



# INTERNATIONAL ASSOCIATION FOR AESTHETICS

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<http://www.iaaesthetics.org>

## **From the President**

Address by Jale Erzen to the Hellenic Society for Aesthetics

There may still be some people who believe that the world is supported on the horns of a bull. I rather tend to believe that it is supported on the shoulders of some uniquely creative and responsible people; I would like to devote this short text as a tribute to one of those people who has contributed to the field of aesthetics, to IAA and to urban well-being: Professor Dionysis Zivas.

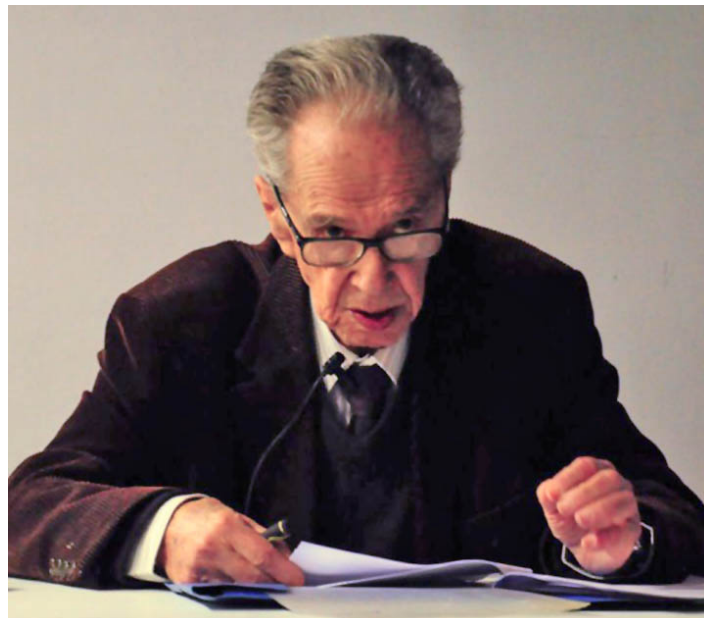
Professor Zivas has been the president of the Hellenic Society for many years, organizing symposia, interim conferences and initiating the foundation of the Mediterranean Society of Aesthetics. This year Professor Kaiti Kremezi has been elected as the new president of the Hellenic Society and Professor Zivas has been made Honorary President. I was invited to Athens to represent IAA to give a talk during the ceremony at which many members of the Hellenic Society presented papers on the work of Professor Dionysis Zivas.

Professor Zivas is an architect who has wide interests and has contributed to the field of architecture and restoration both through his academic and restoration works and publications. He has acted as the Dean of the School of Architecture of the National Technical University of Athens from 1979 to 1983 and Head of the Department of Architecture from 1989 to 1995. He has designed many residential and public buildings, hotels and hospitals. Taking his inspiration both from history and from the vernacular examples his architecture has shown respect for place and heritage. His most important and still visible contribution is his restoration of the Plaka district in Athens of which he was the project leader. Plaka is the area encircling the Acropolis and is where everyday life in old Athens of antiquity was lived, where Plato and Socrates walked. Today we can enjoy the human scale and the intimate life of this area. This is a contribution not only to Athens but also to all of us whose culture is so much formed by ancient Greece.

The restoration of Plaka has won Dr. Zivas the Europa Nostra Award in 1982. In 1993 the University of Vienna awarded him with the Gottfried von Herder prize. In 2007 he received the Academy of Athens award for your book *Plaka: 1973-2003*. Professor Zivas has published books and shorter studies on the architecture of Zante, the Island where he was born. Some of his published books are *Monuments and the City* (in Greek), *The Old City of Athens: The Present and the Future of Plaka* (in Greek), *Educational Facilities and Community, New Uses in Old*

*Buildings: A New Aesthetic Concept.* Professor Zivas' has always talked and written on the importance of everyday life in the city and that it is the quotidian life which can create unity between the historical and the contemporary.

His contributions to the field of Aesthetics concern his organizing many symposia in Athens as Interim meeting, as the first symposia or the Mediterranean Society of Aesthetics. Professor Zivas' presence as the President of the Hellenic Society of Aesthetics for many years ensured the active participation of Greek scholars and architects in the symposia and congresses of the International Association of Aesthetics. Greek participation and academic contributions were always highly appreciated due to his efforts. His contributions to the field of Aesthetics and to the International Association of Aesthetics also involve his hospitality to the International Association to house the archives of the Association in the Michelis Foundation Center in Athens. Due to his personal efforts, the Hellenic Society of Aesthetics has regularly been able to publish Aesthetics Yearbooks where Aestheticians and philosophers from many parts of the world were able to contribute.



Dionysis Zivas (2017) Photo credit: Michelis Foundation

The ceremony for the Honorary Presidency of Professor Zivas was attended by a large group of members of the Hellenic Society, as well as, friends of the Michelis Foundation. It was held at the Michelis Foundation established by Panayotis Michelis and his painter wife for the promotion of art and culture. The Foundation publishes art and photography books as well as a Yearbook. It is an active foundation located in one of the old and beautiful districts of Athens and houses a library which is well frequented. Speakers from the National Technical University of Athens (NTUA): Kaiti Kremezi, Professor Emeritus; Youli Rapti, Assistant Professor; Maro Kardamitsi-Adami, Emeritus Professor; Dimitris Isaias, Dean of the School of Architecture. Each related memories and thoughts on the contributions of Prof. Zivas. I thank the Hellenic Society for this invitation and extend my congratulations to Prof. Zivas in the name of IAA.



The Acropolis Museum by Bernard Tschumi, Athens, Greece. Photo credit: Jale Erzen

This invitation has made it possible for me to see beautiful Athens again. After seeing so many world cities competing with each other for the tallest and most imposing, crushing buildings, I noticed more than ever that the architecture of Athens is subject to the city's rules, and no building tries to crush the city with its megalomaniac size. All buildings higher than eight or ten stories are stepped back after so many stories, so that you can always see the sky and the end of the avenue opening to the surrounding hills. On one of the long avenues leading to the Acropolis, one sees on the horizon the light shining through the columns of the Acropolis. Athens has beautiful parks and many remains from Antiquity surrounded by pine and cypress trees. All sidewalks are lined with bushes or hedges of some sort to protect the pedestrians from vehicles. Athens is a city of museums of which the new Acropolis Museum is the one that is less accommodating and fitting of ancient Greek art than any other museum like the Cycladic or the National Museum of Archeology where Schliemann's finds are displayed. Athens is green and white and blue, and it is great to be there and to breathe the Aegean breeze.

In closing, I wish all our members Happy Holidays and an excellent 2018.

Jale

## **From the Secretary General and Website Editor**

Zoltán Somhegyi

Dear IAA Members, Colleagues and Friends,

First, I send to you my warmest greetings and best wishes for the New Year.

I hope many of you regularly follow the IAA website, where you can find both important materials and the latest news, also, many of the previous yearbooks and proceedings books are available for download, and new CFPs for conferences, workshops and journal thematic issues are frequently added to the news section on the main page. I especially would like to draw your attention to the two upcoming IAA meetings, the interim conference in Helsinki in 2018 and the general congress in Belgrade in 2019. You can find more information on both of these conferences on the following links:

Helsinki:

<http://iaaesthetics.org/item/181-cfp-margins-futures-and-tasks-of-aesthetics-conference-of-the-iaa-helsinki-finland-july-5-7-2018>

Belgrade:

<http://iaaesthetics.org/item/172-ica-2019-belgrade-serbia-22-26-july-2019>

Last but not least, as Website Editor, let me repeat my invitation to send me any information that you think might be of interest for the IAA readership – for example CFPs for conferences, journal thematic issues etc., that I can upload on the website. As you can see under each item, it is regularly consulted by hundreds of readers from all over the world; hence it is a very efficient way of spreading academic news. Feel free to contact me either at [zoltansomhegyi@yahoo.co.uk](mailto:zoltansomhegyi@yahoo.co.uk), or through the contact form on the website: <http://www.iaaesthetics.org/contact>.

Looking forward to receiving your news.

Zoltán

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**International Association for Aesthetics  
Finnish Society for Aesthetics  
Aalto University School of Art,  
Department of Art, Design and Architecture**

**Present**

***Margins, Futures and Tasks of Aesthetics***

Helsinki, Finland July 5 – 7, 2018

Invited International Keynotes:

Yuriko Saito (Rhode Island School of Design)

Elisabetta di Stefano (University of Palermo)

Jack Halberstam (Columbia University)

Invited Departmental Keynotes Ossi Naukkarinen and Kevin Tavin  
(Aalto University's School of Art, Design and Architecture)

Call for Papers

Aesthetics is a marginal discipline. We often have to defend its existence in departments, where the main focus is on literature, philosophy or art history. It is not surprising that the margins of aesthetics have not been thoroughly discussed. What are the schools of philosophical thinking or the methodologies we haven't yet turned enough of our attention to? Who and where are the outsiders who will, in the long run, leave an interesting trace on the profession?

The aforementioned questions are of course future-oriented. The future of aesthetics has been discussed in various conferences and books. Aesthetics in them is still often seen as more autonomic than it actually is, institutionally speaking. Additional questions then arise:

What if the future of our discipline was more about collaboration with other disciplines?

What are the research topics of future aesthetics?

What kind of challenges and possibilities does the changing world pose upon aesthetics?

How does aesthetics react, for example, to the increasing pervasiveness of technology or to the challenges of climate change?

This role, task or maybe even responsibility that professionals in aesthetics could take up is to some extent pedagogical. Even more questions present themselves: How to distribute the vast knowledge of philosophy of art to disciplines and practices which could have more use of aesthetic theory? And what could aesthetics itself learn from other disciplines, which actually use aesthetic theory in their own way? Cultural geography, media studies and art education are examples of disciplines where aesthetics already has a role, but often in a practical way, in a way which differs from what professional aestheticians think of as aesthetics. Could aesthetics find new strategies for survival in the changing academic world through new interactions and could those interactions broaden the scope and community of aesthetics itself?

We aspire to bring together different ways of approaching aesthetics, using aesthetics and being in dialogue with theories of aesthetics, and invite anyone interested in these issues to send an abstract of 200 word maximum to [aesthetics@aalto.fi](mailto:aesthetics@aalto.fi)

**Important Dates:**

Abstract selection by January 31.

Accepted participants will receive information about hotels and other practicalities by March 15.

The deadline for the fee is May 15.

The final schedule will be published late in May.

The conference fee is 160€ (PhD students / unemployed 80 €).

The fee includes lunch each day of the conference and coffee during the breaks. There will be a separate cost for a conference dinner yet to be organized by interested participants.

The conference is hosting three distinct international sessions.

1. *Rediscovering Russian Aesthetics*, organized by the Russian Society of Aesthetics. Please send abstracts for this session to [aesthetics@aalto.fi](mailto:aesthetics@aalto.fi) “Russian Aesthetics” in the subject area.

2. *Environmental Aesthetics*. Please send abstracts for this session to [sanna.t.lehtinen@helsinki.fi](mailto:sanna.t.lehtinen@helsinki.fi). “ICA2018: Environmental Aesthetics” in the subject area.

3. *Traditional Indian Aesthetics*, chaired by S. Bhuvaneshwari. Please send abstracts for this session to [aesthetics@aalto.fi](mailto:aesthetics@aalto.fi) “Indian Aesthetics” in the subject area.

**Deadline for all abstracts: January 15, 2018.**

*Margins, Futures and Tasks of Aesthetics* (Helsinki, Finland July 5 – 7, 2018) is organized by:

- International Association for Aesthetics: <http://iaaesthetics.org/>
- Finnish Society for Aesthetics: <http://www.estetiikka.fi/introduction>
- The Department of Art at Aalto University’s School of Art, Design and Architecture: [http://taide.aalto.fi/en/about\\_new/](http://taide.aalto.fi/en/about_new/)

# Reflections on the 75<sup>th</sup> Anniversary of the Founding of the American Society for Aesthetics

By Curtis L. Carter

November 16, 2017

New Orleans, USA

It would be impossible to begin a reflection culminating with the 75<sup>th</sup> Anniversary of the American Society for Aesthetics without recalling the vision of its founding President Thomas Munro, a curator of education at the Cleveland Museum in the era of Post-World War I in the late 1930s early 1940s. It is interesting to note that the support for this project came from a private corporation, instead of government funding as would have been more customary in Europe. The Carnegie Foundation funded three conference led by Munro: one in New York, one in New York in 1941 and two in 1941 at the Huntington Library in Pasadena and at University of California Berkeley.<sup>1</sup> Out of these discussions and a growing need for scholars from a variety of fields (artists, philosophers, psychologists) interested in such discussions and publication on issues clustered around questions in aesthetics, Munro led the efforts resulting in a two- fold plan: to create a permanent organization to enable meetings for discussion and a vehicle for publications in aesthetics. The result was establishment of the American Society for Aesthetics and the acquisition of the publishing entity that became the *Journal of Aesthetics and Art Criticism*.

Using these two principal resources, Munro's aims were to enable closer correspondence among people working in aesthetics, to stimulate research, to foster interdisciplinary participation from scholars working in aesthetics in different areas of arts related research and practices. All of these aims centered on a concern for art and especially the theory of art. Although philosophy was included, it was never intended that philosophy be the sole or even the central focus of aesthetics. There was initially afloat the suggestion that aesthetics might become an empirical science, though it was not specified Just how aesthetics might function as a science, perhaps apart from its connections to psychology. From the beginning, Munro actively sought the participation of international scholars, particularly Europeans with expertise and interest in aesthetics. This practice would follow from the fact that western theories of art and aesthetics originated in European cultures. Including Greek, Renaissance, and Enlightenment theories and later on the Nineteenth century.

Precisely how these aims for a future American Society for Aesthetics, as envisioned by Munro were to be realized, has mainly resided in the ASA Program Committees charged with the selection of topics and presenters, and with the editors of the *Journal of Aesthetics and Art Criticism* who determine its contents. The Board of Trustees, committees, and officers including president, vice president and secretary treasurer, who also serves chief administrator for the Society, provide overall governance and management of the Society's activities. Given that the Society continues to thrive and serve the main tenets of its mission today is a tribute to the vision of its founders and to those charged with carrying out its mission during its first 75 years.

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<sup>1</sup> Rolf Dieter Herrmann, "How a European Views the Journal of Aesthetics and Art Criticism," *Journal of Aesthetics and Art Criticism*, Summer 1971, 450.

### Personal Reflection

My first encounter with the American Society for Aesthetics took place when I attended the Annual Meeting held at the University of Virginia in 1969. Since then ASA has been an important part of my professional development, and a force of enrichment. Perhaps the greatest benefit has been friendships and contacts with so many who shared their ideas and interests. I would like to pay special tribute especially to ASA members including Hilde Hein, Selma Jeanne Cohen, Rudolf Arnheim, Donald Crawford, Ted Cohen, Nelson Goodman, Arthur Danto, Noel Carroll, Peter Kivy, Stephen Davies, Garry Hagberg, Ivan Gaskell, Eva Kit Wah Man, and Mary Wiseman, to mention a few among the many ASA members, whose ideas and generous personal encouragement and support have enriched my understanding and practice in aesthetics. My ten years as Secretary Treasurer of ASA (1996-2006), and as the host of two Annual Meetings (1980, 2006) provided opportunities for developing leadership skills that extended to other aspects of my work as Haggerty Museum Director and Professor at Marquette University and the Les Aspin Center for Government, and as an international scholar especially in China.

### Current and Future Concerns

Throughout its 75 years, the American Society for Aesthetics has more or less held a steady course moving forward through a variety of intellectual challenges: premature pronouncements on the so called “end of art,” split alliances in philosophy among traditional, analytic, and continental strains, and the extension of the arts into technology, junk art, and many other variation that may challenge existing aesthetics theories. As well it is necessary to consider how major social changes: race, cultural diversity, and gender equality will affect the practices in the arts and aesthetics.

There can be no room for complacency about the future of the American Society for Aesthetics, as the world continues to change rapidly in its many aspects. ASA is fortunate to benefit from financial resources from contributions, investments, and revenues that enable it to continue and extend its efforts. However, changes call for constant reassessment of mission and allocation of resources in relation to altered conditions of the world. Hence, we must maintain a critical eye in assessing how the needs for aesthetics are changing, and how the American Society for Aesthetics might need to change in light of new opportunities and needs in contemporary society. Perhaps it is time for ASA to assume a more aggressive role of advocacy and planning for place that aesthetics might have into the future, both in education and in the lives of people in the world at large, for example in the future of city life.

One important contemporary shift affecting the practice of the arts and aesthetics is the move from nationalist based aesthetics, as a result of the globalization of art practices. Now, more than ever before, there are opportunities for extending involvement of western scholars in aesthetics to explore how aesthetics is understood and practiced in other cultures. What, for example, are the concerns of aesthetics in African, Eastern, and Middle Eastern and Latin American cultures? For example, aesthetics has a huge following in China as its people come to terms with the transition from rural village to urban life, and the intervention of Western aesthetics into China. While the movement of aesthetics from the West into China and other Eastern cultures is accelerating, mainly through the efforts of Eastern scholars who have been active since the beginning of the Twentieth century in their efforts to transmit Western aesthetic ideas into China and other Eastern cultures, there is it seems still relatively little reciprocity where Western



aesthetics actively seeks to acquire greater understanding of Eastern aesthetics. My sense is that the American Society for Aesthetics participates in only limited engagements with non-western cultures. This is perhaps one area where the initial mission of our founder has not kept pace with possibilities.

There are other developing areas of research and inquiry where contemporary cultural and social practices might invite changes in the future plans of ASA. Today's experimental sciences are reaching into the brain to try to determine what in our brains manage activities relating to the arts. Indeed, some American and other aestheticians, are exploring such possibilities for developing new avenues for research in aesthetics. At the very least, such evolving developments invite examining the possibilities for greater inclusion in the projects of the American Society for Aesthetics as it charts its future toward a century of explorations. Perhaps a most pressing practical concern for the future of members of the American Society for Aesthetics is this - where will be its home base in the academic worlds of the future? For the most part, its main home bases have resided in the philosophy departments of universities and colleges. But increasingly there is a question of future support from philosophy. Philosophers, while lending tacit support, do not always see aesthetics as a priority, or even a necessity. And as the academic world places lesser value on the humanities, we may anticipate problems with support for philosophy itself, let alone aesthetics. It will be no surprise as philosophy departments under pressure of declining resources, may not retain the positions currently occupied by aestheticians. Where then might aesthetics seek support? Will it be in the sciences? Individual arts? Or will the future of aesthetics be left to individual scholars? In short, the problem of sustaining a home for aesthetics in academic institutions or elsewhere is of concern. Perhaps the role of ASA will be increasingly important in addressing this issue.

To conclude, a more general concern centers on the social relevance assigned to aesthetics in contemporary society. There is still much confusion in the public sphere about the meaning of the concept of aesthetics and its relevance to everyday life. Some efforts to address the connections have resulted in positing theories of aesthetics and everyday life. But even such efforts have not reached beyond the scope of discourse among aestheticians. While the pages of the Journal and the Presentations at Annual Meetings are not aimed at the general public, there is need for greater attention to just how the practices of aesthetics contribute to understanding the role of aesthetics and the arts to the larger world. There are positive signs as ASA give greater attention to issues relating to how aesthetics might contribute to understanding, and changing social behavior in reference to societal concerns pertaining to arts education, urban life, race, gender, peace, and social justice to mention a few. Unfortunately, the pages in our Journal and conference papers are mainly concerned with issues that do not serve the needs of the greater community. We are of course permitted to engage in reflecting on issues particular to aesthetics as an academic discipline, but perhaps there is more that aesthetics can contribute to the greater community while also satisfying its own intellectual curiosity and needs for expression. This concern may indeed require greater as we move forward to celebrate a century of life for the American Society of Aesthetics.

## Conference Report

By Miško Šuvaković

### AESTHETICS OF THE CITY

International Symposium of Aesthetics

The international symposium *Aesthetics of the City* was held at Akdeniz University of Architecture in Antalya, Turkey, from 2 to 4 November 2017. The symposium was jointly organised by the Akdeniz University Faculty of Architecture, the Antalya Branch of the Chamber of Architects of Turkey, and SANART – Association for Aesthetics and Visual Culture. The symposium was conceptualised and implemented by Professors Jale Erzen, Kemal Reha Kavas, and E. Mural Çelik. Its positive energy and inspiring call for new re-examinations of the idea, meaning, and functions of the city came from Professor Jale Erzen. The symposium was simultaneously held in Turkish and English. The large number of students who took part in the symposium with much curiosity and excellent questions provided a special sense of the necessary and much needed dialogue about understanding the city today.

The international symposium *Aesthetics of the City* was organised in the field of contemporary aesthetics of architecture, environmental aesthetics, history of architecture, city planning, archaeology studies, interdisciplinary studies in architecture, literature, film, etc. The keynote speech, titled ‘What is a City?’, was meant to be given by the prominent US aesthetician Joseph Margolis. Since Professor Margolis could not obtain a Turkish visa, at a time of tense diplomatic relations between the US and Turkey, his talk was read by Jale Erzen. In a rather lucid way, Margolis’s text broached important questions and laid the foundations for further discussions about the city and the role of *forms of life* in those discussions.



Conference Panel: (R to L) Krystyna Wilkoszewska, Jale Erzen, Anli Ataov, Vladimir Mako.

The presentations at the symposium were divided in five thematic areas:

- Environmental Aesthetics and the City
- Urban Aesthetics and the Concept of Place
- Aesthetics and Urban Memory
- Aesthetic Representation of the City in Arts, and
- Aesthetics, Function and Cities.

The presentations offered contemporary theoretical insights and enabled an expansion of concepts from traditional architectural theory into the domain of understanding architecture and city planning as the cultural practice of shaping and performing life in the city. Anli Ataöv talked about the anthropological meaning of environmental aesthetics. Vladimir Mako pointed to the understanding of the city and perception in fragmented reality. Jale Erzen thematised her personal experience of urban space. Miško Šuvaković sketched the relation of architecture/urbanity in relation to fundamental contradictory questions in Heideggerian ontology and the Foucaultian dispositive. Kemal Reha Kavas discussed the concept of ‘non-place’ as space in environmental aesthetics. Hakan Atay analysed the phenomenality of Lisbon in the prose writings of Fernando Pessoa. Özgür Yaren discussed ‘Neo-Rubble Films’ in the age of urban transformation projects. E. Murat Çelik defined the philosophical concept of ‘literary cities’. Krystyna Wilkoszewska thematised the deconstruction of city monuments to war heroes in the work of contemporary artist Krzysztof Wodiczko. Nedim Kemer pointed to historical greenways in urban Ankara.

The symposium also saw a meeting between representatives of SANART and the International Association for Aesthetics (IAA), to discuss the 21<sup>st</sup> international congress of the IAA to be held in Belgrade in 2019.



Christine Jongen

## **Article of Interest to IAA members**

Abstract figures and composition: Reorganised notes on abstract painting 1986-2016.\*

By Christine Jongen

Back in the 1980s, abstract painting seemed to be relative and uncertain in meaning: it was seen either as a minor, rather pedestrian form of expression or a territory ripe for exploration whose language promised to be so rich in comparison with musical composition that the artist could not shirk his duty to explore its potential. Few believed the pioneers who ardently claimed that this was the future of painting. To this day, the idea of abandoning the figurative in favour of abstraction or other types of art strikes us as a betrayal of our European culture and the negation of a deep-running body of knowledge – an abandonment that risks harm to the self-knowledge that painting builds as much as narrative and essays.

Even if the well of figurative art were to run dry, the infinite shades of passion also deserve pictorial treatment and will certainly find new and hitherto unsuspected variations in the future. The realm of shapes holds a wealth of possibilities for those prepared to approach it with care and finesse. Yet abstraction is not a fleeting fashion: it provides us with fundamental rules whose strengths, appearances, and secrets are a source of much interest. Without sparking a debate on the meaning of progress and evolution, our starting point will be the observation that thought is

becoming specialised and has opened up a path for expressing beauty. Abstract and figurative art are not mutually exclusive: the two can exist alongside each other, collaborating or requiring individual treatment, within a culture, an era, or even a single person. Knowing that abstraction was not some never-before-seen new idea, the pioneers strove to differentiate their ambitions from the more mechanical, repetitive productions of decoration; some argued abstraction had regenerative powers or even a religious mission.

We will avoid going down such complimentary paths and suggest simply that the twentieth century saw the development of a *personalised* form of abstraction. Even then, music and architecture are personal forms of abstraction of considerably longer standing. On this point, should it not be acknowledged that the term "personal" is closer to "unique" than it is to "temperament"? There is no simple answer to this question, as abstraction can carry an emotional burden that the viewer is by no means forced to identify as such: emotions are bound up with forms and what they suggest, but never with people. Some of the major successes here include Kandinsky's utterly convincing *White Line* (1920), *On White* (1923), *Accent in rose*, 1926, *Yellow, red, blue*, 1927, *Two green points*, 1933, *Development in brown*, 1933, and *Accompanied contrast*, 1935, which prove that the field has achieved its own discrete existence and legitimacy. While the scarcity of such successes may be discouraging and the lack of points of reference may be a challenge, it would be premature to abandon the experiment altogether: the slow beginnings of music may be a source of inspiration when faced with failure or plagued with recurrent doubts. This is clearly what Kandinsky had in mind when he wrote that abstract painting was still "in its infancy".

Colors and sounds have often been compared, the concept of harmony is common to both, yet little research has focused on potential parallels in the principles governing the construction of forms. Since abstraction has been defined as the rejection of figurative art, the abstract sense of the term "figure" has been overlooked. A figure can be identified, it is recognisable, it unites characteristics or characters that are noted for their power, originality, and elegance. While we may not hope to achieve the emotional impact of music, it seems to me that there are aspects of the way sounds are arranged that can be applied to abstract colors and figures – interplays of coherence and internal logic that can offer the creative mind a guiding thread.

Given the difficulty of shaping them into rules which would immediately seem petty if applied methodically, I have boiled my observations down to single paragraphs and organised them into a numbered list.\* The presentation may be unusual, but I have not been able to come up with a better solution. The advantage is that it highlights the independence of each variable and their combinatorial potential. While it might initially appear fascinating to describe how judgement shapes the proportions of the various ingredients of art and how one arrangement of forms is more pleasing to the eye than another, the exercise rapidly runs into the sands of the unmeasurable and descriptions that are laborious and ultimately counterproductive. The work of art is where sensibilities, choices, and judgements come together. The work of art is *evidence*.

The term "abstract figure" could be used for a form or configuration of forms arranged together in a way that is clearly identifiable and appealing: the equivalent in abstract painting of a musical melody. While the painting as an overall unit may not be discrete, one colour zone within it may

be. An assemblage of surfaces, contours, intensity, and blends can be defined and reproduced. Its complexity and precision are singular, even individual, in value, just like those of a melody. Abstract figures are not as clear-cut, or as tight-knit, as a melody. Since the contents of a painting are immediately apparent to the viewer, they are closely bound up or intertwined with its composition. The composition of an abstract painting can arise from an ensemble. If it is complex, it can form a self-sufficient unit. It, too, is constructed on lines similar to musical composition, since it must feature variety, inventiveness, coherence, rhythm, energy, similarities, dissimilarities, extravagance, and regularity.

The multiple sources available to abstract painting that have been discovered since antiquity have been narrowed down over the course of time. They include geometry, symbolism, rhythm, the vivacity of calligraphy, the science of colors, chiaroscuro, mathematical combination, and musical composition, to name but a few.

Some laws are common to abstract and figurative art. When the major circular windows of Romanesque architecture are placed tangentially to the edge of a frame or frieze – and too bad if they are partly covered by a cornice when seen from below – they press on the frame to an extent that makes them more powerful than when they seem to float free and untethered. Similarly, saints standing directly on the frame are a more imposing presence than those depicted floating in mid-air. More broadly, resources are there in points of inflection, changes of direction, and when unequal pressures in opposite directions meet.

Many discoveries in figurative painting originate in abstraction and can be taken up in abstract painting, including the relationship between shapes, the interplay of colors, lighting effects, and the shimmer of oil paint. Studying the complex data of abstraction allows for both diversity and individuality. When the choice involves a large number of elements, they cannot help but shape individual preferences that steer judgement and decision-making. This is also true of figurative art.

Abstract painting does not begin with constraints in the same way as figurative art, which implies one intrinsic criterion for assessment: the coherence of the human form, its anatomy, and the artist's handling of the signs that communicate emotions. Yet such criteria do exist, bound up with biology and how the brain works. Over and above the general laws of abstraction that have long been felt and applied, new criteria shaping how complexity is implemented have yet to be discovered.

Though abstraction is barely affected by moral and philosophical problems, it is not wholly cut off from affects such as ostentation, gigantism, disgust, and banality, which flood the space with invalid sensations and can be compared to an abuse of power.

Abstraction can seek to strengthen the vitality of the line, borrowing from Arabic, Japanese, Chinese, or Indian calligraphy, an art of stylising curved surfaces while maintaining the appearance of a first draft. It is possible to improve on improvisation, to copy movements, to carefully layer glazes over the same curves or brushstrokes, however irregular or fleeting, with ink and even more so with oil paint. This is a way of solving the dilemma of improvisation versus composition, of allying energy and invention.

The artist must consent to abandon the strength of the outline and to accept loss. The outline can be disturbed in one way here and another way there. Repeated differently, the outline's power is reconstituted, its uncertainty is mysterious, the background plays a part. In the sequence *En descente*, spirits of vitality create trajectories, scatter obstacles, and cross through three fetishes without breaking rhythm or losing any of their vigilant solidity.



Christine Jongen

Just as a landscape seen through a window in a figurative interior scene creates discontinuity, the artist can create a sub-space in a composition to incorporate motifs that are fully different and independent. The formal discrepancy can be perfectly assimilated in a figurative painting because its meaning is justified in rational terms. The artist cannot include whatever he likes, but he does have a fair degree of freedom; the aim being to create a sense of surprise, this is the place to include a degree of dissonance. The quantity of surface is the deciding factor. For over a thousand years, Japanese culture has appreciated the art of playing with subtle colors and boldly different motifs on kimonos, as shown in *The Tale of Genji* and in prints.

The artist can vary the proportions of continuity and discontinuity. The use of discontinuity is similar to that of dissonance. At a low level it creates invigorating jolts and gaps. Used to excess, it breaks down the work's internal cohesion. Excessive discrepancies stop the viewer from enjoying the relationships between different parts of the work and splinters emotions to the point of destroying them altogether. Changes of octave and overly large gaps between notes in serial

music stops them being understood in relationship to each other; the leaps experienced by the listener or viewer all merge into one since they cannot be identified individually. Discontinuity acquires meaning when it breaks a network of relationships momentarily or temporarily. The pleasure of abstraction takes the taste for transposition and the breadth of the gap between reality and invention felt in figurative art to extremes. While it arises from a break with reality, giving the joy of entering a new world in which the viewer escapes reality and lives freely, it requires “something” to live. Abstraction is not the absence of content; seeking abstraction is not crashing into the void.

Traduit du français par Susan Pickford. Titre original en français : Figure abstraite et composition (notes réordonnées sur la peinture abstraite, 1986-2016).

\*Editor’s Note: Christine Jongen’s full article can be found here.

<http://christine.jongen.pagespro-orange.fr/Abstract%20figures%20and%20composition.htm>

## Conference Report

By Zhang Jianfeng, Shanghai Normal University

Xu Wei, Shanghai Normal University & Nantong Vocational University

The International Symposium on the Bie-Modern Art and Humanities in the Global Perspective Shanghai, July 28, 2017.

The International Symposium on the Bie-Modern Art and Humanities in the Global Perspective was held at Shanghai Normal University (SHNU). The opening ceremony was chaired by Liu Xuguang, Secretary General of Shanghai Aesthetics Association. Speakers included: Wang Jianjiang, the initiator of Bie-Modern theory, Director of SHNU Research Institute for Aesthetics and Aesthetic Education; Aleš Erjavec, former President of the International Association for Aesthetics, research director at the Institute of Philosophy, Scientific Research Center of the Slovenian Academy of Sciences and Arts, professor at University of Ljubljana; Zhuang Zhimin, Vice President of Shanghai Aesthetics Association, professor at East China Normal University; He Yunfeng, Editor-in-chief of the Journal of Shanghai Normal University (Philosophy and Social Sciences Edition), Director of SHNU Research Institute of Labor Rights.

The conference was divided into four sessions:

1. Bie-modern: Originality and Internationality of *Zhuyi*
2. Bie-modern: Art and Schools
3. Bie-modern: Theory and Application
4. Bie-modern: Space Encounter and Time Spanning

Delegates made speeches on their topics respectively. Professor Erjavec in his speech “Trivial Truths Related to further Comments on the Absence of *Zhuyi*” pointed out the fact that Chinese contemporary art is in the leading position in today’s world while it has received the cold reception in China, and that the study of Chinese contemporary art and that of aesthetics are separated. Based on this, Erjavec further suggested that Chinese contemporary aesthetics must be aware of the necessity to integrate and participate in contemporary Chinese art in order to



achieve the same international status. In addition, Erjavec also indicated that on the theoretical construction, Chinese aesthetics cannot reach the same international status with Chinese art, nor can it be equalized with Western aesthetics, because the position of Chinese aesthetics depends on whether China has the internal need and sufficient ideological reserve at present. It is from the view of domestic demand and reserve that Erjavec has fully affirmed “*Zhuyi*” and “*Bie-modernism*” proposed by Prof. Wang Jianjiang.

Professor Wang Jianjiang presented his speech “Introduction: What is ‘Bie’ in ‘Bie-modern’”. Wang first pointed out that Bie-modern theory is an innovative theory about the current social form and the stage of historical development in China. Since the putting forward of the notion in the Sino-Russian High-level Cultural Forum in 2014, Bie-modern has arisen a heated discussion in domestic and foreign academic circles. And so far, “Bie”(Chinese phonetic alphabet) in Bie-modern has been accepted by some famous scholars in European countries and America, and the Center for Chinese Bie-modern Studies (CCBMS) was established at Georgia Southwestern State University (GSW) in the U.S., which shows a sign of Chinese language with thought originality entering into English vocabulary. But such problems as what is “Bie” in Bie-modern, for what is there “Bie” in the concept, and how is Bie-modern distinguished by itself still exist.

Starting with the three aspects, Wang conducted a review of the Bie-modern theory. First, he pointed out that there are four different kinds of “Bie” in Bie-modern, namely, Bie” in Chinese, “Bie” in reality, “Bie” in theory and “Bie” in differences. Concerning the thesis “For what there is ‘Bie’ Bie-modern”, Wang gave explanations from five aspects: “Bie-modern” is to seek diversity and subjectivity; it is the product of the ideology of seeking the differences and divergences, pursuing the establishment of the marketplace of ideas; “Bie” in Bie-modern implies a farewell to false and disloyal modernity; Bie-modernism is to build the real and different modernity; finally, “Bie” in Bie-modern is the difference of reality for nothing ,and a distinction of no distinction.

As for the question how is Bie-modern distinguished by itself, Wang responded from nine innovative perspectives: the Bie-modern theory which is opposite to the pre-modern, modern and post-modern; the time spatialization theory which is distinguished from the Western space theories; the Bie-modern four-period development theory to illustrate the unique social structure and function; the new horizon of reflecting on the current situation after the postmodern; the Great-leap-forward-Pause theory so as to distinguish itself from Great-Leap-Forward-Development theory; the distinction of “incision” in art and academics; the distinction in aesthetic forms; the distinction of China-West-Marxism; and the prevention of the denial, shielding and transformation of common values for the sake of characteristics.

Professors Rok Benčin from University of Ljubljana argued that the Bie-modern theory is likely to be one of a few moments that have appeared in the history of philosophy. Zhuang Zhimin advocated using the Bie-modern theory to replace the notions such as modernization and post-modernism, and regarded Bie-modern as the dominant idea in the formulation of the general rules of tourism in Shanghai. Liu Xuguang commented that the Bie-modern theory has possessed the rudiment of grand narrative of philosophy, the future of which is still difficult to predict, but there is profound truth in the theory itself to explain the reason why it has triggered domestic and international responses in a short term. HeYunfeng claimed that the Bie-modern theory involved

many fields of philosophy, humanities and social sciences, and it seemed that the word “Bie-modern” has a great tension. From the perspective of cultural self-consciousness and self-confidence, Xiao Minghua of Jiangxi Normal University thought that the Bie-modern theory is still under construction, and some new ideas are emerging continuously, but it will be written into the academic history undoubtedly because of its innovation and original ideology. Chinese artist, Meng Yan, attributed his famous paintings which brought him a great overseas reputation to the view of the Bie-modern Great Art, which emphasizes innovation, criticism, openness and pluralism.

From their respective fields of research, the representatives of the conference have expanded and deepened the Bie-modern theory surrounding the various Bie-modern issues. Ernest Ženko, University of Primorska, Slovenia elaborated on the relationship between the spreading of the *Yijing* (Book of Changes) and the Bie-modern, as well as, the Western crises. Ji Xiumei, Baoding College, Hebei Province analyzed the relation between the Bie-modern theory and Chinese culture and way of thinking. Zhu Jun, Shanghai Normal University, conducted a Bie-modern review on the new changes of Gongyang study and the national imagination of late Qing Dynasty. Zhou Ren, from SHNU commented the Turkish film *Mutluluk* from the perspective of the Bie-modern aesthetics. Guo Yaxiong of SHNU expressed his ideas on Erjavec’s “Distinction between Voice and Speech” and the establishment of “Republic of Letters”. Cui Lushi from Hebei Normal University presented her Bie-modern reflection on the aesthetic self-confidence of Chinese contemporary art with an example of Zhang Xiaogang’s series of *Family*. Zhang Jianfeng, a doctoral candidate of SHNU, extended his interpretation of the Bie-modern theory. These discussions show the generative characteristics of the Bie-modern theory and have been fully affirmed by the participants.

At the end of the conference, Aleš Erjavec and Wang Jianjiang conducted an academic summary. They both regard the conference a very successful international high-level forum and symposium, and a prelude to the upcoming “Art: Modern, Pre-modern, Postmodern and Bie-modern International Academic Conference” that was held in the United States this past October. The conference also sponsored a question and answer session. Wang Jianjiang’s Bie-modernism and Aleš Erjavec’s view concerning whether it is necessary and possible to develop the Chinese aesthetics and humanities have become the center of the session. The whole conference was filled with lively atmosphere.

## Chinese Society for Aesthetics Annual Meeting Conference Address

By Curtis L. Carter

Wuhan, China: October 20, 2017

Greetings on Behalf of the International Association for Aesthetics

It is my pleasure and honor to bring greetings on behalf of IAA President Jale Erzen and the Executive Committee of the International Association for Aesthetics to this annual meeting of the Chinese Society for Aesthetics. The Chinese Society and its members have an honored place in the activities of IAA, having provided its Past President, and your esteemed leader Professor

Gao Jianping and other representatives in its leadership council. It is as well my personal honor to join with you in this gathering of the leading scholars of aesthetics in China. China has afforded me many opportunities to expand my understanding through engaging with Chinese aesthetics and artists in a variety of ways. I would like to thank Professor Gao Jianping and all of you who have made me so welcome in the circles of art and aesthetics in China.

With respect to the current state of aesthetics as seen from the perspective of the International Association, the next interim meeting will be in Finland July 2018. And the next International Congress will be in Belgrade. Serbia in 2019. We hope that many of you will be able to participate.

As most of you are aware, IAA is a membership organization, consisting of the National Societies and Regional Societies across the world. Many of you will recall the very successful Beijing Congress of 2010 where many of you joined colleagues from across the world. The China Congress was the largest on record, signaling the the interest and importance of aesthetics in china. Historically China enjoys a very rich tradition in aesthetics and the arts. And many of you through your research and teaching and practices in the arts are assuring that aesthetics will retain an important place in Chinese culture. As China's stature in the world hierarchy continues to advance in all areas of culture and economy, it is important that aesthetics and the arts maintain a strong position in the national culture. As with respect to all aspects of our cultures world wide, we live in a time of transition and change, which calls for aesthetics and the arts to be mindful of how the larger societal changes will affect the way we practice aesthetics and the arts. As our cultures turn from rural agrarian to urban from post industrial to a digital electronic communications driven world, we must rethink how we practice aesthetics and the arts. The tasks call not for abandonment of traditional aesthetics and art, but extending our ideas to be more inclusive so as to accommodate new developments in the arts and society. We must carefully examine the implications of each of these changes in a period of transition by determining how aesthetics and the arts can contribute positively to the societal changes taking place at a rapid pace.

The topic of your conference, "Inheritance and Innovation of Chinese Aesthetics" offers fruitful ground for the 2017 Annual Congress of the Chinese Society. South Central University for Nationalities offers a fine place for the gathering of scholars for exploring our topic. Bringing together aspects of traditional Chinese Culture with modern and contemporary developments shows promise for interesting exchange as we spend these few days together.

I wish to thank President of the Chinese Association for Aesthetics and my good friend, Professor Gao Jianping , General Secretary Chen Da Yun and Honorable President Li Jin Lin South Central University Nationalities, and the organizers of this conference for remembering the International Association in your gathering here and for giving me the honor of being a participant with you all. I look forward to meeting new friends and sharing experiences with existing ones.

## Member Society Report

By Max Ryyänen, Chair,  
Finnish Society for Aesthetics

The Finnish Society for Aesthetics had an active year again. The society organized a spring seminar in the city of Jyväskylä together with the art research community of Jyväskylä University. The topic was Disgust. In the fall, the society organized a seminar with the title Form, together with Aalto University's MA program Visual Culture and Contemporary Art. The idea is to not just cooperate with different cultural agents, but to also make the society less Helsinki-based.

In the fall seminar the society nominated again scholars and communities for their good work in aesthetics and aesthetic activity.

The Article of the Year Award, which the society every year nominates together with the Slovak Association for Aesthetics (since 2015), was this year chosen by Sanna Lehtinen (FSA) and Michaela Pastekova (SSA). It went to Kevin Melchionne's "Aesthetic Choice", which was published in the British Journal of Aesthetics (BJA 57 (3), pp. 283-298). According to Lehtinen and Pastekova Melchionne brings an important, but surprisingly understudied topic (choices of objects for aesthetic experience, in order to have a fulfilling aesthetic life) under examination. A new area of discussion will surely begin from this fresh opening, the jury stressed. The choice of this article emphasizes also the value of the contributions of independent scholars to the development of academic aesthetics.

For the Aesthetic Deed of the Year in Finland the secretary of the society Petteri Enroth and board member Silvia Hosseini chose the East Helsinki based event Kontula Electronic, which has not just brought electronic music to the suburbs, but also functions as a cultural platform for developing urban culture.

The Aesthetic Deed of the Year in the World was picked by board member Martta Heikkilä and artist Mia Kallio. The nomination went to The Billion Tree Tsunami Afforestation Project in Pakistan. This project has been realised in Pakistan's northern Khyber Pakhtunkhwa province. The Billion Tree Tsunami was launched in 2015, and by now it has surpassed its target by restoring and planting trees in 350 000 hectares of degraded forest landscapes. The project is aimed at preventing land degradation and loss in the mountainous, formerly forested KPK province in the Hindu Kush mountain range. The initial goal of the project has been achieved in 2017, which is the reason for nominating the Billion Tree Tsunami The Global Aesthetic Achievement of this year. The campaign is supported by the United Nations Environment Programme (UNEP) and the World Wildlife Fund (WWF). It has achieved its restoration target through a combination of protected natural regeneration and planned afforestation. In addition, it has established 13 000 private tree nurseries, which have already boosted local incomes, generated thousands of green jobs, and empowered unemployed youth and women in the province.

The campaign simultaneously helped KPK province fulfil its commitment to the Bonn Challenge, which is a global effort to bring 150 million hectares of the world's deforested and degraded land into restoration by 2020, and 350 million hectares by 2030. The project has added tree resources to agricultural lands currently engaged in farm forestry, improved biodiversity by restoring wildlife shelters, and will contribute to carbon dioxide sequestration through new tree plantations. Thus, the Billion Tree Tsunami campaign has multiple benefits: it enhances the aesthetic values of the region in addition to its positive influence on the social structures of Northern Pakistan and helps in fighting the global climate change.

## **Member Society Report**

By Albert van der Schoot  
Dutch Association of Aesthetics

September 15 – 16, 2017, the Nederlands Genootschap voor Esthetica (Dutch Association of Aesthetics) held its yearly symposium in Amsterdam, under the title 'Making, Receiving, Differing – Aesthetics and Politics'. This was also the title of the keynote lecture given by dr. Frans van Peperstraten, who retired this year from his professorship at the University of Tilburg. Eight other speakers from the Netherlands and the Dutch-speaking part of Belgium complemented the schedule. The opening of the new exhibition in Amsterdam's Film Museum EYE (on the work of directors Apichatpong Weerasethakul and Cao Guimarães) was integrated into the program.

## **Member Society Report**

By Georgia Apostolopoulou  
Hellenic Society for Aesthetics

Newly Elected Board of Directors (2017 - 2020)

- President: Kate Dimitsantou-Kremezi - Architect, Professor Emeritus, National Technical University, Athens
- Vice President: Elias Konstantopoulos - Architect, Professor, University of Patra
- Secretary General: Helen Tatla - Professor, Technological Educational Institute of Athens
- Treasurer: Agnes Peristeraki - Archaeologist, Athens

Executive Committee Board Members

- Maro Kardamitsi-Adami - Architect, Professor Emeritus (National Technical University)
- Georgia Apostolopoulou - Professor Emeritus of Philosophy (University of Ioannina)
- Niki-Chara Banakou-Karagouni - Associate Professor of Philosophy (National and Capodistrias University of Athens)
- Vassiliki Petridou - Architect, Professor (University of Patra)
- Youli Rapti - Assistant Professor of Philosophy-Aesthetics (National Technical University)

IAA Delegate: Georgia Apostolopoulou.

Professor Dionysis Zivas retired from his position as President of the Hellenic Society for Aesthetics. The Hellenic Society for Aesthetics organized a ceremony in honor of its former President Professor Dionysis Zivas on November 14, 2017. During this ceremony, Professor Zivas was awarded the title of the Honorary President of the Hellenic Society for Aesthetics. The event was welcomed by the President of IAA Professor Jale Erzen, as well as, Professor Demetres Esaias, Dean, School of Architecture of the National Technical University (Athens). Both speakers emphasized Professor Zivas' work as teacher and architect, and his contributions in promoting the research of aesthetics and international cooperation. Kate Dimitsantou-Kremezi, Maro Kardamitsi-Adami and Youli Rapti spoke in regards to Professor Zivas' architectural work, his theoretical research on architecture and aesthetics, and his activities as the President of the Hellenic Society for Aesthetics. The ceremony was hosted in the Exhibition and Events Hall of the Panayotis and Effie Michelis Foundation. A video of the ceremony is available: (<http://www.blod.gr/lectures/Pages/viewlecture.aspx?LectureID=3808>).

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

Maro Kardamitsi-Adami - Professor Emeritus, National Technical University

*In memoriam of Georgios Bozonis* (June 9, 2017).

Georgia Apostolopoulou - Professor Emeritus, University of Ioannina.

*In memoriam of Basileios Kyrkos* (June, 9, 2017)

Maro Kardamitsi-Adami - Professor Emeritus, National Technical University

*Nikos Engonopoulos in the Metsovion* (December, 11, 2017).

The Panayotis and Effie Michelis Foundation announced its new edition entitled *Greece in the Travelers' Iconography, 15<sup>th</sup>-19<sup>th</sup> Century: Identities, Heterogeneities, Transformations* by art historian, Aphrodite Kouria.

The Panayotis and Effie Michelis Foundation organized and hosted in its Exhibition and Events Hall on October 18, 2017 a presentation of Aphrodite Kouria's book *Greece in the Travelers' Iconography, 15<sup>th</sup>-19<sup>th</sup> Century: Identities, Heterogeneities, Transformations*. During this event, lectures were delivered by: Eirene Apostolou, Professor of the history of French culture (National and Capodistrias University of Athens), Theodore Koutsogiannis, art historian and Curator of the Collection of works of art of the Greek Parliament, and Aphrodite Kouria, art historian and author of the book.

## **IAA Member-Related Announcement**

Richard C. Holz, Ph.D., Dean, Klingler College of Arts and Sciences, Marquette University, Milwaukee, USA announced that Dr. Curtis Carter has been named the Donald J. Schuenke Chair in Philosophy. We congratulate IAA Past President Carter for being named to this prestigious academic chair in philosophy.

## Call for Papers

The Nordic Society of Aesthetics Annual Meeting  
May 31 – June 2, 2018  
Paris, France

### *Conflicts – Antagonisms, Agonies, Affects*

Given the political horizon of the 21st century, an era marked by necropolitics, neoliberalism and ubiquitous computing, we invite scholars to investigate the various aesthetic practices and theories that can be used to explore the tensions, sufferings and modes of experience that are parts of the fabric of everyday reality almost twenty years into the century. By suggesting a cluster of concepts – antagonisms, agonies, affects – that in various, non-symmetrical and transversal ways articulate these tensions, we are interested in exploring ways in which art and various forms of aesthetics experience may be seen to mediate or register. Instances of this may be the aesthetic and affective dimensions of conflicts, protests and wars; internal conflicts within the fields of art and aesthetics; dissensual and antagonistic/ agonistic artistic and aesthetic practices; etc.

In addition, we welcome proposals engaging with the other side of conflict; reconciliation, as articulated within the tradition of philosophical aesthetic and art theory. Whether formulated as a formal principle, a problematic ideological notion, or as the ultimate ethical horizon of aesthetic experience, reconciliation in its many conceptual declinations has been a notion that informs the modern discourses of art. While the notion of reconciliation in no way provides the only master trope of modern aesthetics, it has been a central principle to some of the most influential narratives of emancipatory aesthetics providing a bridge between politics and art, the many and the one, culture and nature.

We strongly encourage scholars to form panels to discuss issues mentioned above, and submit a panel proposal. The time allocated for a panel consisting of 3-4 contributions is 60 minutes. We look also forward to receiving proposals for individual papers. Time allocated for a paper is 20 minutes, plus 10 minutes for discussion.

Please send abstracts not exceeding 500 words for panels or 300 words for individual papers to [NSEParis2018@mail.com](mailto:NSEParis2018@mail.com) no later than January 15<sup>th</sup>, 2018. Selection will be based on quality, relevance to the conference theme, and program considerations.

Conference fee: 100€ standard; 70€ students (includes Nordic Society of Aesthetics membership)

Organizing Committee:

- Knut Ove Eliassen (Trondheim)
- Jacob Lund (Aarhus)
- Cecilia Sjöholm (Stockholm)
- Contact: Arto Haapala (Helsinki) [arto.haapala@helsinki.fi](mailto:arto.haapala@helsinki.fi)

## Call for Papers

### Call for Papers and Short Notes *Contemporary Aesthetics*, Volume 16 (2018)

Contact: [editor@contempaesthetics.org](mailto:editor@contempaesthetics.org) or [www.contempaesthetics.org](http://www.contempaesthetics.org)

Established in 2003 as the first online, free-access, and peer-reviewed journal in aesthetics, *Contemporary Aesthetics* provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics.

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

*Short Notes*. In the interest of broadening our scope and increasing accessibility to our readers, *CA* has added a new section to the journal for 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 the journal. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations.

Suitable Notes and papers are published as soon as they are ready in the order accepted with the most recent appearing at the top of the Journal page. We welcome the use of visual images and auditory and video clips to illustrate the text. We invite your submission. For specific instructions for preparation and submission, please go to the journal's home page at [contempaesthetics.org](http://contempaesthetics.org).

## IAA E-Book Publications

Proceedings of the 20th International Congress of Aesthetics Seoul 2016 has been published. We are grateful for The Korean Society of Aesthetics for their dedicated work. You can download the impressive volume from the IAA website. Please, find it among the 'Proceedings' or by following this direct link: <http://www.iaaesthetics.org/item/176-aesthetics-and-mass-culture-proceedings-of-ica-2016-seoul-korea>



## **Aesthetics websites of interest.**

Thanks to the American Society for Aesthetics for sending these ASA opportunities in 2018.

Dissertation Fellowship for 2018-19

<http://aesthetics-online.org/?page=dissfellowships> DEADLINE: January 1, 2018

ASA Summer Seminar, University of British Columbia, July 9-27, 2018

<http://beauty2018.arts.ubc.ca> DEADLINE: January 14, 2018

Aesthetics Speakers at 2018 Diversity Institutes

<http://aesthetics-online.org/news/368796/ASA-to-Fund-Aesthetics-Speakers-at-2018-Diversity-Institutes.htm> DEADLINE: February 26, 2018

ASA Co-Sponsored Conferences and meetings

ASA Pacific Meeting, Asilomar Conference Center, Pacific Grove, CA, April 4-6, 2018

<http://aesthetics-online.org/events/EventDetails.aspx?id=956043&group=>

Conference: The Philosophy of Portraits, University of Maryland, April 13-14, 2018

<http://aesthetics-online.org/events/EventDetails.aspx?id=941280&group=>

ASA Eastern Meeting, Philadelphia, April 20-21, 2018

<http://aesthetics-online.org/events/EventDetails.aspx?id=969935&group=>  
DEADLINE: January 15, 2018

ASA Annual Meeting, Toronto, October 10-13, 2018

<http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=>  
DEADLINE: January 15, 2018

ASA Rocky Mountain Division, Santa Fe, NM, July 6-8, 2018

<http://aesthetics-online.org/events/EventDetails.aspx?id=708042&group=>  
DEADLINE: March 1, 2018

Prizes

Outstanding Monograph Prize: \$1000 prize

<http://aesthetics-online.org/?page=MonographPrize> DEADLINE: February 1

Ted Cohen Prize: \$1000 prize

<http://aesthetics-online.org/?page=TedCohenPrize> DEADLINE: May 1

Selma Jeanne Cohen Prize in Dance Aesthetics: \$1000 prize

<http://aesthetics-online.org/?page=CohenPrize> DEADLINE: May 1

## IAA Executive Committee Officers (2016-2019)

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

## Delegates-at-Large

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

## IAA Announcement: IAA Yearbooks

IAA Yearbooks 15, 16 and 17 are now available on the website of the IAA as Open Access editions. Please visit the website of the IAA (<http://www.iaaesthetics.org/publications/yearbooks>).

## IAA Committee Activity

The IAA Publication Committee appointed Zoltan Somhegyi editor for volume 19. Three volumes are downloadable from the Publications/Proceedings section of our website, here are the direct links:

Jakub Petri (ed.) Performing Cultures:

<http://iaaesthetics.org/item/141-jakub-petri-ed-performing-cultures>

Ewa Chudoba – Krystyna Wilkoszewska (ed.) Naturalizing Aesthetics:

<http://iaaesthetics.org/item/140-ewa-chudoba-krystyna-wilkoszewska-ed-naturalizing-aesthetics>

Lilianna Bieszczad (ed.) Practicing Aesthetics:

<http://iaaesthetics.org/item/139-lilianna-bieszczad-ed-practicing-aesthetics>

# INTERNATIONAL ASSOCIATION FOR AESTHETICS L'ASSOCIATION INTERNATIONALE D'ESTHÉTIQUE

## **Honorary Life Members:**

Arnold Berleant (USA)  
Joseph Margolis (USA)  
Tomonobu Imamichi\* (Japan)  
Stefan Morawski\* (Poland)  
Mikel Dufrenne\* (France)  
(\*Deceased)

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Assistant Secretary General: Tanehisa Otabe (Japan)

### **Delegates-at-Large**

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

### **Past Presidents**

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

## **Publications**

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

## Delegates

American Society for Aesthetics: Cynthia Freeland  
Asociacion Argentina de Estetica: Rosa Maria Ravera  
Australian and New Zealand Association for Literature and Art and Aesthetics: Eugenio Benitez  
Brazilian Society for Aesthetics: Rodrigo Duarte  
Canadian Society for Aesthetics / Société Canadienne d'Esthétique: Adrienne Dengerink Chaplin  
Chilean Society for Aesthetics: Margarita Schultz  
Chinese Society for Aesthetics: Peng Feng  
Croatian Society for Aesthetics: Nadežda Cacinovic-Puhovski  
Deutsche Gesellschaft für Ästhetik: Karlheinz Lüdeking  
Dutch Aesthetics Federation: Renée van de Vall  
European Society for Aesthetics: Zsolt Batori  
Finnish Society for Aesthetics: Max Ryyänen  
Société Française d'Esthétique: Carol Talon Hugnon  
Société Hellénique d'Esthétique: Georgia Apostolopoulou  
Israeli Society for Aesthetics: Ruth Lorand  
Associazione Italiana per gli Studi di Estetica: Raffaele Milani  
Japanese Society for Aesthetics: Motoaki Shinohara  
Korean Society for Aesthetics: Joosik Min  
Latvian Association for Aesthetics: Mara Rubene  
Lithuanian Society for Aesthetics: Vaidas Matonis  
Mexican Society of Aesthetics: Katya Mandoki  
Nordic Society for Aesthetics: Jacob Lund  
Polish Society of Aesthetics: Krystyna Wilkoszewska  
Council of Aesthetics, Russian Academy of Sciences: Konstantin Dolgov  
Serbian Society for Aesthetics of Architecture and Visual Arts: Misko Suvakovic  
Slovenian Society for Aesthetics: Aleš Erjavec  
Sanart Association of Aesthetics and Visual Culture, Turkey: Jale Erzen

## Member Societies

American Society for Aesthetics.

Argentinean Society For Aesthetics / Asociación Argentina de Estética

Australian and New Zealand Association for Literature and Aesthetics

Brazilian Society For Aesthetics / Associação Brasileira De Estética

Baltic Association for Aesthetics

Canadian Society for Aesthetics / Société Canadienne d'Esthétique

Chilean Association for Aesthetics / Asociación Chilena de Estética

Chinese Society for Aesthetics / Zhonghua Quanguo Meixue Xuehui

Croatian Society for Aesthetics

Deutsche Gesellschaft für Ästhetik

Dutch Aesthetic Federation

European Society of Aesthetics

French Society of Aesthetics/ Société Française d'Esthétique

Finnish Society for Aesthetics / Suomen Estetiikan Seura

Ha'aguda Hayisraelit Le'aesthetica

Hellenic Society for Aesthetics / Ελληνική Εταιρεία Αισθητικής

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

Japanese Society for Aesthetics (Bigaku-Kai

Korean Society of Aesthetics / 한국미학회

Latvian Association for Aesthetics

Lithuanian Society for Aesthetics / Lietuvos estetiku draugija

Mexican Society of Aesthetics / Asociación Mexicana de Estudios en Estética

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

Polish Society of Aesthetics / Polskie Towarzystwo Estetyczne

Aesthetic Association of Russia / Rossijskaya Aesteticheskaya Assoziatia

Serbian Society of Aesthetics for Architecture and Visual Arts

Slovenian Society of Aesthetics / Slovensko društvo za estetiko

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

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

## **IAA 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/>

Website editor: Zoltan Somhegyi

Guardian of the online Yearbook: Jos de Mul

Newsletter Editor: Alan Shear

## **IAA/AIE Newsletter**

National Societies for aesthetics and members are invited to contribute to the IAA/AIE Newsletter with conference announcements, reports, reviews of books and journals, as well as, reports of the activities of national societies and departments. Contributions may be edited for reasons of space or clarity. The IAA/AIE Newsletter is published by the International Association for Aesthetics. Please send copy (.doc or .docx attachment) for inclusion in the Newsletter to Alan Shear, email: [alan.shear9@gmail.com](mailto:alan.shear9@gmail.com)

At the IAA Congress, August 2010, Alan Shear was appointed editor of the IAA Newsletter of which there are two editions per year. The editions are available on the Website for members who may not have received prior issues. Short essays on topics in aesthetics, news items, conference reports, book reviews, articles, speeches and other items of interest to aestheticians are welcome. Essays on the state of aesthetics in each national society will be featured as an on-going project. The Newsletter will be published twice annually: Deadline for the next issue #51 is May 2018. Please send your contributions to Editor, Alan Shear: [alan.shear9@gmail.com](mailto:alan.shear9@gmail.com)

## **IAA/AIE Membership**

### **Membership Application / Renewal**

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

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

Method of Payment: Pay Pal account: [iaagensec@gmail.com](mailto:iaagensec@gmail.com).

If you do not presently have a Pay Pal account, you will need to sign up for it (a brief process) and link a credit or debit card to your account. There are instructions at [PayPal.com](http://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](mailto:zoltansomhegyi@yahoo.co.uk)

Please include the following information:

Full Name

Institution

Address

Postal Code

Country

Email

Telephone

National or International Society (if any)

General membership inquiries can also be sent to [www.zoltansomhegyi.com](http://www.zoltansomhegyi.com)