FROM THE PRESIDENT
Miško Šuvaković

Dear members of the International Association for Aesthetics (IAA), let me extend my warmest greetings and best wishes to all of you, members of our Association, as well as to your families, colleagues, researchers, and students. May this message find you in good health and see all of us emerge out of this global epidemic caused by Covid-19 as soon as possible.

Just under a year ago, when I took over as President of the IAA at the Belgrade ICA Congress that took place on 21–22 July 2019, the world looked quite different. There was much optimism all around and many projects and conferences were in the making. We organized work meetings and sessions, and socialized without social distancing (see: https://www.youtube.com/channel/UCw6kgzR6Q0sY2kcNJKzsDBQ). Some of those scenes of socializing, human contacts and encounters that were a common sight at the Congress (see photos nos. 1–4) would be unthinkable today! The virus is everywhere. I hope that soon we will be able to cross international borders again and break out of our private and public asylums into real life.

Following the Belgrade Congress, our attention was focused on the next congress. As an organization, the IAA’s existence and activities are focused around its central event: the international congress of aestheticians that takes place every three or four years.
Our Congresses and Congress proceedings are an important expression of our Association’s life and work. In that regard, we have had continuity since the 1913 Congress in Berlin:

Berlin ICA 1913
Paris ICA 2 1937
Venice ICA 1956
Athens ICA 4 1960
Amsterdam ICA 5 1964
Uppsala ICA 6 1968
Bucharest ICA 7 1972
Darmstadt ICA 8 1976
Dubrovnik ICA 9 1980
Montreal ICA 10 1984
Nottingham ICA 11 1988
Madrid ICA 12 1992
Lahti ICA 13 1995
Ljubljana ICA 14 1998
Tokyo ICA 15 2001
Rio de Janeiro ICA 16 2004
Ankara ICA 17 2007
Beijing ICA 18 2010
Krakow ICA 19 2013
Seoul ICA 20 2016
Belgrade ICA 21 2019

The IAA was established at the 1988 Congress in Nottingham. Since then, we have been an active presence in every part of the world. ICA17 took place in Ankara, Turkey, ICA18 in Beijing, China, ICA19 in Krakow, Poland, ICA20 in Seoul, South Korea, ICA21 in Belgrade, Serbia, and ICA22 will take place in Belo Horizonte, Brazil. Truly, aesthetics is at home everywhere on this planet.

We spent the summer, autumn, and winter of 2019–2020 looking for the host of our next congress, scheduled for 2022. Our colleagues from the Brazilian Society for Aesthetics, spearheaded by Professor Rodrigo Duarte, offered to host the next congress, ICA22, in Belo Horizonte, under the title of Contemporary Aesthetics: Dialogues through Art, Culture and Media, from 25 to 29 July 2022.

Ahead of us is the MCA2020 Mediterranean Congress, organized by the Hellenic Society for Aesthetics. It was originally planned for September 2020 but due to the Covid-19 pandemic had to be postponed until September 2021. The Slovene Society of Aesthetics is preparing an “inter-congress conference” in Bled for June 2021, to serve as preparation for ICA22. We will use that occasion to convene a meeting of the IAA’s Executive Committee, in order to discuss numerous questions about how to make the Association’s work more efficient; how to activate and initiate new societies of aesthetics; about the IAA’s membership in other academic and professional societies; about reorganizing the IAA Yearbook into a scholarly journal; and, indeed, about conducting preparations for future congresses. Yes, for me, one of my most
Important tasks is to assist our Brazilian colleagues in their preparations for the ICA22 congress and then to explore the possibilities for preparing the 2025 congress. It seems as if 2022 and 2025 were happening as early as tomorrow and the day after. Action!

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However, this brief report was written, its writing interrupted, resumed, and started over again amidst the global epidemic of Covid-19. This is not just a virus, but a major health, social, economic, and global crisis that will inflict far-reaching consequences on the totality of life on every continent, including academic work, scholarly/theoretical research, and the entire field of the humanities. Aesthetics is one of the central disciplines in the domain of contemporary humanities. Aesthetics is the indispensable theoretical/discursive bridge between philosophy, human thought and action, the humanities and social sciences, literature, various traditional and new artistic practices, cultural explorations, studies in mass, popular, and new media – from film via television to the Internet and social networks, as well as architecture, ecology, political artivism/activism, and the real relationship between the visible and the invisible, the effable and the ineffable, the audible and the inaudible, the proximate and the divergent. From those of us who are responsible for it, aesthetics therefore demands particular attention in difficult times of epidemics, economic crises, political antagonisms, and doubts regarding the whole point of the humanities. The global epidemic of Covid-19 has fatally split us up into our safe or unsafe little worlds, but at the same time, it has also brought us together into that genuine global human community fighting for its very life. We are indeed together on this planet. We must oppose the impacts of horror, fear, melancholy, and pessimism by making an extraordinary effort to conduct our lectures by every means at our disposal, with and without facemasks, in person or using Zoom or Google Meet, here and everywhere. Analysis, interpretation, and discussion are our only means and weapons.

Presently, therefore, I evoke in my mind memories of the long, dynamic, and dramatic history of the Humanities, beginning with renaissance scholars and their studies in classical Greek and Roman literature with an eye on education and pedagogy, as well as studies in rhetoric, history, poetry, and moral philosophy. Contemporary humanities qua critical epistemology discussing human practices, achievements, and emancipatory projects rests on “negative dialectics” (Theodor Adorno, Heinz Paetzold, Lev Kreft, Tyrus Miller), the theory of difference/différance (Jacques Derrida, Jean-François Lyotard, and Rachida Triki), the analysis of forms/regimes of life (Giorgio Agamben, Jacques Rancière, Aleš Erjavec), discussing aesthetics within an open concept of philosophy (Joseph Margolis, Maryvonne Saison, Wolfgang Welsch, Erik Vogt, Krystyna Wilkoszewska), media studies (Umberto Eco, Friedrich Kittler, Marie-Luise Angerer, Jos de Mul, Scott Contreras-Koterbay), cultural studies and studies of global worlds (Eva Kit-Wah Man, Patrick D. Flores, Gao Jianping), as well as endless and accelerating mutations of art and culture (Umberto Eco, Stefan Morawski, Peter Osborne, Peng Feng), including architecture (Haruhiko Fujita, Jale Erzen, Raffele Milani, Vladimir Mako) and music (Stephen Davies, Albert van der Schoot, Mirjana Veselinović Hofman), etc…

Is aesthetics possible in the age of the Covid-19 global epidemic?
For me, it is both possible and necessary as (1) theorization of visible and invisible – sensory and un-sensory – material processes on our ecologically damaged planet, (2) as theorization of a change in politics/the political, which no longer pertains only to the human community itself, but constitutes a dynamic relationship between complex and opaque human and non-human factors, from viruses to global warming and from the Anthropocene to machine artificial intelligence, and (3) as theorization of phenomena such as disease, survival, struggle, treatment, death, natural and social – generational, class, racial, gender – selection, as well as solidarity, mutual care, and the humanity’s sense of togetherness. For me, aesthetics is fundamentally linked to the concept of politics, but in the wake of this global virus epidemic, the concept of politics is no longer the same.

Greetings – from afar – with hugs and smiles!

Belgrade, Miško Šuvaković, President of the IAA

FROM THE SECRETARY GENERAL AND WEBSITE EDITOR

Zoltán Somhegyi

Dear IAA-members,

I hope you are healthy and fine in these challenging days.

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

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

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

Zoltan
MEMBER NEWS

Soliloquy

Jale Erzen – Past President

In mid-March, authorities in Turkey prohibited anyone older than 65 to leave their house. I am way above that; yet, for the first time in my life I realized that I was in the third age category. In other words, old or aged! But, I immediately forgot about it and went about my work, at home and in the garden, in my studio and on my computer. However, during the Skype sessions I had with students, I became aware of what it means to be young and what it means to be old. I had time to think about the weaknesses and strengths of both. Confinement at home gave me the opportunity to try to learn a new language, to cook some new dishes I had not had time to try before, to spend more time talking with friends on the phone, and much more. But I realized that young people had not become aware of the opportunities that came with so much time on their hands. Many of them lost their enthusiasm without renewed encouragement or impetus. In these long confinement days, they could embark on so many new artistic and intellectual adventures. I have to spend hours to memorize a few words while it used to take me only a few minutes when young; the young have quick intuitions and new ideas a mile a minute. For the aged it is accumulated knowledge and experience that enables mental and creative capacities; a long life produces so many wonderful memories to enjoy again and again in different versions; stories one remembers almost become personal mythologies. One can never be courageously creative as when one was young; creativity in old age becomes a profound ability to create new montages from old accumulations.

It is wonderful to be young, when the bones and the muscles are flexible and the skin is soft and luminous as the petals of flowers. Youth makes me think of spring and of nature that renews itself each year. Yet, after years of taking care of my garden I know that also natural organisms age; the barks of trees become like elephant skin. If not taken out of the soil and aired, bulbs and rhizomes too age. Some trees and plants as well as animals develop a kind of wisdom with years. Trees and shrubs learn to adapt to changing climates, pets develop a capacity to understand human language and learn household behavior as they get older.

But I think there is one capacity or a kind of patience that is mostly an acquisition of old age: contemplation. I began to realize that having put a few lilac branches in the vase on my breakfast table, I spend long stretches of time just watching each little flower, how it neighbors another one, how it bends down with the weight on its long thin branch; then I concentrate on the perfume and even try to see if the flowers move imperceptibly. Of course, the young appreciate beauty, they fall in love with things beautiful, beautiful things like themselves, but I wonder if they contemplate. Moving so fast they pass from one thing to another. Patience and
contemplation is rarely their lot. So I think that aesthetic appreciation can sometimes, if not as a rule, be different for the young and for the old. Maybe with this luxurious time on their hands the young can also begin to learn patience and to take the time to appreciate life and the world. With this confinement maybe the world will begin to forget fast cars and distractions that the capitalist system imposes on us.

You see I am not at all bored with this confinement, I only miss the presence of friends whose quiet ripe beauty I yearn to contemplate with a glass of wine in my hand.


**Report by Jale Erzen on the Celebration of the 40-years anniversary of the PANAYOTİS & EFFİE MICHELİS FOUNDATİON**

For the occasion, The Michelis Foundation organized a splendid celebration on the 6th of February, 2020, inviting scholars from many parts of the world to give talks on architecture, landscape, and the city. This provided a chance to learn about practices from many countries and hear scholars on historical and actual theories as well as discourses concerning landscape and architecture. The afternoon of the 6th was dedicated to conferences attended by hundreds of people, followed by a cocktail at the locale of the Foundation. However, the celebration was not limited to the 6th of February, on the morning of which we were given a tour of the wonderful Benaki Museum, generously commented on by the academic director of the Museum. I must confess that it was the most informative, inspiring, and insightful museum tour I have ever experienced. It focused on the early Greek settlements on the Islands up till the Greek independence of the early nineteenth century. The Benaki Museum must be unique in the richness and comprehensiveness of its collection, but also unique in having such an outstandingly knowledgeable and devoted academic director, as Dr. George Manginis.
The invited speakers were Professor Raffaele Milani from Bologna University, whose talk was on the art of landscape; Dr. Aikaterini Gkoltsiou from Greece, who talked about land restoration projects; Dr. Martha Fajardo from Bogota, who gave rich information on the landscaping of the city of Bogota; Professor Jala Makhzoum from Lebanon, who talked about problems of urban renewal in Beirut; Dr. Vangelis Athanassopoulos, who approached the issue from a philosophical perspective; Dr Zoltan Somhegyi, who talked about meanings of ruins; and Professor Angie Hobbs, expert on Classical Greece, from England, who gave a wonderful talk on historical views on landscape and nature. My talk was a comparative study of modern Greek and Turkish Architecture.
The coordinator was Professor Elias Constantopoulos, Vice-President of the Hellenic Society for Aesthetics.

The gathering was not limited to the 6th; on the evening of the 5th we were invited to a typical Greek restaurant; on the morning of the 7th we were taken to great sites such as the magnificent tomb of Atreus and the ruins of the palace of Agamemnon. The tour ended in a lovely Greek coastal village Nafplio where local Greek wine and red mullet besides all kinds of hor d'oeuvres took us to a heavenly mood. Before we parted on the afternoon of the 8th, we were taken to the Acropolis museum for a tour.
Such celebrations can only be lived in Greece. I have so many similar memories with the former Director of the Foundation Dionysis Zivas who had taken such a conference to Delphi, among others. I am sure I am not alone in extending heartfelt thanks to Marina Tsoulou who organized the celebration with utmost care to each detail, and to Theresa Alexandri, the Foundation’s director, who oversaw that everybody was happy at all times and the President of the Board Mr. Lambros Anagnostopoulos.

Last but not least thanks to the secretaries Maria Nanopoulou and Violetta Katika who were the protective angels who saw that no one got lost or carried away by Orpheus.

Curtis L. Carter and Han Qingyu
Conversation Transcript

Date: August 7, 2019. Place: Professor Curtis L. Carter’s office at Marquette University (Milwaukee, WI, US)

HAN QINGYU (Hereinafter referred to as HAN): Thank you so much for your help and advising in my research. Today I have prepared some questions about the philosophy of art and aesthetics to discuss with you. First, I would like to ask you to introduce the IAA conference you attended last week, especially the discussion of your theory of aesthetics. I think that’s of greatest importance.

CURTIS L. CARTER (Hereinafter referred to as CLC): There were four speakers commenting on my work at a session of the International Congress of Aesthetics held in Belgrade in July of 2019. One speaker, Aless Erjavec from Slovenia, was unable to attend due to illness. Gao
Jianping from China, Tyrus Miller from the USA, Eva Man from Hong Kong (文洁华), and Polona Tratnik from Slovenia participated in the discussion. Tyrus began the discussion. He pointed out a range of things: the fact that I was able to write both on the theoretical aesthetics and also the area of applications to dance, visual arts, etc. He was mainly commenting on the breadth of my work in different fields, and the fact that I do theoretical work from Hegel to contemporary analytic aesthetics. He also talked about the fact that, while my work did reflect interest in analytic philosophy, I was also able to relate aesthetics to the applied areas of the arts. Building the Haggerty museum, bringing arts to the social service community, working easily between writing about particular arts and theoretical questions show interest in the social applications of aesthetics. These were some of the initial points covered. After that, Gao Jianping talked about my work in relation to Chinese aesthetics and arts. He thought that I had contributed to understanding the relationship between East and West aesthetics. “I would like here, on behalf of the Chinese Society for Aestheticians to express our sincere gratitude to Professor Curtis Carter for his active participation to the development of Chinese Aesthetics during the past two decades,” he said. Eva Man, again, mainly talked about my work’s relationship with Chinese arts and aesthetics. Polona Tratnik commented again on the various contributions to aesthetics in reference to my leadership in the International Association for Aesthetics. I will not respond to the commentators one by one. Each has brought forth an important aspect of my work in international aesthetics. There was nothing really negative, all very positive. I responded that if I had to place myself in relation to aesthetic theory, I would probably find myself in the range of pragmatist aesthetics. Pragmatist aesthetics calls for theory that results in some actions of social benefit. It is not enough for me just to do theory. I said that I love doing theoretical research writing. But I also wanted to make a difference in the world beyond academics. I thank the commentators for their insights. My general impression from attending the conference was that the field of aesthetics appears to be moving in the direction of focus on topics in applied aesthetics. A smaller number of papers that I attended were focused on historical or traditional topics. This may be partly because the Congress took place in a school of architecture, as many of the papers were focused much more on small technical problems rather than big theoretical issues. For the most part, I would say that the quality of papers overall was not as high as in some previous Congresses. There were some very good papers. Some papers seemed to lack theory: for example, discussions of detailed aspects of clips from a film. It seemed that the bulk of the papers were given by younger scholars, which is very good as the future of aesthetics depends on continuing engagement of younger scholars. Perhaps a number of the people presenting the papers were not brought up on aesthetic theory, but in some related areas. There were numerous papers on architecture, as one would expect when the Congress is hosted by the school of architecture, and they were all good papers. Does this mean that aesthetics is going in a somewhat different direction? Perhaps in the direction of applied issues rather than philosophical aesthetic theory? It seemed as though that might be the case. A luncheon meeting of the younger Chinese and Japanese scholars to which I was invited took place during the Congress. The young
scholars were all in the age group of late twenties or so. We had good conversations with each
other. People were really interested in exchanging with each other and having warm and friendly
conversations.

**HAN:** More and more Chinese scholars attended the ICA after the Beijing conference.

**CLC:** Yes. That’s good. Apparently few Americans attended the Belgrade Congress. I saw only
four from the American Society of Aesthetics during the Congress. Perhaps the Americans are
still engaged within analytic philosophy and don’t appreciate the diversity of philosophical
cultures that the International Congress of Aesthetics enjoys.

**HAN:** As you know, I’m more interested in the practice of criticism rather than in theory of
criticism. Would you like to introduce the character of criticism of analytic philosophy? For
example, Danto’s and Carroll’s.

**CLC:** Are you asking me for their views of criticism? Or you ask me for comments on the
practices of criticism?

**HAN:** Can you comment on the practices of art criticism?

**CLC:** Arthur Danto, of course, trained as an artist and then as a philosopher. Then he began to
write criticism as a result of an invitation to one of the leading journals. “As a critic, Danto is
receptive to any variations of art such as might appear in a pluralistic art world. On this point,
Danto’s range of art works of critical interest differs from Beardsley who finds no place in his
view of art for the likes of Duchamp’s ready-mades or Warhol’s Brillo Boxes. He disavows
interest in artists whose works purport to represent historical breakthroughs, by presuming that
such developments in art history have ended.” Danto was more interested in the character of the
particular works and their place as art. In other words, he focuses on particular works and their
structural elements. But he’s also interested theoretically in the so-called “end of art.” He initially
misunderstood Hegel on this question. In formulating his own understanding of “the end of art”
Danto reformulated the theory arguing that art, as it had been known as representation, came to
an end at the beginning of the twentieth century. By contrast, Noël Carroll is more interested in
connecting art criticism to art history. Later on, in the development of Danto’s aesthetic theory,
one of the key questions became, “how to distinguish art from non-art?” Hence, the “Brillo box
problem.” In order to differentiate art from non-art, it is necessary to have a theory of art. And the
theories of art evolve: the representational theory up to modern art was one period. When that
came then the field opened up, and new theories were generated. Underlying this development is
the idea that criticism requires a philosophy. In other words, a philosophy of art is required to
distinguish art from non-art.
**HAN**: In an interview, Noël Carroll stated that, as a critic, Danto first offered an interpretation of the artwork to say what it is about, and then goes on to show how the artist’s choices in the work realize the artist’s intent. Are these the general steps of art criticism? First, to say what it is about, and then to show how the artist created the work.

**CLC**: For Danto, the role of the critic is, first of all, to distinguish what is art and what is not, and then to tell what the art is about. At one point, he says, to be art it has to have a relation to art history. But, as for his understanding of art, I don’t think he relies on art’s connection to history. “For Carroll, the central goal of art criticism is to provide a rational basis for art appreciation.” Carroll affirms the importance of artists’ intentions, in contrast to Beardsley who rejected the intention theory of art. He also argues that connecting the work to the history of art is important in the criticism. My conclusion is that for Beardsley, the focus is on the particular aesthetic qualities of the artwork itself. For Danto, the critic’s attention is on interpreting the meaning attributable to the art, often in the context of an exhibition setting with references to its broader artistic and cultural locale. For Carroll, the focus of criticism is on a particular work, or body of work together with the rational justification of the critic’s assessment that constitutes the object of criticism. Left open is the identity of the work itself.

**HAN**: Regarding the relationship between art and philosophy, you have said that the process of evolution of art theories passes from art as imitation to abstract and to conceptual art, when art becomes the understanding of itself. Do you think it is the final state of the art?

**CLC**: Perhaps Hegel’s approach to the evolving stages of art is helpful here. He shows how art advances through different stages: symbolic, classical, and romantic. States of being then evolve from art to religion and then to philosophy. And the cycle keeps going, with possible reversals to prior states. What’s the final state? We’re not at the end yet. Hegel leaves open the possibility that a previous stage will become dominant again. For Hegel, the next dominant cultural form could be art again. Is this the last stage? Who knows? Art is a continuously ongoing process. It will have different interests and focuses in different times until, maybe, it’ll wear out, but not yet.

**HAN**: What you said just now is very dialectical. One of your research fields is analytic aesthetics, which ignores or denies the role of natural beauty and the environment in the discipline of aesthetics. At the same time, you have researched topics such as art and nature in Hegel’s aesthetics, and you have been invited to attend the International Conference of Eco-Aesthetics, which will be held this October at Shandong University in China. This shows that you have an open attitude toward the subject of aesthetics. What do you think is the relation between the philosophy of art and Eco-Aesthetics or Environmental Aesthetics?

**CLC**: That’s the paper I’m writing now. It’s not finished. But right now, in my latest version, I’m starting out with Hegel on the relation of art and nature. Then I’m going to an anthropologist
who has a very different view. And then I’m taking some particular artworks, and trying to figure out what the contribution of each one is to our understanding of ecology. At least that’s where it’s going now. Analytic aesthetics doesn’t necessarily ignore the role of natural beauty and environment. It simply says that what’s important for philosophical aesthetics is the concept of natural beauty or philosophy, and not natural beauty as an experience. Hegel’s view, of course, is much broader. Hegel is interested in substantial issues. He’s not just talking about the language of art. He’s talking about art as an existing phenomenon in relation to nature. And I’m going to be tying some of that together in my paper. You’ll see in a few days, maybe a version of it. I regard analytic philosophy as a conceptual tool. And I don’t agree that the function of aesthetics is simply the analysis of concepts used in aesthetics. There is substance to which the concepts relate. There is art. And what aestheticians should be interested in is not just the language of art, but the role that art plays as a fundamental part of human experience. In other words, creating and appreciating art are among the things that people do to become human. As for nature, there are a number of contemporary scientific views of nature which require consideration as we try to understand ecological issues and how art might relate to them. The environment is where we live. It’s the trees, the nature of the streets, the buildings, and so forth. Traditionally we think of nature as the woods, and then build art of whatever else there is. But there aren’t too many unbuilt parts anymore. So, the anthropologist that I’ve been working with talks about three different kinds of nature, for example, one related to the economics, one concerned with techno-nature, and one in terms of its social function. Today, some anthropologists question whether there is a nature apart from nature understood from some points of view, such as an economic one, a technological view, or the environmentalist perspective.

HAN: Yes, I agree with your argument on nature, and I think we need much work on EcoAesthetics. The next question is about the relationship between art education and aesthetic education. I know you have been making efforts concerning art education in Wisconsin and elsewhere in the USA. But I have noticed that what you think and how you approach art education are different from how art education is approached in China. First, although today art education has become more and more important in China, Chinese education concerning art has a long road ahead. What you emphasize is to improve the understanding of the role of art, especially the effect of art in social change, its ability to arouse people’s consciousness of innovation, duty, and love. What do you think about the relationship between art education and aesthetic education?

CLC: Art education could be simply teaching people how to make paintings or how to create music, perform music, or how to make photographs. Whereas aesthetic education involves a philosophy of what should be the role of art in our lives. In other words, art education in the schools could be on two different levels. It could be teaching you how to paint or to sing or to dance. Aesthetic education is more about a philosophical notion of what art experiences
contribute to our knowledge and our understanding. Aesthetic education is the philosophy that
tries to show the place that art has in education as a whole. In other words, you have
mathematics, science, and so forth. And aesthetic education is about the place of art in the
educational system.

HAN: I think we can take education in the arts as a first step of aesthetic education. Many people
are indifferent when they face artworks, because they lack basic knowledge of how to appreciate
art. Now I would like to talk about Chinese contemporary art. As I have discussed with you on
some other occasions, I consider that much Chinese contemporary art is influenced by Western
artistic ideas. Comparing Chinese with Western art, there are some differences formed by the
Chinese factors, especially traditional elements, such as Chinese calligraphy. I know many
contemporary artists studied Western art or worked in Western countries. For example, Xu
Bing’s Book from the Sky (《天书》): is it more a Western kind of art than Chinese
contemporary art? How do we distinguish the identity?

CLC: I’d say Book from the Sky is definitely Chinese. It’s not Western. In other words, he
created this work even before he came to the United States. The key symbolic elements in this
work are fake Chinese calligraphic forms. One way of understanding Xu Bing’s Book from
the Sky is as a commentary on the role of language in Chinese culture. The piece would be very
disturbing to Chinese viewers who would be unable to read the calligraphy.

HAN: But I argue that Xu Bing’s artwork imitated Western art or a Western idea of art.

CLC: In what way?

HAN: For example, the way he arranged the work in the museum is similar to installation art.
But in the Chinese tradition, there was no installation art.

CLC: Maybe not. How about a temple? Is that installation art? I see your point. However, Xu
Bing had not been in the United States when he made that piece. His first arrival here was in
1990. It was the first time he had been in Western culture. Now of course he knew something
about Western art before that. But the content of the work is not Western. It’s highly original
conceptual art. At least as a Westerner, I would never think of it as Western.

HAN: But the identity of most Chinese contemporary works of art seems to be more Western.
Or, they are influenced by Western ideas.

CLC: What would you say is pure Chinese art?

HAN: Maybe, for example, Chinese calligraphy and literati painting. And how about Pop art in
China?
CLC: Well, I agree that Chinese Pop art is influenced by Pop art in the West. But again, it has its own twist. In other words, Chinese Pop art would not be understood in the West in the way it could be understood in China. How about that? Chinese Pop art is different from Western Pop art. The Western Pop art doesn’t necessarily carry a political commentary, basically. Chinese Pop art is political, isn’t it? That’s a very basic difference. Go back to the Xu Bing example. You see, again, Book from the Sky could be understood as a commentary on language as an important element of Chinese culture. Because the structure of Chinese culture depends on the credibility of its language. And so if you undercut one of the pillars of Chinese culture, you won’t understand it. He is raising questions about the entire social structure, which is built substantially on language. And it has a particular kind of language. Well, I don’t think there’s anything wrong with Chinese culture being influenced by the West. In other words, we live in a global world, and something can be said favorably, about breaking down the cultural barriers. In other words, as for Xu Bing’s work Book from the Sky, I would argue that those pieces are definitely Chinese pieces. And the Wall piece too, even more. It’s raising questions about core foundations of Chinese culture in the world. In other words, the cultural part of it—I mean, understanding the forms that have evolved in Chinese culture artistically—is very important. Those will not go away. But of course, as we move toward a globalized perspective, things can be worked together without necessarily threatening cultural origins.

HAN: Yes. Let’s discuss the last question. In your article “Commensurability: Chinese and Western Art and Aesthetics” which I have translated into Chinese, you have pointed out that “Perhaps the most difficult problem facing the transfer of Western concepts in aesthetics into China is the differences in languages between Chinese and Western cultures.” First, I agree with you: although most Chinese scholars in aesthetics have improved their foreign languages (not only English), there are also difficulties and quandaries in the understanding of Western theories. Second, could you talk more about how to improve this situation?

CLC: I would say the problem is how to overcome the tribalism of language. In other words, you inherit language—maybe even biologically, I’m not sure of that—you absorb, as a child in your commune, you take on a language. And you develop nuances and understanding depending on how intelligent you are and how much you can absorb. But unless you grow up with the language, there’s always the possibility of misunderstanding. We do have common abilities. We have minds with similar tracks. And sensitivity is biological and social such that we can understand and communicate. But in terms of the complex philosophical concepts, there is where problems arise. We are making progress, but still, language is easy to misunderstand. And the fact that in the past there wasn’t so much communication—perhaps one or two Western philosophers went to China until recently, like John Dewey in the 1920s. There wasn’t so much exposure. Now it’s different. You come here for a year. Certainly, you know much more than when you came before.
HAN: I think so. And the cultural context is important.

CLC: In other words, the communication of important philosophical concepts is difficult even within a language. Ordinary people don’t understand philosophical concepts at all, whether it’s in China or in the West. People generally do not understand the careful, subtle logic of philosophical discourse. So, you take language one step forward when you have a mind that’s trained in a particular language. Now some people are very gifted; they can handle five, six languages. But for most people even trained in philosophy, making those distinctions is difficult. It’s not impossible. You know, you studied here in the USA for a year and moved a long way in your understanding of English. In terms of the refinements of the philosophical concepts in English as opposed to Chinese, that’s where you struggle. Not impossible, but a challenge.

HAN: Yes, what you said is very good. We should have confidence in the dialogue of cultures between East and West. Thank you very much.

ECC Performance Art
Submitted by Anja Foerschner

I would like to share an announcement to an online education and research institute for performance art practice and theory, which might be of interest, especially in our current situation, where online education and exchange has become so important. The name of my institute is ECC Performance Art and the website is here: https://ecc-performanceart.eu/.

We offer courses ranging from performance studies (Performance Art and Feminisms, Performance Art Archives and Documentation) to practice-oriented concepts such as "Performance Art: From Idea to Execution," "New Technologies for Performance Art" and "An Introduction to Task-based Performance Art."

The European Society for Aesthetics--LOGO competition
Submitted by Iris Vidmar Jovanović

The European Society for Aesthetics is inviting graphic designers, product designers, artists, and everyone with original and creative ideas regarding visual identity to submit their proposals for the Society’s logo competition.

Founded in 2008, the European Society for Aesthetics is one of the main research and communication platforms for people interested in aesthetics and philosophy of art, with a special focus on aesthetics in Europe. The ESA promotes research and teaching in aesthetics and philosophy of art, and in particular encourages exchange between those pursuing these activities
in different parts of Europe and further afield. It does so in the diverse traditions that European aesthetics involves. Core considerations in aesthetics are the nature of beauty, judgement, taste, art and art-related practices, etc. The ESA distributes information about the activities of national and regional societies for aesthetics in Europe. It organises a major international conference each year in a different European university for the discussion of topics in aesthetics. It publishes high quality research in aesthetics and philosophy of art done by European researchers. Official website of the Society available at http://www.eurosa.org/news/

To mark its first decade, the ESA intends to present a clearer identity with a recognisable logo. The target audience are primarily academics. Accordingly, the Society is seeking a logo that communicates openness, clarity and diversity.

In terms of copyright; the ESA would own rights to use the logo in all material (online, leaflets, letterheads, etc). Deadline: August 31st 2020. Submissions to be emailed to secretary@eurosa.org

The selected logo will be awarded a one off payment of €500.00.

All decisions are final.

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**Playing for History: Notes on The Playground Project**

*Submitted by Tyrus Miller*


This exhibition and catalogue, which originated in a smaller-scale precursor exhibition in Pittsburgh and then at fuller scale in Zurich, has now its latest instantiation at the Deutsches Architekturmuseum in Frankfurt. It presents a fascinating précis of Gabriela Burkhalter’s longstanding research into the history of playgrounds, as well as a rich and diverse set of materials including photographs (often documenting no-longer extant sites), occasional and book publications, newspaper articles, biographical data about the architects, and pertinent theoretical statements. From Rousseau and the romantics, to the educational reformers of the later 19th- and early 20th-century, to the modernisation of child-rearing and pedagogy after World War Two and especially since the 1960s and 70s, attitudes towards childhood have served as a crucial index of larger social anxieties and, often, of social ideals and aspirations as well. As this exhibition makes clear, the design of playgrounds interface with changing conceptions of cities,
on the one hand, and on the other reflect various tacit—though also sometimes quite explicit—ideas about children: their creativity, their capacity to learn and grow, and their self-formation through interactions with each other around spaces and objects of play.

Playgrounds relate in complex ways to the domain of labor, and the activity of play should be seen as contextualized by the contrasts and overlaps between labor and children’s activities, and by the perspective of the child’s socialization as leading, eventually, to its capacity for adult productive work. In fact, not accidentally, playgrounds first arose to address the social problem of unproductive and potentially dangerous “free time” for children and youths who, through social reform of industry and the introduction of new labor laws, were increasingly protected against child labor and mandated to attend school. As Burkhalter writes, “As child labor began to be regulated at the beginning of the 20th century, the issue of what children should do with their free time grew more and more urgent, with many children in the working class being completely unsupervised during the day” (14).

Because of children’s existence as future workers-in-training and because of the association of child’s play with domestic labor and leisure, playgrounds almost necessarily carry a figural index of capitalist work-processes, whether represented affirmatively or critically or in a utopian mode. One might say that playgrounds are, among other things, the dialectical images of the evolving factory and office—even as high-tech offices of Silicon Valley have taken playgrounds into the workplace, outfitted crayons, foam balls, games, and open spaces for relaxation and imaginative enactments. The catalogue / exhibition offer a wide range of ways in which

playgrounds might figure relations to the adult work world: the standardized equipment of Robert Moses’s playgrounds as the play-reflex of Fordist labor; the mimetic interactions of children with industrial materials in Carl Theodor Sørensen’s Skrammelegeplads (“junk playgrounds”) and the “adventure playgrounds” inspired by Sørensen; Colin Ward’s conscription of children’s constructive free play to anarchism in the “Adventure Playgrounds: A Parable of Anarchy” special issue of the journal Anarchy in 1961; the autonomist notes of Riccardo Dalisi’s communal explorations of “technica povera” with the inhabitants of an impoverished peripheral development in Naples-Rione Traiano; and the activist and actionist orientation of the German KEKS (Kunst, Erziehung, Kybernetik, Soziologie) group, which encouraged children to intervene in shaping the urban environment as well as play with technologies of cultural production such as photography, film, and sound recording.

Besides these mediated figural relations to the adult labor system, playgrounds also express explicit class dimensions related to their location and their social instrumentality as urban services. As Xavier de la Salle, one of the principals of the Group Ludic, notes in an essay included in the catalogue: “For us, the ‘real terrain’ was composed of tough urban neighborhoods and housing projects in which cities where varied local life was dying out in the
name of mono-functionalism, stupidly applied by designers who waved the Athens Charter” (236). The playgrounds of Group Ludic can thus be seen as interventions into the spatialized class structure of post-war French society, in which the children of the working class and immigrants were being warehoused in modernist high-rise projects trumpeted as the latest in rational urbanism. Similarly, “The Park Project” (2008-2009) conducted by Sreejata Roy for the renewal of a garbage-laden open space as a public park and play space in Dakshinpuri, New Delhi highlights the spatial distribution of poverty in global supercities. Among the ways class inequalities are manifested in everyday experience are through the failure to provide basic urban services such as sanitation, deficient outfitting and maintenance of common spaces, and the degradation and impoverishment of the physical environment in which the poor are forced to live.

The other major historical context of playgrounds that the exhibition highlights is that of 20th-century total war, which erased the boundaries between front line combat and the home front, culminating in the destruction of cities through massive aerial bombing. Notably, the original “adventure playground” was established in Denmark under Nazi occupation, although its appropriation of waste industrial materials was associated with a new housing development. Marjory Allen, however, who imported the “adventure playground” model to Great Britain, had been a wartime activist for the evacuation of children from cities and the making of toys from materials at bomb sites. Following the war, she continued to engage for the child-victims of war, the staggering numbers of displaced, unhoused, orphaned, and impoverished children throughout Europe that the war had left behind. Her ethical commitment to children in war should be seen as relevant background to her attempts in Great Britain to establish adventure playgrounds on former bombing sites, thus positively reappropriating the sort of play-behavior among rubble she may easily have observed during the wartime bombing of Britain. Arguably, too, Aldo Van Eyck’s spectacular construction of hundreds of urban play spaces woven into Amsterdam’s urban fabric starting in 1947 should also be seen in relation to World War II, since it was the deferred realization of social democratic aspirations interrupted by the Nazi occupation of Holland. The most powerful connection of playgrounds to the trauma of war, however, was in Japan, where, as Vincent Romagny writes in his catalogue essay, the impetus for a rapid development of playgrounds was “concern both for the regeneration after the destruction and for the prevention of potential future scenarios” (267). He notes too a direct influence of the wartime experience of the architect Mitsuru Senda on his celebrated playground designs. As Romagny notes, he drew upon “his own memories of childhood games in the tunnels for protection against American bombing dug into Yokohama hillside by the people of Japan” (272).

Children are the living future of any society. According to how we envision that future, their play spaces may be invested with an overdetermined set of collective fears, wishes, and hopes, extending all the way to utopian imaginings of a better society that child’s play would seem to
prefigure. Playgrounds are thus, however, as this exhibition and catalogue clearly shows, anything but untroubled idylls. Viewed in historical retrospect, they are the afterimages of disruptive historical forces, including the violence of war and the social and technical transformation of work that have characterized the 20th century. And, not far beneath the gleeful cries of children playing, we hear disquieting notes about the future they will inherit as adults.

MEMBER SOCIETY REPORT

Submitted 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 lectures are open to members and friends of the Hellenic Society for Aesthetics. The following lecture (in Greek) was delivered some months ago:

- Nikos Vatopoulos, Journalist and Author: Greetings from Athens. Athens through Letter Cards (February 18, 2020).
- The volume 48 (2015-2019) of the Annals for Aesthetics has been published by the Panayotis & Effie Michelis Foundation with the collaboration of the Hellenic Society for Aesthetics.
- The Hellenic Society for Aesthetics announces the postponement of the 8th Mediterranean Congress of Aesthetics – Interim Conference of the International Association for Aesthetics (IAA) that was planned to take place from the 10th till the 12th of September 2020 at the European Cultural Center of Delphi. Due to the corona virus pandemic, the Congress is postponed for September 2021. Further information will be posted on the Congress website: hellenicaesthetics.gr >imc-2020.

CALLS FOR PAPERS

Popular Inquiry
Special Issue: Cars

A part of many people’s everyday routines, traveling in cars offers an immersive aesthetic experience as well as a transformative one. Yet discussion of its impact on and role in our lives is relegated to television advertisements or programs, films and magazines for tuning or modifying cars that tend not to critically analyze the meaning and significance of this aesthetic relationship.
The experience of being in a car could be considered as at once an extension of the body and a separation between self and outside world. The transformation of our sense of physical body is extended into the structure of the car, while our manners of relating to other individuals and surrounding environment is changed as a result of this bodily extension. Speed itself is transformative as an experience, in the ways it changes perceptions as well as our relations to the landscape. New ways of seeing and relating to landscape develop out of such aesthetic experience. The separation and anonymity that this moving enclosure affords us also transforms our relations to other drivers on the road, leading to cases of road rage, or counteracted through the specialization and customization of the appearance of the car to express an individual’s personality.

The aesthetic experience of cars is one that has developed along multiple parallel lines. Manufacturing, industrial materials, changing landscapes and ways of living, and the social relations that have come about as a result of and in response to our use of cars, offer a complex ecology of ideas. This edition will explore the transformative affordances of the automobile. Topics of speed, mobility, vision and perception, the body, and social relations may be addressed.

We welcome articles from many fields, including but not exclusive to: creative practice and artistic research, philosophy, sociology, cultural studies, human geography, science and technology studies.

List of possible topics:

- Embodied and/or extended cognition and technological extensions of the body
- Tuning/hotrod/motorhead culture and its aesthetic considerations
- Disembodiment and separation from surroundings
- The aesthetics of the everyday
- Individuation, expression and symbolic objects

Deadline for submissions: July 15th, 2020

For questions regarding this issue, please contact scottandrewelliott@gmail.com
Established in 2003 as the first online, open-access, and double-blind 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.

*Contemporary Aesthetics* has a wide international readership currently from 153 countries. 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.

In the interest of broadening our scope and increasing accessibility to our readers, *CA* also welcomes shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes" offer an opportunity for discussion and may present points of view on topics such as modes of appreciation of environment or of a theater performance, an insight gained from a book, or a response to an article previously published in *CA*, as well as a summary of a recently published book on aesthetics that is not available in English.

Once accepted and copy-edited, articles and Short Notes are published 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 that the necessary permission has been obtained by the author.

We invite your submission. There is no fee required for the author. Articles with a maximum length of 7,000 words (including abstract and endnotes) should be formatted according to the submission guidelines specified here: [http://www.contempaesthetics.org/pages/guidelines.html](http://www.contempaesthetics.org/pages/guidelines.html). As for Short Notes, with the exception of discussions of books or articles, citations are ordinarily not required.

Please contact editor@contempaesthetics.org with any questions.

*Journal of Comparative Literature and Aesthetics*

The *Journal of Comparative Literature and Aesthetics* has published its Spring 2020 Issue (Vol. 43, No. 1) featuring Peter Lamarque, Garry Hagberg, Tom Leddy, Robert Clewis, Laura T. Di Summa-Knoop, Nicole A. Hall, and other scholars. It also carries an interview with Richard
Shusterman by Yanping Gao from China titled "Affect, Asia, and Disability: Roots and Issues of Somaesthetics."

The *Journal* invites submissions for its regular Autumn 2020 Issue (Vol. 43, No. 2) and also for the following special issues:

"Philosophy of Motion Pictures" with special emphasis on these issues:
1. The relation between film criticism and the philosophy of motion pictures;
2. Continental and analytic approaches;
3. Changes in production, streaming platforms, and the rise of TV series;
4. Motion Pictures and Video Games;
5. Animation;
6. Costumes and set design;
7. Sound and film;
8. Neurocognitive approaches to the moving image;
9. World cinema;
10. The contemporary auteur.

"Comparative Aesthetics" attending to reflections on the pandemic with reference to the aesthetics of diverse cultural traditions including African, Chinese, European, Indian, Latin American, Middle-Eastern. How does the practice of comparative aesthetics respond to the humongous threat faced worldwide from the Corona pandemic?

For more information, please contact the JCLA at jclaindia@gmail.com.

Viraj Sukla
C/o. Prof. A. C. Sukla
(Founding Editor, JCLA)
HIG A-42, Sector-7, CDA
Cuttack, INDIA

**Croatian Journal of Philosophy**
**Special Issue: Themes in Philosophy of Art and Aesthetics**

* Croatian Journal of Philosophy* kindly invites you to submit your paper to the special issue of the journal dedicated to *philosophy of art and aesthetics*. We invite scholars working in aesthetics, philosophy of art and other philosophical areas to explore contemporary philosophical theories of all forms of art and art-related practices, as well as issues relating to aesthetics. We welcome proposals spanning the full range of issues in analytic philosophy of art, including
theoretical and practical philosophy as well as cognitive, empirical, neuro-scientific and meta approaches. We are open to papers dealing with the points of contact between art and aesthetics and other philosophical areas and we are further interested in the relation of contemporary theories to the tradition of philosophical aesthetics, ranging from the classics such as Plato and Aristotle or Hume and Kant, to more recent scholars.

Deadline for submission is August the first 2020. All the papers will undergo a double blind review process. The word limit per paper is 8000 words and the papers should be in English. Any questions and the submissions should be sent to Iris Vidmar Jovanović (ovidmar@ffri.hr).

Croatian Journal of Philosophy (since 2001) is indexed in: Arts & Humanities Citation Index, Web of Science, ERIH PLUS, The Philosopher’s Index, PhilPapers and Scopus. Info on the Journal, including guidelines for authors, are available at https://hrcak.srce.hr/cjp?lang=en.

CONFERENCE ANNOUNCEMENTS

Dear IAA EC Members,

It is our honor and pleasure to inform you that the members of the IAA EC have unanimously voted that the next ICA 22 Congress will be organized by Brazilian society for Aesthetics at Belo Horizonte in 2022.

Congratulations to Professor Duarte and to our colleagues at the Brazilian Society of Aesthetics and we wish them a successful work.

We wish you all health and safety in these days of the global crisis.

Sincerely yours,

Prof. Miodrag – Miško – Šuvaković

Zoltan Somhegyi
Announcement of the 22\textsuperscript{nd} International Congress of Aesthetics 2022 — Contemporary Aesthetics: Dialogues through Art, Culture and Media

The Brazilian Association of Aesthetics (ABRE), in cooperation with the Graduate Studies Program of Philosophy and the Graduate Studies Program of Arts of the Federal University of Minas Gerais (UFMG), announces the realization of the 22\textsuperscript{nd} ICA, from 25th to 29th July 2022, in Belo Horizonte, Minas Gerais, Brazil.

The organization of the congress is going to rely on the excellent infrastructure of the UFMG in issues like classrooms and amphitheaters, technology of information and communication, as well as secretaries to help in the tasks of registration and to offer support to the participants of the conference.

\textbf{Venue of the Conference}
Belo Horizonte is the capital of the state of Minas Gerais, located in the southeastern region of Brazil, and it holds the largest number of facilities of the Federal University of Minas Gerais. With over 2.5 million inhabitants in an area of approximately 330 km², the city is a place of national influence when it comes to culture and intellectual production.

An important aspect of Belo Horizonte’s influence is seen in its architecture. The city is one of the cradles of modern Brazilian architecture, which emerged in the 1940s, with the architectural ensemble of Pampulha, designed by Oscar Niemeyer (recently declared Cultural Patrimony of Humankind by UNESCO).

Belo Horizonte offers opportunities for culture and leisure in several spaces, such as parks, museums, cultural centers and bars. Some of the places worth visiting — the baroque town Ouro Preto and Inhotim, the world's largest open air museum of contemporary art and botanic gardens — are quite close to Belo Horizonte (a distance of less than one hundred kilometers).

![Belo Horizonte Image](image_url)

Cultural life in Belo Horizonte is very intense, since the city has cultural centers like “Palácio das Artes” (Palace of Arts), with an amphitheater for 1500 people, art galleries, smaller theaters, movies, and other important cultural venues with similar characteristics.

In addition to the public and private cultural institutions there is a very vivid experience in the realm of artistic events designed and executed by a quite active and creative artistic community, consisting mostly of young musicians, visual artists, actors and actresses, writers etc.
In some areas of the downtown core and in neighborhoods like Santa Teresa and Savassi, there are very frequent street events in which not only cultural but also social and convivial aspects are relevant. This is related to the fact that Belo Horizonte is known as the “world’s capital of bars,” since it is the Brazilian city in which there are more bars than any other place in the country. It is worth also saying that the gastronomy of the State of Minas Gerais is very famous and there are many restaurants in Belo Horizonte in which it is very well represented. This is indicated by the fact that the city earned in 2019 the title of “Creative City in Gastronomy”, given by the UNESCO (https://en.unesco.org/creative-cities/belo-horizonte). A video about the city and its most interesting features can be found in: https://youtu.be/HvnN9kIJvCc.

The UFMG is one of Brazil’s best universities and has been frequently rated among the ten best universities in Latin America (according to the 2019 Times Higher Education ranking it is in the 8th position among Latin American universities — https://www.timeshighereducation.com/world-university-rankings/federal-university-minas-gerais). It has didactic and research activities of high quality in all areas of knowledge, displaying excellence also in arts and humanities in general and particularly in the field of philosophy. A video about the UFMG is available at: https://youtu.be/FMn0Wm2MEB0.
Sessions of the conference:

- New Media, Design and Aesthetics
- Aesthetics of the Body and Sports
- Aesthetics between Philosophy and the Humanities
- Contemporary Continental-European Aesthetics
- Contemporary Anglo-American Aesthetics
- Contemporary Asian Aesthetics
- Contemporary African Aesthetics
- Contemporary Latin-American Aesthetics
- History of Aesthetics and Current Revisions Today
- Contemporary Aesthetics of Cultural and Activist Practices
- Aesthetics in Rebuilding Democracies
- Aesthetics in Prevention of Barbarism
- Aesthetics and Pluralism
- Decolonial Aesthetics
- Aesthetics for a New World View
- Space in Aesthetics, Aesthetics of Spaces

More information about ICA 2022 — Belo Horizonte is coming soon!
Photos © by Foca Lisboa
BARCELONA WORKSHOP 12: Fiction, Narrative and Art Beyond Literature

CANCELLATION NOTICE

As a consequence of the current COVID-19 crisis, we regret to announce the cancellation and postponement (to date TBD) of this event. We will announce the new date ASAP. Please keep an eye on the conference website: http://www.ub.edu/logosbw/bw12/, or contact the organizers at: barcelonaworkshop2020@gmail.com.

LOGOS, Universitat de Barcelona, Spain

KEYNOTE SPEAKERS

Susan Feagin (Temple University), Andrew Kania (Trinity University), Kathleen Stock (University of Sussex)

CONTRIBUTING SPEAKERS

María José Alcaraz León (Murcia), Paloma Atencia-Linares (UNAM), Carola Barbero (Turin), Vanessa Brassey (KCL), Jamie Cawthra (York), Sean Clancy (East China Normal), Josep Corbí (Valencia), Jacopo Frascaroli (York), Patrick Keating (Trinity), Bruno Leclercq (Liège), Dana Munteanu (Ohio State), Olivia Odoffin (Rutgers), Elisa Paganini (Milan), Francisca Pérez Carreño (Murcia), Guillaume Schuppert (Lorraine), Merel Semeijn (Groningen), Mario Slugan (Queen Mary), Gerard Vilar (UAB)

ORGANIZERS

Filippo Contesi, Manuel Garcia-Carpintero, Enrico Terrone

ART, DESIRE, AND GOD: PHENOMENOLOGICAL PERSPECTIVES

October 2-3, 2020

Hosted Virtually at the University of Notre Dame

Art and desire have been perennial objects of philosophical and theological questioning throughout the history of ideas in the West. Phenomenology in particular has proven itself uniquely equipped to explore these topics with its philosophical method of examining human experience. Thinkers such as Maurice Merleau-Ponty, Jean-Françoise Lyotard, Jacques Derrida, Richard Kearney, and David Tracy, as well as those conventionally associated with the so-called theological turn in French phenomenology, such as Michel Henry, Jean-Luc Marion, Jean-Louis Chrétien, and Emmanuel Falque, frequently treat one or another of these topics. However, the relation between art and desire together in the human experience of the divine or Absolute
broadly construed goes overlooked in contemporary academic discussions. The question remains: what is the role of the desire of/for God in art and aesthetic experience?

The exigency of broaching this question at the intersection of philosophy, theology, and art became all the more apparent in the diverse reactions to the partial burning of the Notre Dame Cathedral of Paris on April 15-16, 2019, which made manifest the multiple identities that religious art bears in our contemporary world. Both secular humanistic and religious discourses were deployed in the articulation of the importance of the restoration and preservation of the cathedral. Notre Dame de Paris was simultaneously cast as a historical and cultural symbol of the French Republic, a religious monument of both Roman Catholicism and global Christianity, as well as a work of art and human genius displaying the rich depths of humanity itself. While these various identities are not in themselves necessarily at odds with one another, the at times incendiary debates that followed the catastrophe frequently presupposed that they were and are incommensurate. Although the same desire for the restoration and preservation of this work of art united the differing positions, the meaning of traditionally religious art in a predominately secular context came under question. To the central question above, then, is added another: what, if anything, can phenomenological analysis of art, desire, and God shed on the political dimension of the relation between religion and secular culture?

“Art, Desire, and God: Phenomenological Perspectives” will be hosted virtually at the University of Notre Dame on October 2-3, 2020. Theologians, philosophers, artists and others are invited to contribute to this collaborative and interdisciplinary reflection on the application of phenomenology to the investigation of these themes.

For more information, including the Call for Papers, visit the event’s website, www.artdesireGod.com. Individuals are encouraged to join the Facebook group for updates, facebook.com/groups/artdesiregod, or email artdesiregod@gmail.com with inquiries.
BOOK ANNOUNCEMENTS

*Arthur Danto and the End of Art*
Raquel Cascales

Description: To get a comprehensive understanding of the core concept of “the end of art”, this book analyses the intellectual trajectory of Arthur Danto, highlighting his successive achievements in philosophy of action, philosophy of history and philosophy of art. If, as Danto says, everything is extensively associated with everything else, it is impossible to avoid putting the philosophy of art in relation with his whole philosophical system.

*Reviewing the Past: The Presence of Ruins*
Zoltán Somhegyi
Though constantly in decay, ruins continue to fascinate the observer. Their still-standing survival is a loud affirmation of their presence, in which we can admire the struggle against the power of Nature aesthetically manifested during the decay.

This volume takes a thematic approach to examining the aesthetics of ruins. It looks at the general aspects of architectural decay and its classical forms of admiration and then turns towards ruins from both classical and contemporary periods, from both Western and non-Western areas, and with examples from “high art” as well as popular culture. Combining the methodologies of art history, aesthetics and cultural history, this book opens up new ways of looking at the phenomenon of ruins.


Il pensiero estetico di Paolo VI: Verità e bellezza nell'azione pastorale dell'Arcivescovo Montini, poi Papa Paolo VI, dentro la realtà del mondo e della Chiesa

Michela Beatrice Ferri

The book presents a complete and precise survey of Montini-Paolo VI's aesthetic thought (Pope Paul VI, 1897-1978): a reflection on the role of contemporary sacred art, whose origins date back to the years of his priesthood, taking the form of an "aesthetic doctrine" during his Milanese episcopate, to then be summed up in a "theology of beauty" in the years of his pontificate. Thanks to the scientific essays collected here, the reader can retrace the parable of a significant moment in the biography of Giovanni Battista Montini: his pastoral action aimed at the world of artistic forms developed in relation to the sacred space. The analysis of the events and of those texts that Montini-Paolo VI dedicates to reflection on art and to his dialogues with artists - on artistic phenomenology in general, on the religious function of the work of art in a context that is mainly that specific to "sacred" art, art "Liturgical" - shows that his reflection produced a meaningful position in debt with the thought in particular of Jacques Maritain, and of the dialogues with thinkers such as Jean Guitton.
A living environment that is perceived as aesthetically pleasant improves our quality of life, and we continuously assess the world we live in from this point of view. How things look, sound and feel clearly makes a difference. Are the surrounding objects, views, people, user interfaces and buildings beautiful, ugly, handsome or elegant?

In addition to assessing our surroundings, we prefer doing and making things in such a way as to promote aesthetic appeal. We comb our hair, we furnish and decorate, we tune up our social media profiles and we create art for aesthetic reasons. Aesthetic values guide our choices and decisions when we are shopping, dining at the table, spending our time on holiday, voting in the polling booth or choosing a spouse.

But what actually is aesthetics? Where and how does it exist? Is everybody's taste as good as anybody's? How does aesthetics relate to beauty, or art? How are the current megatrends, such as digitalization, molding aesthetics?

Aesthetics as Space explores the aesthetic aspects of our life in the 21st century and addresses the question above, along with many others. There is no all-encompassing 21st-century aesthetics; rather, it is a multi-dimensional space of competing interpretations and ideas. This book gives the reader tools for understanding these different approaches.

https://shop.aalto.fi/p/1390-aesthetics-as-space/
This study provides an overview of philosophical questions relating to sight and vision. It discusses the intertwinement of seeing and ways of seeing against the background of an entirely different theoretical framework.

Seeing is both a proven means of acquiring information and a personality-specific way of disclosing the apparent, perceptible world, conditioned by individual and cultural variations. In a peculiar way, the eye holds a middle position between inside and outside of the self and its relations towards itself and others. This book provides a way out of false alternatives by offering a third way with reference to concrete cases of aesthetical and ethical experiences. It will be of particular interest to scholars of the phenomenology and philosophy of perception and it will be valuable to students of philosophy, cultural studies and art.

BOOK REVIEWS

Submitted by Aleksa Milanović

Author: Milovan Novaković

Book: Pneumatsko slikarstvo: disanje Anrija Matisa [The Pneumatic Painting: Breathing of Henri Matisse]

There is almost general agreement that the expressive organization of pictorial elements allows Henri Matisse's paintings and drawings to breathe. This treatise critically examines the metaphoric and rhetorics of pictorial respiration based solely on the formal level and expounds Matisse's approach as a specific pneumatic conception in which the process of picture breathing is closely connected to the breathing processes of the artist and the observer. To describe the procedures whereby a painter invents a particular type of chromatic-linear construction whose agency induces artist and the observer to breathe with the picture, the author focuses on three concepts that he considers crucial for defining Matisse's pneumatic painting: force, décorativité, and rapport. Through their in-depth discussion, in this book the endeavor was made to interpret Matisse's statements more accurately, to reconsider generally accepted theoretical and art historical assumptions, to bring new insights, so as to point out the significant change that Matisse's works introduce into the painting: the shift from a distant cognitive observation to an affective, breathing relationship with the artwork.
Is provocation actually Madonna's favorite means of gaining and maintaining popularity, or is it a weapon of sexual liberation and the free expression of sexual desires and gender identities? Are secondary texts of popular culture, created in the discourse of Madonna's creation, bearers of cultural meanings or a source of cultural material? How is a "marginal" group of sexual minorities identified with the powerful, free and public world of the pop star? Finally, is Madonna's work subversive, or does it meet the demands of a successful business strategy in the pop industry, or does it exclude the former and vice versa?

Analyzing six videos from Madonna's videography (Open Your Heart, Cherish, Vogue, Justify My Love, Erotica and Girl Gone Wild), it was revealed that the singer's presentation of the quir concept through the mass media had a louder and far-reaching effect than older, perhaps more serious moves that were conducted to combat discrimination against quir identity.

Ever since Madonna entered the minds of pop music consumers around the world, subcultural dance forms have gained recognition in constant exchange with pop culture. Creating a focus for promoting quirre concepts and dance elements based on the previously mentioned are characteristic of Madonna's videos and concert performances. This is especially striking in the hit single Vogue, in which the singer and director David Fincher promoted voguing - a traditional ritual dance for the American working class, African American and Latin American communities of different gender identities and sexual orientations, with roots originated from Ballroom House, Harlem.

This is the story of an entire epoch marked by the AIDS pandemic, the creation of new forms of discrimination against queer identity, but also the integration of the queer concept into
mainstream culture, especially through the work of the most famous music star of the last decades of the 20th century.

Author: Aleksa Milanović

Book: Medija konstrukcija Drugog tela [Media construction of Other body]

The main research focus of this book is the field of media representation, followed by the research of construction of the existing forms of corporeality. The key place within these platforms belongs to those defined as different or Others in regard to constituted normative models. The principal goal of this research would be analytical, interpretative and critical approach to different forms of bodily representation through media, but also pointing out possible mechanisms and processes of social constitution, discrimination and marginalization of Other and different bodies.

The introductory part of the book explains the methodological platform from which I am approaching my research and which is transdisciplinary-oriented towards body studies. The first chapter brings critical theorization which leans on poststructuralism. This chapter consists of two subchapters of which the first interprets body from the point of text studies and culture studies, and the second from the terms of Other and Otherness, including a couple of different theoretical perspectives. The second chapter focuses on the analysis of two different types of media representations of bodies which are discussed through two separate subchapters. The first of them brings about an analytical and critical view of the medical texts that are responsible for construction and value-based hierarchization of different types of bodily forms, which lead to marginalization of Other bodies. The second subchapter introduces the analysis and critical interpretation of media-based texts which stem from popular culture, with the focus on film. There are three films analyzed as case studies, and all of them deal with specific representations
of Otherness and Other body. The concluding chapter returns to the main hypotheses of the book once again, pointing out the conclusion that the body knowledge is produced through different discursive practices which, in fact, materialize social construction of the body. What follows is the thesis that there is no one universal bodily model based on binary division, but only the specific way of bodily identification within given cultural context.

Author: Zoran Belić

Book: **Semiotika/aksiologija vizuelnog: kritika razlučivanja, tumačenja i rasuđivanja**

Semiotics/axiology of the visual: critique of discernment, interpretation and reasoning

The general goal of this book is to create a new, unified model of semiotics / axiology of discernment-interpretation-reasoning followed by its more focused application to visual objects, phenomena and media – commonly regarded as values or carriers of values – and to practices that either produce values or encode/encrypt values. Therefore, this research, this observation will not deal with every and each individual visual subject, and a linguistic expression used in different areas of human interest in values, but it will rather propose a general strategy, a principle method of reasoning about the conditions and reasons for creating different values, as well as the utterances, many expressions and words, historical and new, that is, to it will suggest a method of organization and classification in distinguishing, interpreting, reasoning, perceiving and evaluating sensory phenomena, and especially visual phenomena – the visual. In addition to a brief overview of the history of semiotic considerations, the theory thus produced will present a new interpretation and technical expressions of semiotics/axiology, the critical theory of signs/symbols, explain them and determine them, and then propose and demonstrate their application in the interpretation and evaluation of four sides (aesthetic, functional, moral-ethical, cognitive) sensory phenomena, with a special focus on the visual field of human sensitivity and on the visual appearance of phenomena, as well as on processes, media and media in the
construction of artificial phenomena, as well as on sign/symbolic coding and decoding in the practices of visual arts, design, and communication design presented by historical examples.

The specific aim of the research is to demonstrate and display the dynamics of semiotic differentiation-interpretation-evaluation of phenomena that necessarily presupposes and is inseparable and limited by anthropo-centrically generated dualities, primary polarities, such as: subject / object, real / unreal, true / false, / suitable / unsuitable, pleasant / unpleasant, functional /dysfunctional, etc., i.e. by the structurally set value polarities embodied in techno facts during five historical phases: Western Renaissance, pre-industrial, industrial, information and post-information periods, and to demonstrate how historical, culturally generated and semantically defined polarities chronologically tend to “equalize”, by (r)evolutions, turns and hierarchical reversals, and at the same time tend to reproduce, maintain the syntactic continuity and structural integrity of duality, that is to preserve the structurally primary polarity of the mathematical type +/-, by the means of analyzing historic events, examples and milestones that contributed to the semantic changes in polarity in the sense framework of creativity, innovation, historical increase in production, reproductive, multiplicative efficiency, and distribution of values.

Author: Milica Arambasic

Book: Tekstualni izraz Džordža Harisona [Textual expression of George Harrison]

The book is conceptualized as an interpretation of George Harrison's creative work within the existence of The Beatles and as a review of the group's overall creativity. Considering popular song lyrics as poetry Milica Arambasic collected the poems Harrison wrote and subjected them to the literary analysis. Analysis refers to literary theorists, traditional and non-traditional ones. Arambasic coined the term “transitive I” which refers to every listener/reader who reproduces popular music songs. The term also denotes the mechanism by which a person reproduces poetry
in the broad context, as Arambasic called the lyrics. The Beatles have been the subject of numerous studies as a band, but their lyrics are still underrepresented in the literary investigation. Therefore, the book is important for both the literature and the humanities perspective. Analyzing the subcultures, the author is showing how they intersect and complement each other: the youth subculture that faithfully followed The Beatles is dubbed as The Beatles subculture. The author states that the name is not innovative but necessary in order to accumulate all existing terms in one. Arambasic also addressed the poetic principle of The Beatles, which favored mass culture and also noted the intersections of radical poetic practices that had been marginalized but still had their place in Harrison's textual expression. The poems are loosely grouped by subjects such as love, mysticism, irony, politics. Poem Savoy Truffle has been singled out as an example of a textual experiment, which falls under the category of working with found material. Arambasic invokes structuralism and post-structuralism studies to unravel the substantiation of reality that Harrison aspired to. The book aims to approximate high and popular culture, two seemingly different contexts, into one in order to honor the inventiveness of Harrison’s poetry work.

Author: Dragana Stojanović

Book: Dijalozni etnomuzikologije i studija roda: muzičko naslede i (ne)naučene lekcije [Dialogues of Ethnomusicology and Gender Studies: music heritage and lessons (un)learned]
notion of gender which explains how the gendered norms are transmitted (in)to our social bodies through inherited musical forms (also known as traditional music, passed from generation to generation through oral learning), and on the other hand, the book offers a standard ethnomusicological analysis completed with the contextual/historical overview of the region.

This book can be read in multitude of ways, and its aim is equally to bring the traditional vocal music of predominantly Romanian Northern Banat to analysis and preserve the memory still being alive within its older inhabitants, and also to offer a view on the application of gender theories to the typically ethnomusicological field material. Also, as the book is following the traditional vocal music heritage of Serbs in Romanian Banat, it can be read as a research of the way that music shapes and keeps the minority identities in flow. The coordinates offered show a sort of transdisciplinary field, where, besides all the issues mentioned, the very disciplines of ethnomusicology and gender studies are discussed. The author is arguing for the necessity of inter- and transdisciplinary approach, understanding the limits and edges of disciplines as such, but also suggesting a more contemporary review of each of them. This would potentially open up a more complex view into a broader understanding of the culture, of the music heritage, and of the bodies acquiring it and internalizing it, leading to the manifestations that are expressed, among the other embodied and social forms, in gendered behaviour. In other words, traditional music analysis always leads to a lot more lessons (un)learned.

Author: Tyrus Miller

Book: **Pojedinačni primeri [Singular Examples: Artistic Politics and the New-Avant-Garde]**

Tyrus Miller's Singular Examples: Artistic Politics and the New-Avant-Garde is a book of essays that examines interdisciplinary artistic compositions of the avant-gardes in the period following World War II, but also considers the artistic politics of these postwar avant-gardes and their works. Miller focuses his attention on rhetorical, contextual, and performative characteristics of neo–avant-garde practice, including its relation to politics, and in that endeavor he uses casuistic
approach. On the one hand, Miller is inspired by formalistic and rhetorical approaches, so in that sense he explains the demonstrative value of individual artworks and literature; on the other hand, he considers these works as exemplary interventions in ideological, theoretical and disciplinary contexts. In Miller's book we meet artists whose opaque and layered art has changed not only our view of the neo-avant-garde, but also the way we think, perceive, feel and live (in) the world: John Cage, Jackson Mac Low, Samuel Beckett, David Tudor, Marcel Duchamp, Ezra Pound, Kurt Schwitters. This book stresses the singular exemplarity of their compositions, articulating exemplarity as a crucial model for neo-avant-garde artistic politics. In many of these singular examples we find “writing through” as a mean for acknowledging and reworking critically the materials of an earlier modernism. Substantial formalism is a term he uses to explain the wavering instability of form and its role in determining the function of art as a social practice at given historical moment. Each essay of Miller's Singular Examples shows by example an individual way of political reading of what can release undeniable energies of avant-garde works, but without an explicit ideological lesson or simply a negative dialectical critique. It is very interesting that Miller does not read avant-garde works of art (only) as a negation of the cultural mainstream or bearers of radical political position, but as intrusions into the field of possible experience.

ARTICLE ANNOUNCEMENTS


Konečni's 2005 article is No. 34 (in Part V. Contemporary). Nos. 33 and 35, respectively, are articles by Arthur Danto (“Beauty and Sublimity”) and Jane Forsey (“Is a Theory of the Sublime Possible?”). The editor, Robert Clewis, contributed “Towards a Theory of the Sublime and Aesthetic Awe” (No. 37).

*The Sublime Reader* (Robert R. Clewis, editor) was published by Bloomsbury Academic (November 2018). It contains thirty-eight selections made by Clewis, a philosopher. The publisher: “This is the first English-language anthology to provide a compendium of primary source material on the sublime. The book takes a chronological approach, covering the earliest ancient traditions up through the early and late modern periods and into contemporary theory.”

**Abstract:** The article discusses the musical, psychological, philosophical and aesthetic essence of the Latin *Requiem*, the *Missa pro defunctis*, the Mass for the Dead. It examines in particular detail the famous Sequence *Dies irae*. Numerous *Requiems* up to the most recent ones are discussed and compared. Concepts from empirical aesthetics of Berlyne (1971, 1974) and Konečni (1979, 1982) are used to analyze the relationship between the hypothetical “power” of parts of the Mass (in psycho-aesthetic terms) and its effect on listeners. Historical reasons are examined for the difference in approaches to music for the services for the deceased between Western and Eastern Christian Churches (especially with regard to the use of instrumentation).

**JOURNAL ANNOUNCEMENT**

*Estetika*--Helsinki University Press

At the beginning of 2020, Helsinki University Press and the Faculty of Arts of Charles University in Prague signed a memorandum of agreement regarding the publishing of *Estetika*. At this occasion, the journal’s title was modified to *Estetika: The European Journal of Aesthetics*
reflecting upon the journal’s ambition to become the primary address for research in European aesthetics.

On April 15, 2020, a first issue of *Estetika* under a new publisher was published. The issue, edited by the journal’s editor-in-chief Hanne Appelqvist (University of Helsinki), is dedicated to the aesthetics of Ludwig Wittgenstein and includes research papers by Severin Schroeder, Joachim Schulte, Eran Guter, Vojtěch Kolman, and Andreas Vrahimis. Its contents (as well as the journal’s archive) is now fully accessible at https://estetikajournal.org/.

*Estetika* is a triple-blind peer-reviewed journal focused on philosophical aesthetics. The history of *Estetika* dates back to 1964. Since 2008, the journal has been published in English. The editorial board office is located at the Department of Aesthetics at Charles University in Prague.

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**JOURNAL REVIEW**

*Submitted by* Aleka Milanović

**Review of AM Journal of Art and Media Studies, issues 19, 20, and 21**

Andrija Filipović, Executive Editor of AM Journal of Art and Media Studies

Three most recent issues of AM Journal of Art and Media Studies (ISSN 2217-9666), issue no. 19 (September 2019), issue no. 20 (October 2019), and issue no. 21 (April 2020), were dedicated to the papers presented at the 21st International Congress of Aesthetics that was held in Belgrade in organization of the University of Belgrade, Faculty of Architecture, the Society for Aesthetics of Architecture and Visual Arts Serbia, and the International Association for Aesthetics.
Issue No. 19, September 2019 with theme “Contemporary Aesthetics of Visual Arts” includes texts by Mojca Puncer, Koraljka Vlajo, Gökhan Balik and Deniz Balık Lökçe, Yi-Ting Wang, Takayuki Ijuin, Zoltán Somhegyi, Özgür Yaren, Alice Lino Lecci, Ruhan Liao, and Yukiko Kato. Authors in these texts approach the topic of contemporary visual art practice on the basis of understanding that each work of art appears as an individual text within a particular local and global context, including neoliberalism, nationalism, post-colonialism, and globalism. Each of the texts, then, deals with a particular piece of visual art as a way to problematize the actuality of different social problems.

Issue No. 20, October 2019 with theme “Contemporary Aesthetics of Media and Post-Media Art Practices” includes texts by Erik Vogt, Polona Tratnik, Jelka Kernev Štrajn, Manfred Milz, Darko Štrajn, Luka Bešlagić, Michael P. Young, Christiane Wagner, Dimitrios Makris and Maria Moira, Yutaka Higashiguchi, Scott Contreras-Koterbay, and Yeonsook Park. These authors explore in their texts the issues belonging to the era of dominance of digital technologies, as well as hybridity of forms of art as well as the aesthetic experience that is the defining characteristic of the contemporaneity. Texts deal with (post)media configurations of technology, body, and the world which are seen as the possibility of new experiences to be mapped as a potential field for further research.

Issue No. 21, April 2019 with theme “The Worlds beyond European Aesthetics” is separated in three parts. The first part titled “Condition of Contemporary African Aesthetics” includes texts by Michaela Ott and Mounira ben Mustapha Hachana. The second “Contemporary East African Aesthetics” was edited by Lydia W. Muthuma, and includes texts by Lydia W. Muthuma, Maina wa Mùtonya, Gitau Muthuma, and Fredrick Mbogo. The third part is titled “Contemporary Aesthetics in South America” and includes texts by Marcelo Mari, Miguel Zamorano Sanhueza, Sônia Campaner Miguel Ferrari, and Gustavo Tanus, Antonia Cristina de Alencar Pires and Filipe Schettini. Authors with the texts in this issue problematize the predominance of European aesthetics by gathering together contemporary aestheticians from East Africa as well as contemporary aestheticians from South America. Texts offer alternative approaches to what is taken to be the Western mode of thought in relation to various forms of artistic practice.

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Publications
Jos de Mul (The Netherlands): Guardian Online Yearbook
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Zoltan Somhegyi (Hungary / United Arab Emirates): IAA Website Editor

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Publications
*International Yearbook of Aesthetics*
• Volume 12, 2008, Editor, Jale Erzen.
• Volume 13, 2009, Art and Social Change; Editor, Curtis L. Carter.
• Volume 14, 2010, Diversity and Universality in Aesthetics; Editor, Wang Keping.
• Volume 15, 2011, Gimmie Shelter; Editors, Renée van de Vall and Jos de Mul.
• Volume 16, 2012, Editor, Peng Feng.
• Volume 17, 2013, Nature and the City; Editors Jale Erzen, Raffaele Milani.
Website: [http://www.iaaesthetics.org/](http://www.iaaesthetics.org/)

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

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

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

**IAA/AIE Membership**

**Membership Application / Renewal**

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

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

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

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

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