Scholarly Orientations (January 31, 2018)
- Pavlos-Photios Skaltsogiannis - Ph. Dr., Scholarly Consultant, Tripolis/Arcadia: Art as Mimesis: Critical Consideration of Aristotle’s View on Mimesis (March 13, 2018).

IAA Member-Related Announcement

Hanne Appelqvist (University of Turku) has been selected as the new editor-in-chief of *Estetika: The Central European Journal of Aesthetics*. She follows Zoltán Papp (ELTE, Budapest) who led the journal ad interim after its longterm editor-in-chief Fabian Dorsch passed away unexpectedly in February 2017. In her winning application, Appelqvist wrote about her vision for the journal: "The journal should encourage submissions that aim at bridging the gulfs between different traditions and approaches – the so-called analytic and continental traditions, the systematic and historical approach." The journal’s main ambition is to publish research of the highest quality, representing the diverse European and Anglo-American traditions in aesthetics. *Estetika: The Central European Journal of Aesthetics* is a triple-blind peer-reviewed journal published twice a year. The journal welcomes contributions in English on all topics related to philosophical aesthetics, the philosophy of art, and the history of aesthetics. For more information, please visit our website ([http://aesthetics.ff.cuni.cz](http://aesthetics.ff.cuni.cz)).

IAA Member-Related Announcement

Special Issue of the electronic journal of the Society for Aesthetics in Slovakia (ESPES)


Dr. Aleksandra Łukaszewicz Alcaraz, guest editor
Faculty of Painting and New Media
Academy of Art in Szczecin (Poland)

The selection of papers in the Special Issue of the ESPES journal focusus on the development, analyses and critique of Arnold Berleant’s ideas on aesthetic engagement, social aesthetics, negative aesthetics, and environmental aesthetics. These issues are aproached by researchers from various continents showing the inspiratory potential of Berleant’s perspective, inviting metaphors, opening paths for individual developmet in the field of art philosophy and aesthetics.

- Aleksandra Łukaszewicz Alcaraz, *Introduction to Arnold Berleant’s Perspective*
- Arnold Berleant, *Objects into Persons: The Way to Social Aesthetics*
- Yuriko Saito, *The Ethical Dimensions of Aesthetic Engagement*
- Cheng Xiangzhan, *Some Critical Reflections on Berleantian Critique of Kantian Aesthetics from the Perspective of Ecoaesthetics*
- Madalina Diaconu, *Engagement and Resonance: two ways out from disinterestedness and alienation*
- Katarzyna Nawrocka, *Architecture of Movement*
- Benno Hinkes, *Installation Art and Aesthetics*
- Thomas Leddy, *A dialectical approach to Berleant’s concept of engagement*

Web sites: [https://espes.ff.unipo.sk/](https://espes.ff.unipo.sk/)
ESPES journal (electronic magazine of the Society for Aesthetics in Slovakia) is a scholarly, aesthetic, artistic Internet-based journal, intended for the professional public in the given departments, as well as, the broader public. ESPES regularly publishes a selection of professional works of various kinds - studies, reviews, essays, reports, etc. Contributions to the journal are anonymously peer-reviewed. The journal is published twice a year, in June and December.

**IAA Publication Announcement**

Volume 19. Zoltán Somhegyi (ed.).
*Retracing the past. Historical continuity in aesthetics from a global perspective*

Content
The selection of essays in the 19th Yearbook of the International Association for Aesthetics aims to analyse the phenomenon of retracing the past, i.e. of identifying the signs, details and processes of the creative re-interpretation of long-lasting traditions both in actual works of art and in aesthetic thought, hence where the historical interconnectedness and the influence of earlier sources can appear.
IAA Member-Related Announcement

*La Nature artiste: Mikel Dufrenne de l’esthétique au politique*
Maryvonne Saison

**L’auteure**

**Le livre**
Mikel Dufrenne a croisé les principales problématiques qui ont traversé la seconde moitié du vingtième siècle. Il les a considérées avec un regard attentif et critique, soucieux de tracer un chemin singulier mais désireux de s’inscrire dans une tradition de pensée philosophique spécifique et exigeante. La réception de son œuvre pose question : encensée dans les années cinquante, elle s’est progressivement réduite en France, notamment vers les années soixante-dix, alors qu’elle fait l’objet aujourd’hui d’un regain d’intérêt. L’étude entend montrer que de telles fluctuations sont liées au malentendu qui fait de Dufrenne l’auteur d’un seul livre : la Phénoménologie de l’expérience esthétique, centrée sur l’esthétique et se revendiquant de
phénoménologie. Or ni l’esthétique ni la phénoménologie ne rendent compte de l’originalité d’une pensée qui couvre un très large spectre sans souci d’appartenance.

Lire Dufrenne c’est découvrir l’importance de sa réflexion éthique et politique et la stabilité d’une pensée dédiée à la défense des valeurs humaines et de « l’homme ». C’est aussi se livrer au plaisir de participer à l’élaboration de fictions philosophiques répondant à la tentation de rationaliser une vision du monde par le biais d’une philosophie de la Nature relayée par la notion d’a priori. L’unité de l’œuvre dans tous les axes de son déploiement réside dans l’hypothèse d’une Nature artiste que le philosophe veut penser dans le cadre d’une philosophie non théologique.


Call for Papers

Contemporary Aesthetics, Volume 16 (2018)

Established in 2003 as the first online, open-access, and peer-reviewed journal in aesthetics, Contemporary Aesthetics provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics. CA invites your submission to Volume 16 (2018).

Contemporary Aesthetics has a wide international readership that included nearly 150,000 visits last year. Prospective authors are encouraged to be mindful of this wide reach, as well as the journal’s commitment to inclusivity. Specifically, manuscripts should be of relevance and interest to readers from diverse disciplinary and cultural backgrounds. The journal also welcomes those works that embrace ethical, social, religious, environmental, and cultural concerns, reflecting aesthetics’ historically interdisciplinary character as well as its recent developments. Submissions from those groups of scholars and practitioners who have traditionally been underrepresented in academic discourses are particularly encouraged. Papers with a maximum length of 7,000 words (including abstract and notes) should be formatted according to the submission guidelines specified here: http://www.contempaesthetics.org/pages/guidelines.html.

In the interest of broadening our scope and increasing accessibility to our readers, we also welcome submission of shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes and Responses" offer a platform for discussion and may present a point of view, an insight gained from a book, a summary of a published work in aesthetics not available in English, or a response to an article previously published in Contemporary Aesthetics. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations. Papers and short notes are published as soon as they are ready in the order accepted with the most recent appearing at the top of the Journal page. We welcome the use of visual images and auditory and video clips to illustrate the text, provided the copyright, if needed, is secured by the author.
Contemporary Aesthetics is indexed in The Philosopher's Index, Ulrich's Periodicals Directory, Google Scholar, ProQuest's Art Bibliographies Modern, DOAJ, J-Gate, JournalSeek, and EBSCO.

For specific instructions for preparation and submission, please go to the journal’s home page at contempaesthetics.org. Any other inquiries should be sent to editor@contempaesthetics.org.

Call for Papers

“Revisiting Historical Intersections in Art and Aesthetics”

The Polish Journal of Aesthetics No. 59 (4/2020)

Editor: Zoltán Somhegyi (University of Sharjah, United Arab Emirates)

Submission Deadline: March 30, 2020

One of the most intriguing fields in art and aesthetic research is the investigation of cross-historical connection points: works of art reinterpreting earlier pieces or referring to previous creations. At the same time, our knowledge and experience of contemporary art and aesthetic discourse is essential for new readings of classical pieces, since recent works can often shed new light on older ones, even on partially neglected productions, and contribute to the reconsideration of their aesthetic value.

Although inspiration from previous art historical periods is not a new phenomenon, in the past few decades we have seen a growing interest in the proper scholarly examination of these recurrences and historical interconnections. Art and architecture historians, philosophers of art and even practicing artists investigate the aesthetic implications of earlier periods, styles and movements: Salvatore Settis with regards to Antiquity, Umberto Eco about the “new” Middle Ages, Else Marie Bukdahl on the actuality of the Baroque, Robert Rosenblum on the significance of Romanticism on abstract art, Hal Foster’s surveys on the relationship between pre-war and post-war avant-gardes and Benjamin Buchloh’s considerations on historicity to name but a few. Besides the academic theoreticians’ work, also artists, designers, curators and gallerists experiment with the mixing of temporal segments in exhibitions, biennials and even in commercial art fairs.

This thematic volume aims to investigate both of the above aspects: on the one hand examining cross-historical references, direct or indirect influences between art pieces, as well as changes of meaning, significance, aesthetic value and evaluation in actual art production through this awareness of temporal interconnectedness. On the other hand the survey is also directed to the critical re-reading of aesthetic and art historical concepts, theories and interpretations related to the characteristics and reasons of these temporal recurrences, and to the continuous fascination of revisiting previous production.
We invite submissions surveying all forms and branches of visual and performing arts, architecture and design. Papers investigating previously lesser-researched areas, intercultural topics and “non-Western” examples are particularly welcome. Possible questions can be related, but not limited, to the following aspects:

- signs, reasons and significance of the recurrence of previous periods in later and contemporary art;
- contemporary reinterpretations of earlier works or artists’ œuvres in actual production, and the hermeneutical implications of this process;
- the possible ways of “using” the understanding deriving from contemporary pieces for the interpretation of earlier works and for their aesthetic evaluation;
- critical evaluation and/or historical survey of such exhibitions, biennials and art projects that have had a strong cross-historical focus;
- a re-reading and critical examination of theoretical works analysing the recurrence – or the critique of recurrence – of earlier periods, styles and movements.

We would like to kindly ask all authors to familiarize themselves with our guidelines, available under “For Authors” (http://pjaesthetics.uj.edu.pl/pja/do_autorow_ang.php) and to double-check the completeness of each article (including an abstract, keywords, a bibliography, and a note on the author) before submission.

Only completed papers should be submitted using the submissions page, which can be found here: http://submission.pjaesthetics.uj.edu.pl/zglos/index.php

All articles are subjected to double-blind reviews. Articles published in The Polish Journal of Aesthetics are assigned DOI numbers. Please do not hesitate to contact us via email: pjaestheticsuj@gmail.com.

The Polish Journal of Aesthetics is a philosophical-aesthetic periodical, which has been published quarterly since 2001 by the Institute of Philosophy of the Jagiellonian University in Cracow, Poland. The journal has a long editorial tradition and is affiliated with one of the oldest European universities; simultaneously, it continuously grows through systematic development. The editors’ goal is to implement and maintain the highest international publishing standards and practices, resulting in the publication of eminently substantive articles and papers addressing important and topical issues concerning artistic performances and activities. Each year, four volumes of the journal are published: two regular volumes and two thematic volumes, devoted to specific issues of aesthetics and philosophy of art, prepared in co-operation with experts of a particular subject. Calls for Papers for themed volumes are separately distributed.

Please visit our website at: http://pjaesthetics.uj.edu.pl/

The Journal has been indexed by:

- The Central and Eastern European Online Library (CEEOL) https://www.ceeol.com/
- The Central European Journal of Social Sciences and Humanities (CEJSH) http://cejsh.icm.edu.pl/cejsh/search/article.action;
• The European Reference Index for the Humanities and the Social Sciences (ERIH PLUS) https://dbh.nsd.uib.no/publiseringskanaler/erihplus/;
• PhilPapers: Online research in Philosophy http://philpapers.org/;
• Index Copernicus International http://www.indexcopernicus.com;
• e-Publikacje Nauki Polskiej http://www.epnp.pl/;
• POL-Index https://pbn.nauka.gov.pl/polindex/info/.

Xiamen, China (Photo Credit: Zoltán Somhegyi)
IAA Executive Committee Officers (2016-2019)
President: Jale Erzen (Middle East Technical University, Ankara, Turkey)
First Vice-President: Krystyna Wilkoszewska (Jagiellonian University, Krakow, Poland)
Second Vice-President: Miodrag Suvakovic (Belgrade, Serbia)
Secretary-General: Zoltan Somhegyi (University of Sharjah, United Arab Emirates)
Treasurer: Curtis Carter (Marquette University, Milwaukee, USA)
Assistant Secretary General: Tanehisa Otabe (Japan)

Delegates-at-Large
Weilin Fang (China)
Gunther Gebauer (Germany)
Kathleen Higgins (USA)
Eva Kit Wah Man (Hong Kong)
Katerina Parizkova (Czech Republic)

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

IAA Committee Activity
Three volumes are downloadable from the Publications/Proceedings section of our website, here are the direct links:
Jakub Petri (ed.) Performing Cultures:
http://iaaesthetics.org/item/141-jakub-petri-ed-performing-cultures
Ewa Chudoba – Krystyna Wilkoszewska (ed.) Naturalizing Aesthetics:
http://iaaesthetics.org/item/140-ewa-chudoba-krystyna-wilkoszewska-ed-naturalizing-aesthetics
Lilianna Bieszczad (ed.) Practicing Aesthetics:
http://iaaesthetics.org/item/139-lilianna-bieszczad-ed-practicing-aesthetics
INTERNATIONAL ASSOCIATION FOR AESTHETICS
L'ASSOCIATION INTERNATIONALE D'ESTHÉTIQUE

Honorary Life Members:
Arnold Berleant (USA)
Joseph Margolis (USA)
Tomonobu Imamichi* (Japan)
Stefan Morawski* (Poland)
Mikel Dufrenne* (France)
(*Deceased)

Officers and Delegates

Executive Committee Officers (2016-2019)
President: Jale Erzen (Middle East Technical University, Ankara, Turkey)
First Vice-President: Krystyna Wilkoszewska (Jagiellonian University, Krakow, Poland)
Second Vice-President: Miodrag Suvakovic (Belgrade, Serbia)
Treasurer: Curtis Carter (Marquette University, USA)
Secretary-General: Zoltan Somhegyi (University of Sharjah, United Arab Emirates)
Assistant Secretary General: Tanehisa Otabe (Japan)

Delegates-at-Large
WeiLin Fang (China)
Gunther Gebauer (Germany)
Kathleen Higgins (USA)
Eva Kit Wah Man (Hong Kong)
Katerina Parizkova (Czech Republic)

Past Presidents
Gao Jianping 2013-2016
Curtis L. Carter 2010-2013
Jos de Mul 2007-2010
Heinz Paezold 2004-2007 *
Ken-ichi Sasaki 2001-2004
Ales Erjavec 1998-2001
Arnold Berleant 1995-1998
Goran Hermeren 1988-1992
Harold Osborne 1984-1988 *
(*Deceased)

Publications
Zoltan Somhegyi (Hungary/United Arab Emirates) Website Editor
Jos De Mul, (Netherlands) Guardian Online Yearbook
Alan Shear (USA): Newsletter Editor
Delegates

American Society for Aesthetics: Cynthia Freeland
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
European Society for Aesthetics: Zsolt Batori
Finnish Society for Aesthetics: Max Ryynänen
Société Française d'Esthétique: Carol Talon Hugnon
Société Hellénique d'Esthétique: Georgia Apostolopoulou
Israeli Society for Aesthetics: Ruth Lorand
Associazone Italiana per gli Studi di Estetica: Raffaele Milani
Japanese Society for Aesthetics: Motoaki Shinohara
Korean Society for Aesthetics: Joosik Min
Latvian Association for Aesthetics: Mara Rubene
Lithuanian Society for Aesthetics: Vaidas Matonis
Mexican Society of Aesthetics: Katya Mandoki
Nordic Society for Aesthetics: Jacob Lund
Polish Society of Aesthetics: Krystyna Wilkoszewska
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
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
Canadian Society for Aesthetics / Société Canadienne d'Esthétique
Chilean Asociación 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
European Society of Aesthetics
French Society of Aesthetics/ Société Française d'Esthétique
Finnish Society for Aesthetics / Suomen Estetiikan Seura
Ha'aguda Hayisraelit Le'esthetic
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 estetikų draugija
Mexican Society of Aesthetics / Asociación Mexicana de Estudios en Estética
Nordic Society of Aesthetics / Nordiska sällskapet för estetik/Nordiska saelskapet foer estetik/Nordisk Selskab for Aestetik/Nordisk selskap for estetikk/Félag norraenna fagurfrædinga/Pohjoismaiden estetiiikan seura
Polish Society of Aesthetics / Polskie Towarzystwo Estetyczne
Aesthetic Association of Russia / Rossijiyskaya 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 Poëtique / A.T.E.P.
SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Esthetik ve Görsel Kültür Dernegi)
IAA Publications
International Yearbook of Aesthetics

- Volume 12, 2008, Editor, Jale Erzen.
- Volume 16, 2012, Editor, Peng Feng.

Website: [http://www.iaaesthetics.org/](http://www.iaaesthetics.org/)
Website editor: Zoltan Somhegyi
Guardian of the online Yearbook: Jos de Mul
Newsletter Editor: Alan Shear

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 send copy (.doc or .docx attachment) for inclusion in the Newsletter to Alan Shear, email: alan.shear9@gmail.com

At the IAA Congress, August 2010, Alan Shear was appointed editor of the IAA Newsletter of which there are two editions per year. 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, 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 ongoing project. The Newsletter will be published twice annually: Deadline for the next issue #52 is October 2018. Please send your .doc or .docx attachment contributions (English, French, German) to Editor, Alan Shear: alan.shear9@gmail.com
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: Pay Pal account: iaagensec@gmail.com.

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

Please include the following information:

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

General membership inquiries can also be sent to www.zoltansomhegyi.com