Dear Members of IAEA,
This is the first newsletter of IAEA 2017. The year began as it ended, with political change nearly everywhere. Of course, the consequences of these developments might affect many of us, often directly with political and economic consequences, but also with the question what the role of empirical research in society might be. Though small comfort, the effects of beauty and art might be seen as countering some developments. As art and beauty strengthen our resilience, art should play an important role in society.
Nonetheless, 2017 also provides some positive outlooks: This summer, the 57th Biennale of Venice will take place from May 13 to November 26 2017 in the Giardini and the Arsenale in Venice. The documenta14 takes place in two locations, in Kassel, in Germany (from June 10 to September 17) and in Athens, Greece, form April 8 to July 16, 2017; so, a good opportunity to enjoy contemporary art in beautiful environments and public spaces. When coming from abroad these events might be combined with visits to big conferences in Europe (ICPS 2017, Vienna or VSAC/ECVP 2017, Berlin; see also below).

As usual, for additional information please see our website http://www.science-of-aesthetics.org. Also of you have any suggestions for the website or the association, please let us know.

I wish you a successful year 2017, and want to finish this letter with the title of the Venice Biennale, chosen by the curator Christine Macel:

VIVA ARTE VIVA

Helmut Leder
President

IAEA 2018 Toronto, Canada
Conference
At the 2017 International Convention of Psychological Science in Vienna, Austria, March 23 – 25, 2017 there will be some presentations of members of IAEA, please let us know for the next newsletter, if you will join!

SECAC 2017 ANNUAL CONFERENCE
COLUMBUS, OH, USA, OCTOBER 25-28, 2017
PANEL: Exploring/Expanding Neuroaesthetics and Art Historical Studies
PANEL ORGANIZER: Professor Lauren S. Weingarden
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Since the 1990s, neuroscientists have explored the mind-body responses to visual-cum-artistic imagery. Neuroaesthetics has emerged from this venture. Although interdisciplinary in spirit, few art historians have joined scientists in empirical research projects. Consequently, neuroaesthetics remains dominated by scientists whose research is limited by small samplings from visual culture. Art historian trailblazers John Onians and David Freedberg have also been limited by the models the scientists have fostered, such as mirror neurons. This session seeks to expand both the artistic media of scientific research and the neuroscientific models for art historical research. We propose an exploration of the efficacy of neuroscience from the side of the viewer’s reception. How do neuroscientific models offer a way of approaching the experiential/embodied effect of art objects that exceed the pictorial frame? Can neuroscience help to better articulate both sensory impressions and the transformative effects of an art-viewing experience? To what extent can neuroscience reify a lived experience within a historical context? In the absence of raw empirical data, responses to these questions and others may be speculative or hypothetical. Paper topics should use individual case studies to speculate the efficacy of neuroscience in relation to an expanding field of art historical studies.

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Publications


Also see our Journal Empirical Studies of the Arts
http://art.sagepub.com/content/early/recent
Actually, there are no new job offers