



# ***IAEA ONLINE 2021***

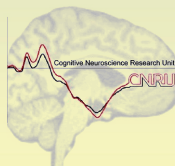
Programme

XXVI CONGRESS OF THE INTERNATIONAL  
ASSOCIATION OF EMPIRICAL AESTHETICS

**1st-3rd September | ONLINE**

IAEA

**Goldsmiths**  
UNIVERSITY OF LONDON



# ***Welcome to IAEA ONLINE 2021!***

We are delighted that you can join us after a year delay of the planned IAEA in London 2020. The IAEA online 2021 programme runs over three days (1st – 3rd September). All talk sessions take place on Zoom, and all other activities take place in our special London-themed Gather.town space. In addition, we are honoured to be joined by Professor Ellen Winner for her keynote lecture on Thursday, as well as Professor Chris McManus who will give his Fechner Award lecture on Friday.

We also have exciting artistic events scheduled for Wednesday and Thursday evening, featuring an online tour and live Q&A with the curator of Grayson Perry's Art Club exhibition at Manchester Art Gallery, and an open rehearsal for the first live dance performance of the Neurolive research project. In addition, kicking off each day Goldsmiths PhD student and dancer Merritt Millman will be running a physical warmup session in gather.town each day at 9.15am. The gather.town space will be open throughout the conference, and will be a great place to catch up with old friends. So have a drink on our Thames beach or recline with a coffee and a view of Big Ben!

If you run into any difficulties during the conference, you can email us at [iaealondon2021@gmail.com](mailto:iaealondon2021@gmail.com) or visit the information point (the red phonebox) in gather.town.

We hope you enjoy the conference!

Dr Guido Orgs, Dr Rebecca Chamberlain and Dr Beatriz Calvo-Merino  
(IAEA 2021 organising committee)

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Day 3	_____	18-20

# Programme Overview

Times (BST)	Wednesday 1 <sup>st</sup> September	Thursday 2 <sup>nd</sup> September	Friday 3 <sup>rd</sup> September
9:15 - 9:45	<b>Morning Movement Practice with Merritt</b> by the Thames Beach on Gather.town		
10:00 - 10:15	<b>Welcome Day 1</b> (Link 1)	<b>Welcome Day 2</b> (Link 1)	<b>Welcome Day 3</b> (Link 1)
10:15 - 11:45	<b>Symposium I &amp; II</b>  I: Advancing Neuroaesthetics: Neuroimaging of Dynamic, Naturalistic Aesthetic Experiences (Link 1)  II: Art beyond boundaries – bridging aesthetic experiences across cultures (Link 2)	<b>Symposium III &amp; IV</b>  III: Beauty beyond the eye of the average, WEIRD, human beholder (Link 1)  IV: Self and body awareness in theatre and dance practice (Link 2)	<b>Symposium V &amp; VI</b>  V: How does Art in 'real life' impact our bodies, our behaviours, and our minds? (Link 1)  VI: Scene and Place Preferences: Insights from Psychology and Neuroscience (Link 2)
12:00 - 13:30	<b>Poster Session 1</b>  on Gather.town	<b>Poster Session 2</b>  on Gather.town	<b>Individual Talk Sessions</b>  Session 3A: Individual Differences (Link 1)  Session 3B: Artistic Expertise (Link 2)  Session 3C: Predictive Processing and Stimulus Features (Link 3)
13:30 - 14:30	<b>Lunch Break</b>		
14:30 - 15:30	<b>Individual Talk Sessions</b>  Session 1A: The Genuineness of Artworks (Link 1)  Session 1B: Aesthetic and Mental Representations (Link 2)  Session 1C: Music (Link 3)	<b>Individual Talk Sessions</b>  Session 2A: Dance and Live Performance (Link 1)  Session 2B: Art and Artificial Intelligence (Link 2)  Session 2C: Neuroscience of Aesthetics (Link 3)	<b>Fechner Award Lecture</b>  Chris McManus (Link 1)
15:30 - 15:45	<b>Coffee Break</b>		
15:45 - 16:45	<b>Panel discussion</b>  The concept of Aesthetic Emotions in the age of neuroaesthetics: a roundtable discussion (Link 1)	<b>Keynote talk</b>  <b>Ellen Winner</b>  An Uneasy Guest in the Schoolhouse: Art Education from Colonial Times to a Promising Future (Link 1)	Finish  <b>IAEA Business meeting</b>
17:00 - 18:00	<b>Manchester Art Gallery</b> Online tour and Q&A with the curator of Grayson Perry's Art Club exhibition (Link 1)	<b>Neurolive Sneak Preview</b> Open rehearsal of 'Detective Work' and Q&A with Seke Chimutengwende, Stephanie McManus and Guido Orgs (Link 1)	
18:00 - 19:00	<b>Socialise on Gather.town</b>		

# Keynote Lectures

## Keynote Talk | 15:45 BST, 2nd September



Professor Ellen Winner

*"An Uneasy Guest in the Schoolhouse:  
Art Education from Colonial Times to a Promising Future"*

Ellen Winner is Professor of Psychology at Boston College and Senior Research Associate at Project Zero, Harvard Graduate School of Education. She directs the Arts and Mind Lab, which focuses on cognition in the arts in typical and gifted children as well as adults. She has served as President of APA's Division 10, Psychology and the Arts in 1995-1996, and received the Rudolf Arnheim Award for Outstanding Research by a Senior Scholar in Psychology and the Arts from Division 10 in 2000. She is a fellow of APA Division 10 and of the International Association of Empirical Aesthetics.

## Fechner Award Lecture | 14:30 BST, 3rd September



Professor Chris McManus is this year's recipient for the Gustav Theodor Fechner Award for Outstanding Contributions to Empirical Aesthetics. The award is given in honour of the German philosopher and psychologist Gustav Theodor Fechner (1811-87) who founded experimental psychology with his work on psychophysics in the 1860s. With the publication of *Vorschule der Aesthetik* (Pre-school of Aesthetics) in 1876, he initiated the domain of experimental aesthetics.

Professor Chris McManus has been conducting research in Empirical Aesthetics since 1970s, inspired by the work of Gustav Fechner himself. Since then, Professor McManus has published on a wide range of topics including the aesthetics of colour, symmetry, composition and pictorial balance. He was also one of the pioneers of individual differences research in empirical aesthetics, modelling how dispositional and cultural differences affect aesthetic preferences and engagement with the arts. Elegant methodology and scepticism of academic dogma define much of Professor McManus' work in empirical aesthetics and the many other areas of psychology that his work has contributed to. Few academics have shaped the field of empirical aesthetics so extensively and over such a long period of time.

We are delighted to honour Professor McManus' contribution to the field of Empirical Aesthetics at IAEA online 2021.

# Social Events

## **Manchester Art Gallery's exhibition "Grayson's Art Club": On-line tour and Q&A with the curator | 17:00 BST, 1st September**

We are excited to give IAEA attendees an online tour of Grayson's Art Club and an exclusive live Q&A with Manchester Art Gallery curator, Fiona Corridan. During lockdown, Grayson Perry, one of Britain's foremost artists and a former Turner Prize winner, brought the nation together through art, helping them to unleash their collective creativity as part of his TV series. He hosted weekly shows giving an insight into his own artistic process while he and his wife Philippa invited other artists and celebrities on to discuss how they were responding creatively to the unfolding pandemic. Each week a different theme – portraits, animals, fantasy, view from my window, home, Britain – was explored. Grayson also encouraged the viewing public to send in their own artworks, and they did, amassing an overwhelming 10,000 works. A selection of these works, alongside those of Grayson Perry, Philippa Perry and the invited artists and celebrities, are on show in Grayson's Art Club.

Following a brief introduction to the exhibition and collaborative work between Manchester Art Gallery and Goldsmiths on mindfulness in the museum, we will watch a pre-recorded tour of the exhibition led by Fiona Corridan. You will then have the opportunity to ask Fiona questions about the exhibition, as well as about the gallery's recent projects integrating mindfulness into the aesthetic experience.

## **Neurolive Sneak Preview | 17:00 BST, 2nd September**

### **Open Rehearsal of 'Detective Work' with Seke Chimutengwende & Stephanie McMann**

What makes live experiences special? This question will be explored in the 5-year Neurolive research project from both scientific and artistic perspectives, and centred around four live dance productions, commissioned by Neurolive.

The first of these live dance performances will be created by choreographer and performer Seke Chimutengwende in collaboration with dance artist Stephanie McMann.

In this live streamed open rehearsal, Seke and Stephanie will share the early stages of the process of making this work, which will premiere in November this year in London at Siobhan Davies Studios.

The open rehearsal will be followed by a short Q&A session, moderated by Guido Orgs. We will talk about Seke's approach to choreography and dance improvisation, and what role liveness plays in his work.

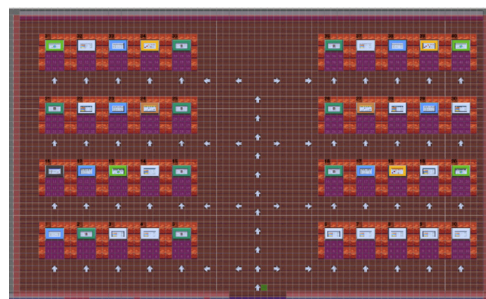


# Gather.town Conference Space

Poster 1



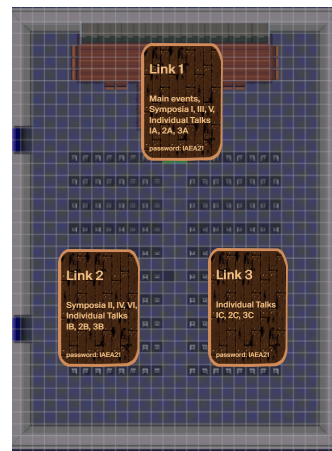
Poster 2



Thames Beach



Main Square



Main Theatre

When you enter Gather.town with the provided link and password, you will land by the Fountain in the centre of the Main Square. Please use your arrow keys to navigate to different spaces. By pressing “x” when interacting with the Red telephone booth in the Main Square, you will be able to see an information video.

Thames Beach is for morning movement practice and socialising, there are private spaces there where you can gather with your friends. Poster 1 and 2 are for Poster presentations, and the Main Theatre will connect you to the Zoom links for symposia and talk sessions. All attendees can join the Zoom link at the appropriate time following the prompts on your screen in the Main Theatre at Gather.town, or you can also join Zoom meetings by clicking the links in the full programme.

Throughout the conference, three Zoom Session Links will be utilised.

- / Zoom Link 1 - For Symposium I, III, V, Talks 1A, 2A, 3A, welcome events, main events, social events, keynote lectures and panel discussion
- / Zoom Link 2 - For Symposium II, IV, VI & Talks 1B, 2B, 3B
- / Zoom Link 3 - For Talks 1C, 2C, 3C

The Gather.town virtual space will be open to all attendees on Monday 30th August. We would encourage all attendees to check out the space and familiarise themselves (at least a little bit) with Gather.town before the conference begins, in order to maximise your experience of IAEA Online 2021.

# Day 1 Wednesday 1st September 2021

9:15 - 9:45 BST Morning Movement Practice with Merritt  
by the Thames Beach, Gather.town

10:00 - 10:15 Welcome Day 1 - Zoom Link 1  
(Link 1)

10:15 - 11:45 Symposium I. **Advancing Neuroaesthetics: Neuroimaging of Dynamic, Naturalistic Aesthetic Experiences** chaired by Edward A. Vessel<sup>1</sup>  
(Link 1)

full abstract  
and authors will  
be available in  
a separate  
document

/ *Linking representations of visual features to representations of aesthetic appeal using movies of natural landscapes* by Ayse Ilkay Isik<sup>1</sup>  
/ *Neural signatures of narrative immersion* by Hayoung Song<sup>2</sup>  
/ *Triangulating multimodal representations of affective experiences during naturalistic movie viewing* by Luke Chang<sup>3</sup>  
/ *Relaxing experimental constraints increases aesthetic engagement but has only minimal impact on EEG signal-to-noise ratio* by Dominik Welke<sup>1</sup>  
/ *Harmonic Dissonance: Synchron(icity): Real-World Experimentation at the Intersection of the Arts and Sciences* by Suzan Tunca<sup>4</sup> / Suzanne Dikker<sup>5,6</sup>

<sup>1</sup>Max Planck Inst. for Empirical Aesthetics; <sup>2</sup>Department of Psychology, University of Chicago; <sup>3</sup>Dartmouth College; <sup>4</sup>ICK Dans Amsterdam; <sup>5</sup>NYU-Max Planck Center for Language, Music and Emotion; <sup>6</sup>VU Amsterdam, Dept. of Clinical Psychology

A great majority of aesthetic experiences are extended in time, and involve engagement with highly complex, time-varying media such as movies, stories, or live performances. Even interactions with largely static objects, like landscapes, typically involve dynamic exploration. In order to more fully capture the range and dynamics of aesthetically and affectively engaging experiences in the real world, cognitive neuroscientists are increasingly employing naturalistic stimuli and real-life situations, and are actively addressing the host of difficulties associated with their use. In this symposium, we present a diverse set of speakers from the fields of neuroaesthetics, affective science and social neuroscience to showcase the promise of such naturalistic experimental paradigms, and to discuss the challenges they present. The first three talks discuss work that combines fMRI with dynamically changing stimuli (short videos, stories, television shows) to link brain signals for 'what we see' to brain signals for 'what we like' (Isik & Vessel); to predict fluctuations in narrative engagement from measures of behavioral and neural synchrony (Song, Finn & Rosenberg); and to track participants' transitions through a series of affective states (Chang et al.). The final two talks turn to EEG to examine how EEG recordings and behavior are affected when typical experimental constraints are relaxed (Welke & Vessel); and, finally, to explore the potential of EEG as both an artistic and a neuroscientific tool during interactive performances (Tunca & Dikker). Together, these talks will demonstrate that despite very real challenges, neuroaesthetics stands to gain tremendously by embracing naturalistic paradigms.

10:15 - 11:45 Symposium II. **Art beyond boundaries – bridging aesthetic experiences across cultures** chaired by Ionela Bara<sup>1</sup> & Kohinoor M. Darda<sup>2,3</sup>  
(Link 2)

/ *The Aesthetic Responsiveness Assessment (AReA) in Persian language: A scale validation and cultural adaptation study* by Soroosh Golbabaei<sup>4</sup>  
/ *Cross-cultural Differences in Spectatorship of Representational Paintings* by Tobiasz Trawiński<sup>5</sup>  
/ *Indian Classical Music and Spirituality: A newer path yet to be explored in the field of Neuromusicology* by Shantala Hegde<sup>6</sup>  
/ *Cross-cultural empirical aesthetics of dance* by Julia F. Christensen<sup>7</sup>  
/ *Combining universal aesthetic appreciation and cultural context in a unifying model of visual art experience* by Kohinoor M. Darda<sup>2,3</sup>



<sup>1</sup>School of Psychology, Bangor University, Bangor, UK; <sup>2</sup>Institute of Neuroscience & Psychology, School of Psychology, University of Glasgow, UK; <sup>3</sup>Department of Cognitive Science, Macquarie University, Sydney, Australia; <sup>4</sup> Institute for Cognitive and Brain Sciences, Shahid Beheshti University; <sup>5</sup>Department of Psychology, Liverpool Hope University, United Kingdom; <sup>6</sup>Neuropsychology Unit and Neurorehabilitation Services, Department of Clinical Psychology, National Institute of Mental Health & Neurosciences (NIMHANS), Bengaluru, India; <sup>7</sup> Department of Language and Literature, Max Planck Institute for Empirical Aesthetics, Frankfurt/M, Germany

If we assume that aesthetic experience is fundamental to humans, and all humans share a common capacity for creating and evaluating artworks, it is plausible that psychological processes underlying aesthetic experience are universal. Much prior research, however, has focused on “western” populations, who represent 80% of research participants, but only 12% of the world’s population. The aim of this symposium is two-fold: first, to showcase recent findings in the use and appreciation of paintings, music, and dance across cultures; and second, to introduce a holistic perspective of cross-cultural aesthetics that emphasizes the importance of cultural context for an inclusive understanding of aesthetic experience. To this end, we bring together researchers from geographically diverse regions (China, India, Iran, and UK/EU) to present theoretical and empirical perspectives on cross-cultural aesthetics. Soroosh Golbabaie will talk about culturally adapting existing tools (that largely focus on North American/European cultures) to Persian-speaking communities. Tobiasz Trawinski will present empirical work on the manifestation of the ‘Other Race Effect’ in the spectatorship of paintings in Chinese and British participants. Shantala Hegde will examine the untapped potential of Indian classical music, its link to spirituality, and its cross-cultural benefits from a psychological and neuroscientific perspective. Julia Christensen will present cross-cultural research on Persian and Western dance and formulate a road-map for future cross-cultural empirical aesthetics of dance studies. Finally, Kohinoor Darda will present empirical work in Indian and western cultures on the appreciation of paintings and dance that highlights constraints on generalising theories of empirical aesthetics across different cultures.

11:45 - 12:00      15 minutes Coffee Break

12:00 - 13:30      Poster Session 1 at Poster 1, Gather.town  
The list contains poster title and the name of the presenting author. A full list of abstracts and authors are available in a separate document.

- 1 *Investigating the Role of Executive Control to Aesthetic Judgments* | Ionela Bara
- 2 *Invited to Touch: How Tactile Sophistication and Personality traits influence the Aesthetic appraisal of tactile surfaces* | Marella Campagna
- 4 *Can you feel it? A cross-cultural study of Emotion transmission through art* | Margot Dehove
- 5 *Age but not Gender and Ethnicity of presented faces influence the strength of the Halo Effect (Aesthetics x Trustworthiness)* | Giulio Gabrieli
- 6 *Effects of visual properties and individual differences on perceived beauty and intimacy in residential architecture* | Pik Ki Ho
- 7 *Does preference for flowers differ across cultures? A study on Czech and Kenyan population* | Martin Hůla
- 8 *Gender Based Differences in Translucent Color Preferences* | Yeong ji Hwang
- 9 *Effects of State and Trait Boredom on the Aesthetic Experience* | Julia Merrill
- 10 *Accounting for the effect of recall memory on repeated measures of beauty judgment* | Maria Pombo

- 11 *Effect of Formal Training on Consensus of Visual Aesthetic Appreciation* | Edward Vessel
- 12 *Dare to be different: An inverse correlation between Need for Uniqueness (NfU-G) and Visual Aesthetic Sensitivity (VAST\*)* | Selina Maria Weiler
- 13 *The computer, a choreographer? Aesthetic responses to computer-generated dance choreography* | Kohinoor Monish Darda
- 14 *A Semantic Differential Study on Psychological Dimensions of Affective Evaluations of Abstract Paintings Generated by Creative Adversarial Networks* | Siyuan Fang
- 15 *The role of authorship in aesthetic appreciation: A comparison between human-made and AI-made artworks* | Dionigi Mattia Gagliardi
- 16 *Slow Looking at Still Art: The Effect of Manipulating Audio Context and Image Category on Mood and Engagement During an Online Slow Looking Exercise* | Aleksandra Igdalova
- 17 *Randomness and Control: The Aesthetic Experience of Computational Generative Art* | Katherine Symons
- 18 *Computational Creativity Systems and their application in Empirical Aesthetics* | Vanessa Utz
- 19 *Psychological Responses to Buildings and Natural Landscapes* | Adam Weinberger
- 20 *Understanding the Effect of Spatial Ambiguity on Creative Modes of Thinking* | Hanna Negami
- 21 *The impact of playfulness on creativity* | Sarah O'Meara
- 22 *Creative mind-wandering: Music as incubation phase* | Meghedi Vartanian
- 23 *Materials aesthetics – A classification of material substances* | Barbara E. Marschallek
- 24 *Research on the Method of Design Education Based on Cognitive Neuroscience* | Wei Ranran
- 25 *Visual Hierarchy Relates to Impressions of Good Design* | Yoko Urano
- 26 *Sound Predicts Meaning: Sound Iconic Relations between Vowels' Formants and Emotional Tone in Poetic Language* | Jan Auracher
- 27 *The role of simultaneity in constructing aesthetic experiences of narrative media* | Stephanie Miller
- 28 *Predictability Analysis of Canonical, Non-Canonical and Non-Fictional Texts* | Mahdi Mohseni
- 29 *An Empirical and Neurological Approach to Creative Writing: The Interaction of Language, Narrative, and Self* | Jacob Wilson
- 30 *Aesthetic Perception and Experience Scale (APE-S) – Development of an Inventory to measure dimensions of aesthetic ability independently of an aesthetic domain* | Isabell Boetsch
- 31 *Thank you for watching! Eyetracking- and video-interaction-analysis as an interdisciplinary and multiperspective tool in empirical aesthetics* | Nikola Dicke
- 32 *Full throttle: A new tool for measuring the continuous dynamics of aesthetic experiences on two dimensions* | Kirill Fayn
- 33 *Introducing a new open-source photo and art database: The Instagram Database for Empirical Aesthetics (IDEA)* | Katja Thömmes
- 34 *Triggering automatic versus controlled processing* | Renske van Enschoot
- 35 *Experiencing Abstract Modern Paintings by the Movements of One's Body* | Ralf Cox
- 36 *Creativity booster: Drawing as creative incubation with an Unusual Uses Task paradigm* | Nastaran Kazemian

- 37 *Using New Media Design to Explore Audiovisual Aesthetics* | Patricia Search
- 38 *Aesthetic evaluations of street art: A survey in the 'gray cube' condition* | Magdalena Szubielska
- 39 *A first application of Bodily Sensation Maps in new media visual art encounters* | Gemma Schino
- 40 *On embodied simulation: what could Pollock "suggest" about children's aesthetic development* | Despina Stamatopoulou
- 41 *Can drawing be applied to the development of motor and cognitive abilities thanks to embodied simulation?* | Giorgia Vian
- 42 *Forms of the patronage of literature during the early modernist era* | Raymond Crozier
- 43 *Bricks, Acne and Printer Dots: Canvas as a Figurative Element in Paintings* | Hannah De Corte
- 44 *Implicit colour-emotion associations when assessed with A. Henrion's self-portraits* | Domicile Jonauskaitė
- 45 *Emotional Response of Artists to their Best Paintings* | Samuel Musa
- 46 *Immediate and mediated approach in the interpretation of an ambiguous image: a quantitative and qualitative analysis* | Sylvie Vigorelli

13:30 - 14:30      One hour Lunch Break

14:30 - 15:30      Individual Talk Session 1A, *The Genuineness of Artworks*  
(Link 1)

full abstract  
and authors will  
be available in  
a separate  
document

*/ The Genuineness of Artworks : Visit museums or stay at home? – The effect of context and genuineness on the experience of art* by Hayn-Leichsenring, G.<sup>1</sup> & Bölling, B.<sup>1</sup>

*/ The Genuineness of Artworks : Synergic Effect of Art Style and the Context on the Modulation of the Visual Behaviour* by Estrada-Gonzalez, V.<sup>2</sup>, East, S.<sup>3</sup>, Garbutt, M.<sup>3</sup>, Spehar, B.<sup>2</sup>.

*/ The Genuineness of Artworks : "Is a "real" artwork better than a reproduction? A meta-analysis of the genuineness effect* by Specker, E.<sup>4</sup>, Fekete, A.<sup>4</sup>, Trupp, M. D.<sup>4</sup>, & Leder, H.<sup>4</sup>

<sup>1</sup>Institute of Anatomy I, University Hospital Jena, Germany; <sup>2</sup>School of Psychology, University of New South Wales, Sydney, NSW, Australia; <sup>3</sup>Faculty of Art and Design, University of New South Wales, Sydney, NSW, Australia; <sup>4</sup> Faculty of Psychology, Department of Cognition, Emotion, and Methods in Psychology, University of Vienna

14:30 - 15:30      Individual Talk Session 1B, *Aesthetic and Mental Representations*  
(Link 2)

*/ Looking, liking and locating: aesthetic experiences shape spatial representation* by Mariana Babo-Rebelo<sup>1</sup>

*/ Beauty and Wellness in the Semantic Memory of the Beholder* by Yoed Kenett<sup>2,3</sup>

*/ Imagery in art appreciation and social cognition* by Fatima M Felisberti<sup>4</sup>

<sup>1</sup>Institute of Cognitive Neuroscience, University College London; <sup>2</sup>Department of Psychology, University of Pennsylvania, Philadelphia, USA; <sup>3</sup>Penn Center for Neuroaesthetics, University of Pennsylvania, Philadelphia, USA; <sup>4</sup>Associate professor, Kingston University, London

14:30 - 15:30 (Link 3)	<p>Individual Talk Session 1C, <i>Music</i></p> <p><b>/ Cognitive Agency in Music Interventions: Increased perceived control of music predicts increased pain tolerance</b> by Claire Howlin<sup>1</sup></p> <p><b>/ Predicting aesthetic ratings from the acoustics of sung melodies</b> by Camila Bruder<sup>2</sup></p> <p><b>/ Comparing the Aesthetic Experience of Classic-Romantic and Contemporary Classical Music - An Interview Study</b> by Iris Mencke<sup>3</sup></p> <p><sup>1</sup>School of Psychology, Queen Mary University of London, London, UK; <sup>2</sup>Neuroscience Department, Max Planck Institute for Empirical Aesthetics, Frankfurt/M., Germany; <sup>3</sup> Department of Music, Max Planck Institute for Empirical Aesthetics, Frankfurt/M., Germany</p>
15:30 - 15:45	15 minutes Coffee Break
15:45 - 16:45 (Link 1)	<p>Panel Discussion <b><i>The concept of Aesthetic Emotions in the age of neuro-aesthetics: a roundtable discussion</i></b> Chaired by Aenne Brielman<sup>1</sup></p> <p>Anjan Chatterjee<sup>2</sup>, Joerg Fingerhut<sup>3</sup>, Marcos Nadal<sup>4</sup>, Martin Skov<sup>5</sup> &amp; Aenne Brielman<sup>1</sup></p> <p><sup>1</sup>Max-Planck Institute for Biological Cybernetics, Germany; <sup>2</sup>Penn Center for Neuro-aesthetics, University of Pennsylvania, USA; <sup>3</sup>Berlin School of Mind and Brain, Humboldt-Universität zu Berlin, Germany; <sup>4</sup>Human Evolution and Cognition Group, IFISC, University of the Balearic Islands; <sup>5</sup>Danish Research Centre for Magnetic Resonance, Copenhagen University Hospital Hvidovre, Denmark</p> <p>Empirical aesthetics and neuroaesthetics are usually defined as the scientific investigation of aesthetic experience and art (Chatterjee &amp; Vartanian, 2014). However, what counts as “aesthetic” is often determined by philosophical thinking and not by scientific theories or evidence. The basic phenomena and problems that define “aesthetics” in the West date back to European philosophers from the 17th through 19th century, and were later adopted by psychologists and neuroscientists. Despite relying on assumptions about the human mind that predate our modern understanding of neurobiology and psychology (Hayn-Leichsenring &amp; Chatterjee, 2019) contemporary research continues to be based on philosophical concepts that postulate distinct aesthetic experiences or emotions (Brielmann &amp; Pelli, 2017, 2019; Chatterjee, 2014; Fingerhut, 2018; Fingerhut &amp; Prinz, 2018, 2020). In a series of recent publications, Skov and Nadal (2019, 2020a, 2020b) question these assumptions. Specifically, they argue that there is little psychological or neuroscientific support for the idea that the emotional states we experience in response to artworks are distinct from emotional states generated by other, “adaptive”, sensory objects like food. This symposium will debate whether the concept of aesthetic emotions remains relevant to empirical aesthetics and neuroaesthetics, or if it is time to move on. Because of the online format of the conference, this symposium will be informal: First, Anjan Chatterjee, Joerg Fingerhut, Marcos Nadal and Martin Skov will provide short answers to two questions: (1) “Do aesthetic emotions exist as a distinct class of emotions?”, (2) “Is there empirical evidence for or against the idea that aesthetic pleasure is distinct from adaptive pleasure?”. Then Aenne Brielmann will summarize their pros and cons, and lead a roundtable discussion that will encourage audience participation.</p>
16:45 - 17:00	15 minutes Coffee Break
17:00 - 18:00 (Link 1)	<b>Manchester Art Gallery Online tour and live Q&amp;A</b> with the curator of Grayson Perry’s Art Club exhibition - Zoom Link 1
18:00 - 19:00	Socialise at Thames Beach in Gather.town

# Day 2 Thursday 2nd September 2021

9:15 - 9:45 Morning Movement Practice with Merritt  
by the Thames Beach, Gather.town

10:00 - 10:15 Welcome Day 2 - Zoom Link 1  
(Link 1)

10:15 - 11:45 Symposium III. ***Beauty beyond the eye of the average, WEIRD, human beholder*** chaired by Helmut Leder<sup>1,2</sup> & Leonida Fusani<sup>3,4</sup>  
(Link 1)

full abstract  
and authors will  
be available in  
a separate  
document

/ *Investigating multimodal attractiveness with synchronized videos* by Christina Krumpholz<sup>1,4</sup>  
/ *How to conceptualize general effects in facial attractiveness research* by Patrick Smela<sup>1</sup>  
/ *A data-driven computational approach to universality and diversity in biological beauty perception* by Koyo Nakamura<sup>1,5,6</sup>  
/ *Comparative aesthetics: Towards a biological basis of beauty in humans and nonhuman animals* by Clodhna Quigley<sup>2,3,4</sup>

<sup>1</sup>Department of Cognition, Emotion, and Methods in Psychology, University of Vienna; <sup>2</sup>Vienna Cognitive Science Hub, University of Vienna, <sup>3</sup>Department of Behavioural and Cognitive Biology, University of Vienna, Austria; <sup>4</sup>Konrad Lorenz Institute of Ethology, University of Veterinary Medicine, Vienna, Austria; <sup>5</sup>Japan Society for the Promotion of Science, Tokyo, Japan; <sup>6</sup>Faculty of Science and Engineering, Waseda University, Tokyo, Japan

Aesthetics captures the nature and appreciation of beauty and has a strong foundation in philosophy and psychology. It is also related to biology, as beauty is discussed as a major attractive drive to mating. In empirical aesthetics, the capacity to experience beauty has been generalized to all human sensory pleasures. However, work remains to be done to bring the field of research beyond purely visual conceptions of beauty, to embrace individual and cultural differences, and to move beyond purely human aesthetics. Appreciating the importance of variation between stimuli and beholders calls into question the role of universal aesthetic features and whether it is possible to reach consensus on what is universally beautiful. In our symposium, we present empirical work on how different sensory domains - auditory and visual - interact in the evaluation of person attractiveness. We present hierarchical and data-driven approaches that allow us to study inter-individual and interstimulus variation; as well as how aesthetic principles of facial attractiveness rely on a complex interplay of visual variables. We conclude with a discussion with examples of the virtue of a comparative approach to aesthetics. Overall, our symposium demonstrates how variability can be studied to achieve a more comprehensive understanding of the origin as well as the generalizability of beauty, and to find stronger evidence for variability than for general laws.

10:15 - 11:45 Symposium IV. ***Self and body awareness in theatre and dance practice***  
(Link 2) chaired by Guido Orgs<sup>1</sup>

/ *Teaching Body Awareness and Self Understanding Through Acting Classes in Adolescence* by Thalia Goldstein<sup>2</sup>  
/ *Bodily awareness in Depersonalization-Derealization Disorder* by L.S. Merritt Millman<sup>1</sup>  
/ *The actor's self: probing self-representation in the prefrontal cortex of actors performing a piece of theatre* by Antonia Hamilton<sup>3</sup>

<sup>1</sup>Department of Psychology, Goldsmiths, University of London; <sup>2</sup> Department of Psychology, George Mason University, Fairfax, VA, USA; <sup>3</sup>Institute of Cognitive Neuroscience, University College London



Among the visual and the performing arts, theatre and dance are uniquely engaged with the human body as an instrument of aesthetic and creative expression. In this symposium we bring together leading researchers in the psychology and cognitive neuroscience of acting and dancing to explore the psychological and brain mechanisms of these artistic practices, including their potential benefits for self and body awareness in adolescence and as an intervention for dissociative symptoms. The three talks cover the sense of self while acting and dancing using a wide range of methodological approaches. These include naturalistic observation, self-report measures and mobile neuroimaging with fNIRS. Dance and theatre are universally practiced and enjoyed, yet their potential for understanding self-related and social cognition remains underexplored. The symposium outlines recent research avenues and applications for a psychology of dance and theatre practice.

11:45 - 12:00      15 minutes Coffee Break

12:00 - 13:30      Poster Session 2 at Poster 2, Gather.town  
The list contains poster title and the name of the presenting author. A full list of abstracts and authors are available in a separate document.

- 1    *A Novel Test of the Duchenne Marker: The aesthetics of smiles After Botulinum Toxin Treatment for Crow's Feet Wrinkles* | Nancy Etcoff
- 2    *Effects of the Aesthetic Appearance of Human faces on the Perceived Trustworthiness of Automated Teller Machines (ATMs)* | Giulio Gabrieli
- 3    *Be a Flamingo in a Flock of Pigeons: Need for uniqueness and body modifications* | Selina Maria Weiler
- 4    *The Face Image Meta-Database (fIMDb) & ChatLab Facial Anomaly Database (CFAD): A suite of tools to aid research on human facial aesthetics* | Clifford Workman
- 5    *Creating a DIN: Introducing the Duquesne International Noise survey* | Pavan S. Brar
- 6    *The Effect of Background Music on the Aesthetic Experience of a Visual Artwork in a Naturalistic Environment* | Thenille Braun Janzen
- 7    *Do Golden Ears Exist: Isolating Aesthetic and Individual Differences in Expressive Discretion* | Austin Coates
- 8    *An interdisciplinary approach to the effect of gender identity on the artistic experience of instrumental music* | Hector Gerardo Gallegos Gonzalez
- 9    *Psychological Mechanisms of Group Music-Making: In-Person and Virtual Groups* | Maruša Levstek
- 10   *Characterising the Influence of Emotional Music on Episodic Memory Encoding Using a Novel Ecologically Valid Paradigm* | Safiyyah Nawaz
- 11   *The use of music in everyday life – 15 years of IAAM research* | Richard von Georgi
- 12   *What is the point of aesthetic descriptions?* | Elif Celikors
- 13   *Mapping Aesthetic Cognitivism* | Alexander Christensen
- 14   *How Story Structure affects Narrative Immersion in Moving Images* | Matteo Antona
- 15   *The Effects of Using the Baby Schema in the Movie Avatar's Character Design* | Taig Youn Cho
- 16   *"My Soul Got a Little Bit Cleaner": Art Experience in Videogames* | Jan Benjamin Vornhagen
- 17   *E-Motion Capture – something in the way you move: The kinematics of emotion and beauty* | Julia F. Christensen

- 18 *How movement moves you: Social effects on the aesthetics of watching dance together online* | Anna Julia Esser
- 19 *The dancer's personality: Differences in personality traits between non-dancers, dancers of different styles and levels of experience* | Kirill Fayn
- 20 *Experts feel it all: Role of dance expertise, emotion and personality in heartbeat evoked potential* | Vasiliki Meletaki
- 21 *Moving Me, Moving You: Observer Preference for Emotional Expressivity in Human Movement* | Rebecca Smith
- 22 *Does expected aesthetic experience have a say in museum audio description for blind and partially sighted visitors?* | Celia Barnés-Castaño
- 23 *Individuals are more likely to Act Compassionately after Viewing Art: We feel Elevated by Art that Communicates* | Melissa Dolese
- 24 *"5-5 Experience: Digital Art as an Interoceptive Intervention"* | Robyn Landau
- 25 *Expertise Differences in Systematic Museum Navigation Behaviours* | Christopher Linden
- 26 *The Creative Life: A Daily Diary Study of Creativity and Well-being in the Highly Creative* | Kaile Smith
- 27 *Poster withdrawn*
- 28 *Mediation and Aesthetic Experience in Art Museums in Brazil* | Anna Beatriz Vieira Muniz Donatelli
- 29 *Unweaving the rainbow: Ecologically valid approaches to studying photography aesthetics* | Nathalie Vissers
- 30 *"This takes no skill at all": Which controversial pieces do students consider art and why?* | Shannon Whitten
- 31 *Participants Prefer Curved Contours in Pairs of Object Drawings with the Same Familiarity* | Erick G. Chuquichambi
- 32 *Contrasting Perceptual and Hedonic Judgments of Visual Contour* | Ana Clemente
- 33 *The Perceived Beauty of Frieze Patterns: Effects of Emergent Features and Pattern Complexity* | Jay Friedenberg
- 34 *The effects of titles and semantic violations on eye movements when viewing contemporary paintings* | Joanna Ganczarek
- 35 *The visual language of pain: the role of rendering style and pain type in aesthetic and empathetic appraisals of painful images* | Kelsey Graywill
- 36 *The relation between liking and monetary value of abstract watercolour paintings – an online experiment* | Doga Gulhan
- 37 *On the Line of Beauty and its properties* | Ronald Hübner
- 38 *Effect of asymmetry on aesthetic feelings in Japanese Zen gardens* | Makoto Inagami
- 39 *A Study of Perception and Preference about Overlapping Visual-Textural Area through Cognitive study and Neurologic Interpretation* | Sojung Kim
- 40 *An analysis of Aesthetics in Piloti-type Buildings from the Perspective of Neuroaesthetics* | Qi Li
- 41 *A visual study of horror expression based on low spatial frequency (LSF)* | Xu Liu
- 42 *Moving beyond the traditional framing of a research stimulus* | Jaana Johanna Okulov
- 43 *Birds of Instagram – Investigating Form and Content Effects on the Aesthetic Appeal of Bird Photographs* | Katja Thömmes
- 44 *Visual attention guidance in virtual environments* | Szonya Durant

- 45 *Measuring the Effect of Indoor Temperature on Satisfaction Level by Virtual Reality* | Arzu Şahin
- 46 *Attentional Engines: A Perceptual Theory of the Arts An Oxford University Press Book - Meet the Author* | William P. Seeley
- 47 *Practicing Self-presence: survey on subjective will* | Francesca Tarantino

13:30 - 14:30 One hour Lunch Break

14:30 - 15:30 Individual Talk Session 2A, *Dance and Live Performance*  
(Link 1)

*/ Kinematics and Gaze Direction Impact Joint Action Aesthetics When Watching Dance* by Emily S. Cross<sup>2,3</sup>

*/ Timing is everything: Dance aesthetics depend on the complexity of movement kinematics* by Andrea Orlandi<sup>1</sup>

*/ Studying the relationship between flow and aesthetic experiences among concert visitors* by Manuela Marin<sup>4</sup>

<sup>1</sup>Department of Psychology, Sapienza University of Rome, Italy; <sup>2</sup>Institute of Neuroscience and Psychology, University of Glasgow, UK; <sup>3</sup>Department of Cognitive Science, Macquarie University, Sydney, Australia; <sup>4</sup> Department of Psychology, University of Innsbruck, Austria

14:30 - 15:30 Individual Talk Session 2B, *Art and Artificial Intelligence*  
(Link 2)

*/ Beauty as 'Elemental Affect': Image aesthetics, more so than arousal or valence, can be near optimally predicted with linear readout from deep net feature spaces* by Colin Conwell<sup>1</sup>

*/ Love of art in the time of Corona; Contributions of social and aesthetic factors across stimulus- and rater-levels in predicting painting preference during the 2020 Coronavirus lockdown* by Young-Jin Hur<sup>2</sup>

*/ Finding the self in visual art using 'style transfer'* by Edward A. Vessel<sup>3</sup>

<sup>1</sup>Department of Psychology, Harvard University; <sup>2</sup>London College of Fashion, University of the Art London; <sup>3</sup>Max Planck Institute for Empirical Aesthetics

14:30 - 15:30 Individual Talk Session 2C, *Neuroscience of Aesthetics*  
(Link 3)

*/ Movement in Aesthetic Experiences: What We Can Learn from Parkinson Disease* by Stacey Humphries<sup>1,2</sup>

*/ Behavioural and neural correlates of implicit aesthetic evaluation of art vs. non art pictures* by Stefano Mastandrea<sup>3</sup>

*/ Aesthetic experience electrified: The oscillatory neuronal dynamics of being aesthetically moved* by Wim Strijbosch<sup>4</sup>

<sup>1</sup>Department of Psychology, Goldsmiths, University of London; <sup>2</sup>University of Pennsylvania; <sup>3</sup>Roma Tre University; <sup>4</sup>Academy for Leisure & Events, Breda University of Applied Sciences, Breda, Netherlands

15:30 - 15:45 15 minutes Coffee Break

15:45 - 16:45 (Link 1)	<b>Keynote Talk</b> by Prof. Ellen Winner <i>An Uneasy Guest in the Schoolhouse: Art Education from Colonial Times to a Promising Future</i>
16:45 - 17:00	15 minutes Coffee Break
17:00 - 18:00 (Link 1)	<b>Neurolive Sneak Preview</b> - Open rehearsal of 'Detective Work' and Q&A with Seke Chimutengwende, Stephanie McMann and Guido Orgs
18:00 - 19:00	Socialise at Thames Beach in Gather.town

# Day 3 Friday 3rd September 2021

9:15 - 9:45 Morning Movement Practice with Merritt  
by the Thames Beach, Gather.town

10:00 - 10:15 Welcome Day 3 - Zoom Link 1  
(Link 1)

10:15 - 11:45 Symposium V. *How does Art in 'real life' impact our bodies, our behaviors, and our minds?: Studies on the ecologically valid interaction with and the pragmatic effect from art in the gallery, the city, and online* chaired by Matthew Pelowski<sup>1</sup>  
(Link 1)

full abstract  
and authors will  
be available in  
a separate  
document

/ *Assessing transformations through art?* by Fingerhut, J.<sup>2</sup>  
/ *Can a brief interaction with online, digital art make you feel better? A comparative study of the impact of online art and culture presentations on mood, state-anxiety, loneliness, and subjective wellbeing* by Trupp, M. D<sup>1</sup>  
/ *When Painting and Music Meet: The impact of multimodal experience of art on visitors' aesthetic enjoyment and subjective well-being in a museum* by Fekete, A<sup>1</sup>  
/ *How do we move in front of art; How does this impact art experience? A study of mobile eye- and movement-tracking, emotion, and evaluations in an ecologically-valid gallery setting* by Kühnapfel, C<sup>1</sup>  
/ *Reading in the city: mobile eye-tracking and aesthetic evaluations of text in an everyday street setting* by Chana, K<sup>1,3</sup>

<sup>1</sup>Department of Cognition, Emotion, and Methods in Psychology, Faculty of Psychology, Universität Wien, Vienna, Austria; <sup>2</sup>Berlin School of Mind and Brain, Humboldt Universität zu Berlin, Berlin, Germany; <sup>3</sup>Faculty of Applied Linguistics, University of Warsaw, Poland

In this symposium, we present an overview of several new projects we have undertaken in our empirical aesthetics Laboratories in Vienna, several of which are the result of new Third-Party Funding initiatives. These discuss new techniques for assessing, for quantifying, and for comparing multiple factors involved in the ecologically valid experience of art in the gallery, the city, and even online, as well as the potential pragmatic possibility for such meetings to change attitudes, behaviors, and wellbeing. Talk 1 provides an overview of an EU funded consortium project with the goal of assessing the potential for art experiences to be transformative, and in which we discuss emerging results from exhibitions meant to change attitudes about current societal topics. Talk 2 discusses similar studies in the online domain, focusing on the Covid-19 lockdown period, and considering whether even a brief art visit might impact wellbeing, loneliness, and anxiety. In Talk 3, we move back to the gallery to explore whether viewing paintings alone or accompanied by music might similarly impact stress and wellbeing. Finally, we present new mobile approaches for tracking interactions, considering, in Talk 4, new advances in mapping and assessing how people move in a gallery in front of a single painting, and how movement patterns relate to our looking, our appraisals, and the nature of our experiences. In Talk 5, we discuss a project using mobile eye tracking to assess how people move through a city street, considering how design and text may guide and modulate our aesthetic reactions.

10:15 - 11:45 Symposium VI. *Scene and Place Preferences: Insights from Psychology and Neuroscience* chaired by Oshin Vartanian<sup>1</sup>  
(Link 2)

/ *Relating Brain Activity to Subjective and Pixel-based Complexity Measures* by Dirk B. Walther<sup>1</sup>  
/ *How Are Architectural Features Reflected in the Brain?* by Zakaria Djebbara<sup>2</sup>  
/ *The Structure and Distribution of Desired Ambiances Within Residential and Work Settings* by Samuel D. Gosling<sup>3</sup>  
/ *Exploring Preference for Architectural Interiors: Top-down and Bottom-up Approaches* by Oshin Vartanian<sup>1</sup>



<sup>1</sup>Department of Psychology, University of Toronto, Toronto, ON, Canada ; <sup>2</sup>Department of Architecture, Design, Media, and Technology, Aalborg University, Aalborg, Denmark; <sup>3</sup>Department of Psychology, University of Texas, Austin, USA

Our aesthetic responses to objects extend to natural scenes and indoor places. Interestingly, people exhibit greater variability in their aesthetic responses to human artifacts such as interior architecture than they do to natural phenomena such as landscapes. This suggests that the behavioral relevance of natural scenes triggers fairly consistent information processing across individuals, whereas architectural interiors reflect aesthetic sensibilities that reflect varying experiences. However, to date, we know little about specific factors that drive our preferences for scenes or places. This symposium's aim is to present cutting-edge research in the domains of psychology, neuroscience and computational modeling on the psychological and neurological underpinnings of scene and place preferences. Focusing on scenes, Walther et al. used computational methods to derive an objective measure of complexity, and used fMRI to show that it was associated with activation in early visual areas, whereas subjective complexity ratings were associated with activation in high-level visual areas. Djebbara et al. used a Mobile Brain/Body Imaging approach that integrated Virtual Reality with mobile EEG to demonstrate that early perceptual processes vary as a function of affordances upon scene perception, suggesting that action and perception are inherently related. Gosling et al. examined which ambiances people desire as a function of occupational settings, perspectives, and individual spaces, aiming to create a taxonomy of ambiances to inform theory and practice in environmental psychology. Finally, Vartanian et al. present psychological and neurological data to show that people's preferences for interior architecture are influenced by bidirectional bottom-up and top-down processes.

11:45 - 12:00

15 minutes Coffee Break

12:00 - 13:40  
(Link 1)

full abstract  
and authors will  
be available in  
a separate  
document

Individual Talk Session 3A, *Individual Differences*

**/ Art and Moral Decision-Making** by Aaron Kozbelt<sup>1</sup> & Anna Gugeshashvili<sup>2</sup>  
**/ On The Etiology of Visual Aesthetic Evaluation of Places, Faces, and Abstract Objects: A Twin Informative Study** by Giacomo Bignardi<sup>3</sup>  
**/ Aesthetic attention: visual exploration mediates the influence of personality and cognitive style on responses to artworks** by Letizia Palumbo<sup>4</sup>  
**/ Beauty and the 'Alltag' - How aesthetics happens while you are busy doing other things** by Rosalie Weigand<sup>5,6</sup> & Thomas Jacobsen<sup>5,6</sup>  
**/ Aesthetic judgements influenced by symmetry and prototypicality in the spotlight of expertness** by Aniko Illes<sup>7</sup>

<sup>1</sup> Brooklyn College; <sup>2</sup>University of Massachusetts Medical School; <sup>3</sup>Max Planck School of Cognition, Leipzig, Germany; <sup>4</sup>Department of Psychology, Liverpool Hope University, Liverpool, UK; <sup>5</sup>Experimental Psychology Unit, Helmut Schmidt University; <sup>6</sup>University of the Federal Armed Forces Hamburg; <sup>7</sup> Moholy-Nagy University of Art and Design Budapest

12:00 - 13:40  
(Link 2)

Individual Talk Session 3B, *Artistic Expertise*

**/ Art and Visual Perception: Artistic Practice Linked to Improvements in Perceptual Reorganization** by Laura Herman<sup>1</sup>  
**/ Anger is red, sadness is blue: Emotion depictions in abstract visual art by artists and non-artists** by Claudia Damiano<sup>2</sup>  
**/ Artists Have Superior Local and Global Processing Abilities but Show a Preference for Initially Drawing Globally** by Jennifer Drake<sup>3</sup>  
**/ Well-Being Aims of Art Museums: A Survey of Art Museum Professionals** by Katherine Cotter<sup>4</sup>

***/ Further Validating the VAIK: Defining a Psychometric Model, Configurational Measurement Invariance, Reliability, and Practical Guidelines*** by Eva Specker<sup>5</sup>

<sup>1</sup>Oxford Internet Institute, University of Oxford; <sup>2</sup>Department of Brain and Cognition, KU Leuven, Belgium; <sup>3</sup>Brooklyn College and The Graduate Center, CUNY; <sup>4</sup>Positive Psychology Center, University of Pennsylvania; <sup>5</sup>Faculty of Psychology, Department of Cognition, Emotion, and Methods in Psychology, University of Vienna

12:00 - 13:40  
(Link 3)

Individual Talk Session 3C, *Predictive Processing and Stimulus Features*

***/ Creating OCTA, the Order & Complexity Toolbox for Aesthetics*** by Eline Van Geert<sup>1</sup>

***/ Is hedonic liking modality general? Individual sensitivity to balance, symmetry and complexity show distinct auditory and visual effects*** by Ana Clemente<sup>2</sup>

***/ Preference for Fractal Symmetries: Seeing the Forest and the Trees*** by Jay Friedenberg<sup>3</sup>

***/ Predictive Processing: A New Paradigm for Empirical Aesthetics?*** by Jacopo Frascaroli<sup>4</sup>

***/ ShapeSpace: Six dimensions of novel object impressions*** by Aaron Kurosu<sup>5</sup>

<sup>1</sup>Laboratory of Experimental Psychology, Department of Brain and Cognition, KU Leuven, Belgium; <sup>2</sup>Human Evolution and Cognition Research Group (EvoCog), University of the Balearic Islands and Institute for Cross-Disciplinary Physics and Complex Systems (IF-ISC), Associated Unit to CSIC, Spain; <sup>3</sup>Manhattan College, Department of Psychology; <sup>4</sup>Department of Philosophy, University of York; <sup>5</sup>Princeton University

13:40 - 14:30

50 minutes lunch break

14:30 - 15:30  
(Link 1)

**Fechner Award Lecture** by Prof. Chris McManus - Zoom Link 1

15:30 – 15:45

15 minutes Coffee Break

15:45 - 16:00  
(Link 1)

Finish - Zoom Link 1

16:00

IAEA Business meeting

- Short presentation of the financial situation
- Information on the Board of Directors
- On the next year's Baumgarten Award
- Next year's election on president and treasurer
- Announcing the next conference

