Voices of the Profession

Culture, Capital, History, but not Race?

Monique Roelofs

Race is a conceptual blind spot in philosophical aesthetics. While compelling avenues of philosophical thought reveal the intertwinements of conceptions of the state, the public, and the individual with racial constructions,1 that is to say, with lived realities that are organized with the help of racialized categories, aestheticians tend to bypass such entanglements or to insulate their premises and inquiries from their relations to racial formations. Philosophical investigations of common and prominent themes in aesthetics proceed in ostensibly colorblind terms. I have in mind here, for example, discussions of art’s cognitive, imaginative, and affective dimensions, the relationship between aesthetics and ethics, everyday and environmental aesthetic systems, the politics of art and criticism, the nature of art’s situatedness in culture, capital, history, and modernity, and the analysis of art’s gendered and class-inflected workings—in short, numerous areas of concentration at the heart of the field. There are exceptions, especially at points where critical race theory intersects with aesthetics and, more narrowly, in the study of beauty, cross-cultural aesthetics and artistic practices marked in terms of cultural “Others.”2 But characteristically the discipline—its theoretical paradigms, central preoccupations, institutionalized self-understandings, standards of quality—shuns exposing its structural principles to the workings of racial difference.

In the context of asymmetrical power relations, many have argued, colorblind policies give carte blanche to the racial forces that be, whether intended or not.3 Colorblindness not only fails to contest racial domination, but assists also in its maintenance and reaffirmation against perceived breaches. Within a racialized social and conceptual system, what may seem to be race-neutral methodologies in fact typically reassert white privilege. The field of aesthetics is not exempted from this well documented phenomenon. The inattention to race shore up the aesthetic pillars of whiteness and bolsters the whitening supports of aesthetics.4

Racialization and aestheticization (which concerns, among other things, aesthetic contributions to the shaping of identities, relations of power, and formations of knowledge and culture) stand in complex historical interconnections. These must be studied and worked through in order to create more tenable social, economic, cultural, political, environmental, and aesthetic constellations.

What part can aestheticians play in this? How can we achieve a critical, non-racist frame
of aesthetic analysis, normativity, and experience? In the following, I will sketch a direction of inquiry that can galvanize the specific strengths aestheticians may bring to questions of race. A finesse in differentiating subtle layers of aesthetic meaning-formation in their sociohistorical context is called for in a realm that cathes such significant psychic energies as racialized aesthetic consciousness. Perspectives on race in political philosophy and cultural analysis seem to gain from philosophical insights into racialized structures of aesthetic imagination, perception, and affect. Beyond that, a role is cut out for philosophers who are prepared to think sharply about current aesthetic controversies regarding matters of race and nation, such as those over the Danish caricatures of Muhammad, the remake of New Orleans after Katrina, the narrowing figuration of the "aesthetic homeland" under three consecutive USA PATRIOT Acts, and the murder of filmmaker Theo van Gogh.

In order to ready ourselves for these theoretical tasks, a fairly abstract philosophical move is necessary. I propose to take as a starting point for a deepening understanding of the links between aesthetics and race the phenomenon of relationality, because relationality in the racial realm does a great deal of work for relationality in the aesthetic world and vice versa. Race (like, and as inflected by, gender) clearly acquires its significance in a network of human relationships. Conceptions of race help to negotiate relationships among individuals and communities. Aesthetics, too, pertains to relationships, namely to relations connecting artists, audiences, forms, communities, cultures, critics, theorists, historians, curators, artistic movements, modes of perception and address, and so forth. Though this is not often emphasized, forms of normativity in aesthetics (aesthetic standards, values, grounds of aesthetic judgment, etc.), whether of the Kantian variety, or those elaborated implicitly or explicitly by Richard Wollheim, Kendall Walton, Arthur Danto, Richard Shusterman, Theodor W. Adorno, Julia Kristeva, and others, are indebted to a broad and varied array of such relationships.

Indeed, aesthetic normativity takes shape within a network of relationships. It cannot be established by any simple set of the relata I have just begun to list. Each variable affects the aesthetic modes of address and exchange undertaken by aesthetic agents. Each of these and numerous other factors play a structural role in the aesthetic field. Aesthetic theory must acknowledge the potentials proffered by the full range of supports of relationality. Limiting the range of normatively relevant factors too drastically (e.g., by centering them narrowly in human competencies, the qualities of objects, the artist-viewer relationship, and the institutional schema of aesthetic production) amounts to a curtailment and simplification of aesthetic existence, a diminishment of its resources. What aesthetic normativity consists in, on an adequately expansive relational picture, is a matter for another discussion. However, if aesthetics is to stand in an enlivening, non-oppressive relation with the realities of aesthetic interpretation, embodiment, and practice, it must allow that these different parameters make normative contributions to the process of creating aesthetic values and ends. For such values and ends cannot be set in ahistorical fashion but are under formation in the complex interactions that lend aesthetic life its richness.

Reflecting on aesthetic norms, contemporary aestheticians often take these relationships for granted, under the heading of generic notions such as "culture," "social context," "the public," "history," "theory," or "the body." The following statement is exemplary of this tendency: "My starting point is simply the observation of paintings, novels, stories, plays, films, and the like ... together with an awareness of the importance these works have in our lives and in our culture." The term "culture" in this remark, and in the analyses it introduces, masks a pronounced relational politics, both within the designated community, and on the part of the philosopher who references the traditions and values of this collective. We can catch a glimpse of the political choices and realities summoned behind the above passage by asking: What kind of importance is being assumed and created? Whose lives are understood to qualify as "ours?" In which temporal and material constituencies of the culture do they unfold? By what criteria are the relevant cultural strata distinguished from which sections of which other cultures? Given that a culture is a heterogeneous entity that relies on processes of legitimization, the philosopher who grounds aesthetic norms in cultural practices—no matter how abstractly—takes a position in a contested political field. Behind the notion of culture stretches a vast complex of relationships that instantiates configurations of power, and ineluctably generates conflict. Aesthetic normativity and racial identifications are under formation in this contestatory relational space, which they also help to shape collaboratively. In order to gain insight into their precise operations we must therefore theorize them in tandem, inquiring beyond generic appeals to culture.

The concept of relationality is key to an understanding of the entanglements of aesthetics and race. By taking a detailed look at the fine-grained relational negotiations that result in aesthetic constellations (such as formal codes, conceptions of sound or visuality, modes of spectatorship, etc.) philosophy can hope to forge the conceptual apparatus needed to begin to take account of the aesthetic productivity of race. At the level of relationships, we can learn, for example, about the ways in which racial formations support aesthetic norms and underwrite historical accounts of aesthetic normativity. We can bring to into view how structures of relationality enable and constrain possibilities for aesthetic intersubjectivity and exchange. This may reveal how these structures complicate the nature of pressing contemporary aesthetic controversies, such as those surrounding the future of New Orleans. Plans for the city will be of decisive influence for a broad range of differentially racialized relationships that were sustained by its aesthetic heritage and environment. The significance of these relationships must be carefully weighed in any historically sensitive picture of the relevant aesthetic responsibilities and entitlements.

The advantage of a relational picture is that it acknowledges the specificity of aesthetic phenomena, while simultaneously registering their social, political (and so forth) grounds and impacts. Relationships function as hubs for a wide array of interactions between aesthetic elements and race. I have already mentioned the impact of racial factors on aesthetic structures. I call this "racialized aestheticization." The correlative of this phenomenon is "aesthetic racialization." This concerns the creation of racial constructs via aesthetic formations, that is to say, the racial productivity of aesthetic elements.

Aesthetic racialization contributes distinctive complexities to the relational politics undertaken by the philosopher who comments on "our" culture, or, for that matter, on mixed cultures, or on the cultures of "Other" nations and populations. Cultures are political entities that are at the same time also aesthetic phenomena. Aesthetic values and experiences inform their authorizing principles, guiding imaginaries, exemplary qualities, operative inside-outside distinctions. Such values and experiences enable cultures to make themselves legible in various modalities (of tactility, smell, etc.). They also enable cultural hierarchies to be passed on into hybrid and syncretic forms. As embodied subjects who participate in and reflect on culture, we implicitly articulate aesthetic stances. We assume positions in relation to a field of multimodal aesthetic norms by which our and others' cultural identities are oriented. These norms steer the trajectories of racial becoming and desire that are open to us for identification or disavowal. As agents of and commentators on culture, we enact a valorization of and a responsiveness to an acculturating spectrum of racializing aesthetic norms that help to make us who we are.

Our participatory and analytical relations to culture articulate a set of aesthetic and political choices. It is here where we can play
a part in subverting current and traditional forms of racialized aestheticization and aesthetic racialization. For although the aesthetic norms that help to shape our racial identities to a certain extent precede the voices we adopt in various media (whether they be fictional or analytical writing, movement, or paint), we can attempt to own up to the positions we occupy in the racial and aesthetic field. We can witness the voices aesthetic racialization and racialized aestheticization have imparted to us. Examining the conceptual repercussions of these phenomena, we can make conscious decisions about which parts of the theory need revision and which elements may be kept unchanged. Experimenting with alternative tonalities and loci of enunciation, we can work to devise critical modes of aestheticization have imparted to us. Examining the conceptual risks of philosophical isolation, such as the threat that aesthetics might fall short of the standards developed by other branches of philosophy, and have insisted on the interdisciplinary nature of the field. Race is probably not what they had foremost in mind, but as we gain fluency in this undertheorized aesthetic zone, we can hope to enrich our interdisciplinary ties, initiating dialogues with critical approaches in the humanities (notably, art history, cultural analysis, musicology, literary and film studies, and so forth) and the sciences (for example, dynamical systems theory, sociology, cultural anthropology, economics, psychology, and so on). We may also hope to intensify our connections with other disciplines of philosophy, such as Africana, Asian-American, Latin-American, American-Indian, Latina/o, feminist, social, political philosophy, and ethics. The learning will in each case go both ways. We may wish to adopt for ourselves theoretical standards and methodologies that govern work in these fields, as we broaden and strengthen the intellectual base of our discipline.

The same back-and-forth can ensue between public controversies and aesthetic theory. How should the aesthetic violence that was inflicted on the life world, the aesthetic history, and cultural/environmental rootedness of the inhabitants of Ward 9 in New Orleans in consequence of a lack of adequate protection reflect on the question of the city’s future, including its aesthetic marketability? What was the specific aesthetic stab the initial Danish caricatures did or did not deliver constituencies within Muslim populations, considered in light of the ways the cartoons challenged but also conformed to representational norms? How can we understand the status of the operative norms in light of the socio-economic and media controls that restrict speech in allegedly freedom-loving societies? Which, if any, elements of the relational fabric surrounding the initial publication in Denmark transfer to the reprints in various newspapers, which mobilize a different aesthetic context? What was the specific aesthetic message Mohammed Bouyeri, Theo van Gogh’s murderer, might have attempted to convey about constructions of European-Dutch culture when he knifed a letter to his victim’s body, in an allusion to the bodily calligraphy sequences in van Gogh’s and Ayaan Hirsi Ali’s film Submission: Part 12? In what ways can we think beyond the all too simple dichotomy of free vs. restricted speech in these cases, by shifting the discourse to the values we might wish to foster and sustain through the structures of aesthetic relationality that we inhabit?

In what respects does the aesthetic of the 9/11 attacks resemble the aesthetic efforts of the pipe bombing art student, whose unfinished smiley face of explosions was to highlight the surface of the US eight months later? How may the 9/11 aesthetic (and its rigorously dramatized, embodied wounding of the US imaginary) be read in light of a history of aesthetically supported imperial expansion and (neo)colonialism that rendered aestheticized domination an economic and political pillar of Western nationhood? Witness in this light the currency of the opposition between “American soil” and “terrorist attack,” and its rhetorical masking of the violent treatment of indigenous and subaltern peoples on that “soil.” Can we lend our understanding of aesthetic normativity a new spin if we consider the monitoring of library loans under the PATRIOT Act in light of the ways Hume has taste support virtue of character and an ethnocentrically defined national culture, among other things, by affecting “what books we shall read”?

Current controversies demand aesthetically incisive readings of racial questions and vice versa. They create an aesthetic politics from racialized and racializing aesthetic norms in conjunction with representational histories, media conventions, interpretive protocols, figurations of aesthetic power, alienation, and belonging. In bringing to bear on these questions our understanding of the multiple registers of signification that make for aesthetic meaning, we may be able to enrich public debate, initiating more reflective and perhaps less damaging answers, while at the same time gaining insight into the relational factors that lend aesthetic life its forms and substance.

Aestheticians today can draw inspiration from thinkers such as Cornel West, Angela Davis, Toni Morrison, Gloria Anzaldúa, Edward Said, Barbara Johnson, and Rey Chow, whose pathbreaking work at the intersection of aesthetics and race has opened up powerful new paradigms in the past decades. Finding encouragement in their writings, we can create a new audience of artistically adventurous and theoretically eager colleagues and students, who will challenge our insights and catalyze debate. Not in the least, we can look out for a wealth of unforeseen theoretical and artistic possibilities as we begin to address a blind spot that has dulled the aesthetic imagination far too long.

Notes


2 A radically abridged list of significant exceptions includes: Goldberg, 30; Mills, 61-2; and work by Angela Y. Davis, Lewis R. Gordon, Crispin Sartwell, Peg Brand, Paul C. Taylor, and George Yancy.

3 See, for example, Gordon, 55-6, 65-6, 127; Alcoff, 199-201, 215.


6 Walton grounds prescriptions about what is to be imagined (via principles of generation) in cultural functions and social contexts (38,
A non- or antiracist aesthetic theory, as feminist accounts of intersectionality reveal, can only be a picture that addresses racial questions simultaneously as questions of gender, class, physical and mental ability, sexual orientation, and other categories of identity and difference. As I elaborate elsewhere, it is thus necessary to examine besides racialized aestheticization and aesthetic racialization, also "gendered and class-inflected aestheticization" (and so on) and "aestheticized gendering and class-formation" (and so forth).

In the case of Walton's theory, for example, taking account of its own positioning would necessitate, among other things, a critical assessment of competing hypotheses about the assumed cultural functions and contexts of representations. The status of prescriptions for imaginings would have to be addressed in light of the significance of other forms of actual and idealized uptake.

"Of the Delicacy of Taste and Passion," "Of the Standard of Taste and Other Essays," and "Of Tragedy" are, of course, widely reprinted in anthologies appropriate for undergraduate courses, and brief excerpts from Francis Hutcheson's influential Inquiry into the Origin of Our Ideas of Beauty and Virtue occasionally make their way into such readers as well. However, more extensive selections from the aesthetic writings of these authors, not to mention extracts from works by Alexander Gerard and Archibald Alison, are normally available only in anthologies that are relatively costly, such as Dabney Townsend's hardcover-only Eighteenth Century British Aesthetics (Baywood, 1999), which is priced above $60. And even that anthology includes no

**Review of Jonathan Friday, Art and Enlightenment**

Steven A. Jauss


*Art and Enlightenment* is the third volume in a new Library of Scottish Philosophy series. According to the publisher, the series is designed to address "a major problem associated with the study of Scottish philosophy," the fact that many works "simply are not available," or are available only "in expensive reproductions or costly new editions."

This problem is familiar to those interested in teaching eighteenth-century Scottish aesthetics. David Hume's "Of the Standard of Taste" and "Of Tragedy" are, of course, widely reprinted in anthologies appropriate for undergraduate courses, and brief excerpts from Francis Hutcheson's influential *Inquiry into the Origin of Our Ideas of Beauty and Virtue* occasionally make their way into such readers as well. However, more extensive selections from the aesthetic writings of these authors, not to mention extracts from works by Alexander Gerard and Archibald Alison, are normally available only in anthologies that are relatively costly, such as Dabney Townsend's hardcover-only *Eighteenth Century British Aesthetics* (Baywood, 1999), which is priced above $60. And even that anthology includes no
selections from important Scots such as George Turnbull and Thomas Reid, among others.

Jonathan Friday’s contribution to the series is a very important step toward addressing this problem. The book is an attractive and inexpensive paperback containing sixteen extracts from the works of eleven figures. In addition to the philosophers mentioned above, Adam Smith, Henry Home (Lord Kames), and James Beattie are also represented here, and “stretching the rubric of admission” (p. 198) allows Friday to include important essays by John Baillie and Dugald Stewart as well, even though the former may not have been a Scot and the latter’s essay “On the Beautiful” was not published until 1810.

Brief biographical remarks and modest suggestions for further reading introduce each of the eleven figures. These introductions are generally helpful, though a few seem ill-suited for inspiring student interest in the readings they preface: “neither of the extracts [from Kames’ Elements of Criticism] indicate a very original thinker” (p. 124), “there is little original in Beattie’s study of the sublime” (p. 169), and “in Alison we do not have the glinting intellectual achievements that we find in many other Scottish philosophers” (p. 185).

The introduction to the book is more consistently upbeat. In it, Friday emphasizes the “important sense in which aesthetics as a subject of philosophical inquiry has its origins in eighteenth-century Britain, and in particular Scotland” (p. 1). He also describes a few of the main questions of eighteenth-century aesthetics and very briefly traces some links between Scottish aesthetics and non-Scots such as Locke, Burke, and Kant. A note from series editor Gordon Graham also instructs readers that spelling and punctuation have been modernized, that quoted material not in English has been transcribed, translated, or omitted, and that the extracts may have been abridged or given new titles.

As for the extracts themselves, the Hume staples mentioned above are included, along with two important sections from Book Two of Hume’s Treatise of Human Nature: “Of Beauty and Deformity” and “Of CONTiguity and Distance in Space and Time.” (The latter is introduced as “the basis of Hume’s analysis of the sublime” (p. 49).)

This quartet is preceded by extracts from Hutcheson’s Inquiry and Turnbull’s 1740 Treatise of Ancient Painting, both of which pose special challenges for the editor of an introductory reader due to their length. Friday wisely elects to reprint more of the Inquiry’s influential treatise “Concerning Beauty, Order, Harmony, Design” than he does of any other single work, though with many sections abridged or removed. (“Of the Beauty of Theorems,” “Concerning our Reasonings about Design and Wisdom in the Cause, from the Beauty or Regularity of Effects,” and the 1738 “Additions & Corrections” suffer the latter fate.) The source of the extract appears to be the revised fourth edition of the Inquiry, though the bibliographical reference only mentions the first edition.

Turnbull’s Treatise is neither as brief as Hutcheson’s nor as narrowly focused. It contains an “Epistle upon Education,” a “Preface Concerning Education, Travelling, and the Fine Arts,” and a very long and wide-ranging “Essay on the Rise, Progress, and Decline of Painting among the Greeks and Romans.” Friday manages to capture some aspects of one of the book’s main themes, the role of the arts in moral education, by sewing together brief passages from diverse parts of the treatise—and then hiding the seams. At least, no ellipsis periods mark the transition from the first three paragraphs of the extract, which are taken from Turnbull’s “Preface,” to the remainder, which is taken from the penultimate chapter of the “Essay” (some 150 pages later in the Treatise).

Elsewhere in the book, Friday employs a different strategy for creating easily digestible extracts from large books. Readings XIV & XV, for example, are drawn out of order from Alison’s 1790 Essays on the Nature and Principles of Taste, so that readers encounter his general summary of “the preceding chapter”—Essay I, Chapter 1—before they encounter a more narrowly focused excerpt from that chapter. As in the case of the extract from Turnbull’s Treatise, this abridgement leaves out much that is of great interest in Alison’s sprawling treatise, and in the long section added to it in 1811. However, readings XIV & XV, studied in that order, do introduce readers to the general shape of Alison’s conception of aesthetic experience (as a complex “emotion of taste” rather than as the experience of having a simple, pleasant idea of beauty).

Most of the remaining extracts are not so aggressively abridged. Of them, two—the essays by Baillie and Beattie—deal exclusively with the sublime. The rest are about beauty, taste, and criticism. These are all central topics, and Friday’s selections provide instructors with the opportunity to trace at least some of the ways in which thought on these central topics evolves during the course of the eighteenth century. Unfortunately, as a result, some other interesting topics are touched on only in passing, in one or two extracts only, or not at all. Genius and the creation of art, whether music is an imitative art, the nature of the picturesque, the relationship between beauty and utility, the nature of laughter and the comic, the moral and religious significance of aesthetic appreciation, the nature of fictional truth, the paradox of tragedy, the unity of the arts, and the beauty of mathematical theorems. Some of these topics are treated more extensively in important works that are not represented in Art and Enlightenment: Hutcheson’s Reflections Upon Laughter, Beattie’s Essays on Poetry and Music, as They Affect the Mind, Hume’s “Of the Delicacy of Taste and Passion,” Smith’s “Of the nature of that Imitation which Takes Place in What are Called the Imitative Arts,” and both Gerard’s Essay on Genius and the 1759 edition of his Essay on Taste.

While on the subject of omissions, it is worth noting that several Scots who made important contributions to eighteenth-century aesthetics make no appearance in Art and Enlightenment. Hugh Blair is perhaps the most noteworthy of these, but an exhaustive anthology would also include works by George Campbell and perhaps also Allan Ramsay. Adding discussions of a broader range of topics and extracts from additional works would, of course, require many more than this volume’s 212 pages.

In what courses might Art and Enlightenment be used? Since it is an inexpensive book that features brief readings on unquestionably central topics, readings mostly extracted from the works of clearly important (and sometimes neglected) figures in the history of aesthetics, the volume may earn a place on the reading lists of introductory courses on aesthetics or its history. However, the way in which some of the longer works have been abridged and the narrow range of topics covered may limit the volume’s appeal somewhat, especially as a book for use in advanced courses, though it would serve as a comfortable means by which instructors could contextualize major works of eighteenth-century aesthetics that are available in modern paperback editions, as are relevant works by Shaftesbury, Hutcheson, Kames, Mendelssohn, Burke, and Kant.

For more book reviews, conference and other information about aesthetics, see <aesthetics-online.org>
Teaching the History of Aesthetics

Rachel Zuckert

Unlike other areas in philosophy, aesthetics has remained close to its history: almost everyone knows and has taught, often, Plato's 
"Republic," Aristotle's "Poetics," Hume's "Of the Standard of Taste," Kant's "Critique of Judgment," Nietzsche's "Birth of Tragedy," Tolstoy's "What Is Art?," Collingwood's "Principles of Art" (to name a few). As everyone knows too, these texts all present their own advantages and difficulties for teaching, so that it is difficult to discuss how to teach "the history" of aesthetics in a general way. I shall concentrate here, instead, on describing courses in which I have taught these and other texts in a more concrete way, and shall hazard a few general remarks at the end.

I have taught historical aesthetics in two contexts: in an undergraduate (sophomore and junior level) survey introduction to aesthetics, and in undergraduate and graduate seminars. In the introductory course, I tend to use Hofstadter and Kuhns, ed., 
Philosophies of Art and Beauty, (University of Chicago Press 1976), which includes ample selections of many works, from which one can choose as desired. This collection omits both Hume and Tolstoy, however, and includes a problematic translation of Kant's "J"; I have used it, therefore, in combination with Dickie, Scafani, Robin, eds., 
Aesthetics St. Martin's 1989, which is better on these counts. I have also used David Cooper, ed., 
Aesthetics: The Classic Readings Blackwell 1997, which has a good selection, including from non-Western historical sources, though the selections are short and often unrepresentative; Dalney Townsend, ed. 
Aesthetics: Classic Readings in the Western Tradition Wadsworth 2001 looks like a good anthology as well, though I have not yet used it.

This course is organized into two major parts: aesthetics (beauty, taste, and other aesthetic modalities, e.g., the sublime), and the philosophy of art, in turn divided into three parts, art and/or truth (representation, illusion, etc.), expression and genius, and art as a social institution. Both parts begin with Plato, selections from the 
Phaedrus and Symposium, and Republic X, respectively; the philosophy of art sub-sections are organized (roughly) corresponding to Socrates' three objections to the value of art in the Republic: as false, as irrational in both production and appreciation, and as destructive to social order. Selections from the above-listed works figure (together with contemporary readings) in all but the last part -- Hume and Kant on taste, and Kant on the sublime; Aristotle and Nietzsche on art as a portrayal of truth; Tolstoy and Collingwood on expression (both the well chosen selections in Dickie), Kant on genius. In addition, I have taught selections from Hun Tzu and Mo Tzu (in Cooper) in the expression section, from Dewey (in Cooper) in the art as social institution section, from Schopenhauer's "World as Will and Representation" (in Hofstadter) as a direct argument against Plato that art represents Ideas, as many students wish to argue; and from Plotinus, Augustine, and Ficino (all in Hofstadter), to present ancient/Renaissance conceptions of beauty as rule-governed, rational, and reflecting the divinely created world order -- the kind of traditional, philosophical position under attack by Hume and Kant.

I have taught focused seminars on both eighteenth and nineteenth century aesthetics. The core of the first is extended study of four short works on the beautiful and the sublime -- Hogarth's 
Analysis of Beauty (Ronald Paulson, ed., Yale University Press 1997 reproduces Hogarth's illustrations); Burke's 
A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful; Mendelssohn's aesthetic essays in 
Philosophical Writings (Daniel Dahlstrom, trans., Cambridge University Press 1997) and the CJ -- in that (chronological) order. I highly recommend Mendelssohn's little known essays: they are written beautifully (the main one, "Letters on Sentiments" is an epistolary debate between a theological rationalist and a sensualist) and are the best, most teachable representative of German rationalist aesthetics. Students enjoy reading and discussing them, in part because Mendelssohn's theory (like Augustine et. al. above) is sympathetic to (some of) their religious beliefs, and gives full weight to the value of artistic skill in his account of artistic value, which students find persuasive (and missing in much aesthetic theory).

In this first section, the course treats both the commonalities among these theorists, e.g., the paradigm status of natural beauty, and the turn towards universalist theories of beauty and taste -- not only in Kant, but also in Hogarth's rejection of connoisseurship and defense of the beauty of everyday and craft objects, and in Burke's naturalist resolution to the problem of taste -- and the descriptive and explanatory debates in this tradition: e.g., does beauty lie in softness, form, or perfection? Are the sources of our pleasure in beauty or sublimity to be explained by reference to human physiology or to cognitive principles? How are the apparently perverse aesthetic pleasures in the terrifying sublime, and witnessed cruelties (e.g., bullfights) to be explained? This section could also include selections from Shaftesbury's 
Characteristics of Men, Manners, Opinions, Times (available from Liberty Fund Press, selections in Hofstadter), Thomas Reid's 
Lectures on Fine Art, or Hutchison's 
Inquiry -- thus a stronger concentration on aesthetic disinterestedness by contrast to utility-- or Kames' 
Elements of Criticism (available from Liberty Fund Press) or Wollstonecraft's 
Letters Written During a Short Residence in Sweden, Norway, and Denmark (available from Penguin) -- and thus include further aesthetic categories (e.g., the picturesque, the grotesque). (I have also, with some success, asked students to write their own descriptive accounts of a different aesthetic quality-- quaint, retro, antique, etc. -- in this and the introductory course.)

I have then taught a supplementary section on the relationship between aesthetics and morality, including (at various times) further selections from the CJ; selections from Schiller, 
Lectures on the Aesthetic Education of Man (available from Dover); de Stael, "Literature in Relation to Social Institutions" (in 
Politics, Literature and National Character, Monroe Berger, ed. and trans. Transaction Publishers 2000); Rousseau, 
Letter to D'Alembert (available as Politics and the Arts, Allan Bloom trans., Cornell University Press 1968); Diderot, 
Rameau's Nephew (available from Penguin). The questions raised in these texts -- briefly, whether aesthetic appreciation can educate morally and contribute to democratic politics, or encourages dishonesty, luxury, servility, ambition -- have proven interesting for students. 
Rameau's Nephew, in particular, displays in dialogue form the tensions both individual and social between promoting artistic excellence, and moral virtue. One might alternatively discuss the attempts to model moral evaluation upon aesthetic spectatorship, in readings from Hutchison, Hume's moral philosophy, or Adam Smith's 
Theory of Moral Sentiments. Other possible supplementary sections might concern genius (selections from Kant, Alexander Gerard's 
Essays on Genius, Edgar Young's "Thoughts on Original Composition"), or the role of emotions in aesthetic experience (selections from Kames' 
Elements, as well as du Bos' 
Reflections on Taste, and Archibald Allison's 
Essays on the Nature and Principles of Taste). A number of these works are, however, not currently in print in English, to my knowledge.

Nineteenth century aesthetics poses teaching challenges, because the major works are either systematic and prohibitively long -- e.g., Schopenhauer, 
Hegel's 
Lectures on Aesthetics and Schelling's lectures on fine art -- or fragmented and disorganized -- e.g., Schlegel's 
Fragments, Nietzsche's discussions of art apart from the Birth,
Robert Cantrick Remembered

Robert B. Cantrick, composer and professor emeritus of music at Buffalo State College (State University of New York), died on 7 April 2006 from complications of a stroke. His scholarly interests combined music, music theory, and philosophy, and he was at work on a book on these topics at the time of his death. Bob was a longstanding and loyal member of the ASA and attended meetings regularly until well after his retirement from teaching.

Bob was a flutist and a composer. He composed symphonic, vocal, and chamber music, including "Three Mimes," a chamber opera for baritone and flute, of which the New York Times wrote in 1994: "Mr Cantrick tells us among other things that mime is neither speechless nor silent, but simply another way of making conversation. Love stories and personal anguish, he seems to add, can have a coherence even when the words used to utter them don't." His other works included "E.T.O. - Rhapsody for Dance Band and Symphony Orchestra." Written in 1948, it premiered in 1987 with the Buffalo Philharmonic Orchestra under the direction of Lukas Foss. In addition to his musical compositions, Bob contributed numerous articles to scholarly journals about musicology and aesthetics.

The combination of music and philosophy represents an early and sustained professional interest. Bob earned a bachelor's degree in flute and a master's degree in philosophy from the University of Rochester. He received his doctorate in music composition from the University of Iowa in 1959. In the early 1950s he was an apprentice conductor under George Szell with the Cleveland Orchestra, and he then taught at what is now Carnegie-Mellon University in Pittsburgh through 1955. A year before leaving Pittsburgh, he located the lost manuscript of the band version of Gustav Holst's "Hammersmith" and restored it to the concert-band repertoire. His compositional research led him eventually to the development of the "buzz," a recognized extended flute technique that is prominently showcased in "Three Mimes." Bob taught at several other institutions before coming to Buffalo State College in 1967 as Director of Arts and Humanities. There he was Professor of Music from 1969 until his retirement in 1985. Since retirement, he had devoted himself to refining a theoretical work combining philosophy, logic, and aesthetics in a quest for a universal approach to music scholarship.

Bob requested that after his death, his scholarly journals be distributed to libraries in foreign countries. Accordingly, his continuous set of the Journal of Aesthetics and Art Criticism since 1965 has been donated to the Aesthetics Department of the Philosophy Institute of the Jagiellonian University in Krakow, Poland.

Bob and his wife, Margaret A. Gesell, were married in 1943. His wife and a daughter, Catherine V., both predeceased him. He is survived by four sons, Robert A. of Toronto, Joel W. of Boulder, Anthony G. of Seattle, and Timothy T. of Wilton, Connecticut; a daughter, Susan B. of Paris; and seven grandchildren.

-- Carolyn Korsmeyer
The American Society for Aesthetics invites proposals to host a future annual meeting of the Society. There is no special application form, and informal discussion prior to presenting a proposal is encouraged. Each proposal should include the following information before it is submitted to the Board of Trustees for formal action, however.

To be considered, a proposal must have the endorsement or sponsorship of an institutional body – a department, center, college, or foundation. A letter inviting the institutional body - a department, center, college, or foundation to host the annual meeting is needed. Create a sheet of errata, if needed, (consult Program Chair for changes). Prepare name tags for registrants. Acquire University folders for registration materials to be handed out at registration.

The proposal should specify a local arrangements chair or chairs, who will normally have initiated the proposal. The local arrangements chair is responsible for:

1. Recruiting and assigning student volunteers. Students receive free conference attendance and 1 year free ASA membership for their service. The national office will need the Name, Address, and e-mail address for each student in order to process their membership.
2. Assisting in the preparation of registration materials. The following registration materials will be sent from the national office: Reports prepared by the Secretary-Treasurer, the Editors, Division representatives, and members of the various committees associated with the Society via e-mail. Conference programs. Receipt book, for cash transactions at the conference. Registration list for advanced registrations via e-mail. On-Site Registration Forms. The Local Arrangement Chair may need to prepare additional registration materials locally, though every effort will be made by the National Office to provide what is needed. Create a sheet of errata, if needed (consult Program Chair for changes). Prepare name tags for registrants. Acquire University folders for registration materials to be handed out at registration. Assist with preparation of reports provided by the National Office for registration packets and the business meeting. Provide local information on restaurants, etc. c. Tracking Conference Expenditures. The Secretary-Treasurer will handle negotiations and arrangements with the host hotel and sign for any on-site expenditures. Any expenditures by the local arrangements chair should be approved by the secretary-treasurer and receipts provided.

The proposal should indicate what institutional support will be available. No specific kind of institutional support is required, but in the past, institutions have provided support at a level of around $5,000. Support can include in kind contributions of space, audio-visual equipment, local transportation, and hospitality such as receptions and local amenities as well as funds to help offset meeting expenses such as receptions at the hotel, coffee in the mornings, and other amenities. Institutional support need not come directly from the sponsoring body; other sources such as foundations, graduate school programs, student activities, and local donors should be considered. The National Office will be happy to discuss possibilities with any potential donor.

The proposal should also detail availability of transportation, hotels, and area attractions of interest to aestheticians as well as any other reasons why the ASA should consider holding its meeting in the area.

The American Society for Aesthetics normally rotates meetings from the east coast to central North America, and then to the west coast. Proposals for future meetings may be made at any time, but it normally requires at least 18 months to make hotel arrangements. The 2006 meeting will be in Milwaukee. The rotation would indicate a 2007 meeting on the west coast, 2008 in the east, etc. Exceptions are possible in the case of special opportunities.

ASA Student Travel Grants
The American Society for Aesthetics desires to support full time graduate students who have a paper accepted for presentation at the annual meeting by providing a travel stipend. The following conditions for application apply:

1. Student membership in the American Society for Aesthetics ($35) is required.
2. The maximum amount of the travel stipend is limited to no more than $750.
3. The travel stipend is limited to actual travel and hotel expenses (not food or per diem expenses) not covered by other subventions from alternative sources and must be supported by receipts.
4. Eligibility is limited to full time graduate students who are not employed in full time teaching positions elsewhere. (holders of graduate assistantships and fellowships are eligible unless the assistantship or fellowship covers expenses for delivering papers. Graduate students on full-time temporary or visiting appointments or holders of dissertation teaching fellowships at institutions other than their graduate program are not eligible.)
5. Travel stipends will not normally be granted for more than three successive years.

Applications must be made to the American Society for Aesthetics upon notification of acceptance of a paper by the program committee. A formal letter of application should state the student's status and be supported by a letter from the Student's...
American Council of Learned Societies Fellowships

In 2005-2006, the ACLS awarded 20 fellowships of up £50,000 to full professors, 20 fellowships of up £40,000 to associate Professors, and 20 fellowships of up to £30,000 to assistant Professors. In 2006-2007, the awards to full Professors will be increased to 25 and the amount of that award will rise to up to £60,000. In addition, the ACLS acts as the administrator for a number of other fellowship programs. A total of more than £8,000,000 is awarded.

Of special interest may be two new Fellowship programs. The first is the Mellon/ACLS Dissertation Completion Fellowship. Under this program, ACLS will award 65 Fellowships to graduate students writing dissertations in the humanistic disciplines. Fellows will be expected to complete their dissertations within the period of their fellowship tenure or shortly thereafter. The second is the Mellon/ACLS Fellowships for Recent Doctoral Recipients. This program will provide recent recipients of the doctorate with a stipend to support a year of research, either within the context of an academic position (as new hires) or else in affiliation with a humanities research center (akin to a postdoc position without any teaching responsibilities), or even independently of any institution. There is a more limited number of these Fellowships (25), and those awardees will be selected from among the Fellows in the first part of the program, plus other highly ranked applicants from earlier competitions, plus winners of other, similar awards such as the Whiting Fellowships.

For information and applications see the links on the ACLS web site, <www.acls.org> or contact Saul Fisher, Director of Fellowship Programs, American Council of Learned Societies, 633 Third Avenue, New York, NY 10017-6795: +1-212-697-1505 x124; <sfisher@acls.org>.

Dabney Townsend
Secretary-Treasurer

British Society of Aesthetics Young Researcher Prize in Aesthetics

The British Society of Aesthetics is pleased to announce the instigation of an essay prize open to young researchers in Aesthetics.

The regulations for the competition are as follows:

i) Aim. The aim of the prize is encourage and reward new talent in the field of philosophical aesthetics.

ii) Amount. The amount of the Prize is £500.

iii) Deadline. The deadline for submissions is December 31, 2007.

iv) Eligibility. The Prize is intended to foster the development of the field of aesthetics. The competition is open to anyone who has not been employed as lecturer (or equivalent) at a higher education institution for more than five years. Persons in doubt about their qualifications are encouraged to consult the secretary of the British Society of Aesthetics in advance. Entrants must include with their entry a statement indicating how they qualify. Entry is not limited to members of the BSA nor to residents of the United Kingdom.

v) Essay Content and Length. The essay may be on any topic in aesthetics or the philosophy of art. The essay should be a maximum of 7,500 words (about 25 double-spaced typed pages).

vi) Judging. The judges for the Prize are drawn from members of the British Society of Aesthetics Executive Committee in consultation with the Editor of the British Journal of Aesthetics. There will be no appeals against any decisions and the Journal Editor's decision on publishing the winning essay is final. The Prize will not be awarded if, in the opinion of the judges, no entry of sufficient merit to be published in the BJA is received. The Prize will be presented at the 2008 BSA annual conference.

vii) Presentation. The winning author will have the opportunity to read the paper at the 2008 annual conference of the Society. If the author is an enrolled student, they will be automatically eligible for a BSA postgraduate conference subsidy. The winning essay will be published in the British Journal of Aesthetics. The winner's name will be announced in the journal.

viii) Submission Requirements. Submissions should be clearly identified as entries for the BSA Essay Prize and be sent electronically to the Secretary of the BSA (Kathleen Stock, email: <kathleen@british-aesthetics.org>). Entries should be in English, and should not exceed 7,500 words in length (including footnotes). Each entry must be accompanied by an abstract not exceeding 250 words. Entries that are too long or without an abstract will not be considered. Essays should be prepared for blind review and should follow guidelines for submissions to the British Journal of Aesthetics. Each entry should contain a separate title page giving the name, institution and address of the author. Candidates should supply evidence that they are eligible for the prize. Essays will not be considered for the prize if they are currently under consideration by another journal or competition. No non-winning essay will be considered for publication in the BJA unless it has been separately submitted to that journal.
Conference Reports

2006 Eastern ASA Meeting
7-8 April, Philadelphia

The American Society for Aesthetics held its Eastern Division meeting on 7-8 April at the Busiest Western Independence Park Inn in Old City Philadelphia. About 60 people from all over the country as well as from Canada, Britain, Germany, Spain, and Finland attended the meeting. Robert Fudge (Weber State University) and Saam Trivedi (Brooklyn College) served as Program Co-Chairs.

The program for the meeting was both rich and varied. It featured sessions on standard topics in Aesthetics such as definitions of art, interpretation, ontology, art and value, literature, and the performing arts. Additionally, the program had several sessions on topics seldom discussed at ASA meetings such as photography, cross-cultural aesthetics, environmental aesthetics, continental aesthetics, and neuroaesthetics.

On the evening of Saturday, 8 April, Alan Goldman (The College of William and Mary) delivered the plenary lecture on "The Experiential Account of Aesthetic Value", which was followed by a lively reception. On the prior evening, many conference participants took advantage of the extended opening hours of the Philadelphia Museum of Art to see its permanent collection and the Andrew Wyeth exhibition.

Robert Fudge and Saam Trivedi will again organize next year's meeting, to be held at the same location in Philadelphia on 13-14 April. The plenary speaker for next year's meeting is Robert Stecker (Central Michigan University).

Robert Fudge & Saam Trivedi

Report on 2006 Annual Meetings: American Council of Learned Societies; Association of American Universities; National Humanities Alliance

This is a report on the 2006 meetings of the American Council of Learned Societies held in Philadelphia May 11-13, 2005. The ACLS meetings are held in conjunction with the National Humanities Alliance meetings. The ASA is a dues-paying member of both organizations. This year the ACLS and the NHA were joined by the Association of American Universities. I shall report on all three meetings.

National Humanities Alliance (NHA)
The National Humanities Alliance is the nation's most important humanities lobbyist organization, founded in 1981 and supported by approximately 90 member organizations. The group advocates for the humanities on behalf of scholarly societies, libraries, museums, state humanities councils, historical societies, institutions of higher education, research centers, and university presses. The NHA is especially concerned to secure support for National Endowment for the Humanities (NEH) funding. ASA membership in the NHA serves to support the activities of the NHA and also provides the ASA with information about trends in humanities support, especially in the context of current political events that affect funding and the way in which scholarly research is carried out.

Past meetings have reported on challenges to freedom of inquiry and the open exchange of ideas under the pressure of efforts to strengthen national security, legislation concerning "orphan works" (copyrighted works whose owners are difficult or impossible to locate), and developments in "open access" programs in scholarly research that allows scholarly material to be freely available on electronic networks.

Here are some highlights from this year's meetings: Humanities Funding. NEH suffered a catastrophic 40% cut in funding a decade ago as a casualty of the "culture wars" debates. Some of this funding has been restored over the years but lobbying Congress for humanities funding continues to pose a challenge as Congress makes cuts in programs in the wake of the costs of the war on Iraq, the "war on terror," and tax cuts. The NHA is lobbying Congress for funding at about $160 million but it knows that NEH may just sustain level funding in the upcoming budget at about $141 million. In the late 1970's NEH funding approached $400 million. Even at current funding levels the NEH is the largest single funder of humanities in the country. Other Priorities. The NHA is also involved in influencing legislation regarding copyright and intellectual property, regulatory matters and freedom of expression, governmental influence on the humanities, and the collection of data in the humanities. Federal International Education and Foreign Language Programs. Participants heard from Miriam Kazanjian of the Coalition for International Education, who reported on several programs funded through the Department of Education (including the President's National Security Language Initiative, the Foreign Language Assistance Program, and the Language Teachers Corps), the Department of State (including Fulbright programs, summer language institutes, teacher exchange programs, and youth exchange programs), and the Department of Defense (mostly programs in the "critical" languages: Arabic, Chinese, Hindi/Urdu, and various Central Asian languages). These programs have enjoyed substantial increases in funding over the last 15 years. Humanities Agencies in Other Countries. The NHA had short presentations from the Australian Academy of the Humanities and the New Zealand Council for the Humanities. Our colleagues in these countries face similar issues. These agencies are younger and relatively less well established than the ACLS, NHA, and the NEH.

The Association of American Universities (AAU)
The Association of American Universities is an association of 62 research-intensive universities in the United States. It held its annual convocation with the ACLS/NHA for the first time. The AAU meetings included plenary sessions on humanistic learning and citizenship in a global age, reading and knowing in the Information age, presidential and scholarly leadership in the humanities, building public support for the humanities, and a luncheon talk on the public sphere of the humanities featuring U.S. Congressmen James Leach (R-IA) and David Price (D-NC), who spearheaded congressional Humanities Caucus in the House of Representatives. The Congressmen emphasized the importance of the humanities in policy-making and in public life and urged humanists to take stronger roles as public intellectuals. The meeting also heard from representatives of the American Academy of Arts and Sciences and the Humanities Indicators Project which is at work creating a prototype set of indicators designed to capture data about people who work in the humanities and the kind of work they do. (How many people are pursuing academic careers in the humanities? How is the data broken down by subject matters? What is the level of scholarly production (articles, books, etc.) in the humanities? And so on.) A first edition of the Project is scheduled for publication in 2008.

The American Council of Learned Societies (ACLS)
The American Council of Learned Societies
is a private non-profit federation of approximately 70 national scholarly organizations. The mission of the ACLS, as set forth in its Constitution, is "the advancement of humanistic studies in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies." The ASA has been a constituent Society of the ACLS for 66 years, having been elected to membership in 1950. The ACLS is supported by income from endowment, annual subscriptions from its university and college associates, dues from constituent societies and affiliates, private and public grants, government contracts, and private gifts. The ACLS was instrumental in helping to set up the National Endowment for the Humanities in 1965.

Organizationally, the ACLS consists of a fifteen-member Board of Directors and one delegate from each constituent society. I write as the ASA ACLS delegate. In addition, the principal administrative officers of each society participate in the ACLS Conference of Administrative Officers (CAO). Dabney Townsend is the current ASA member of this group. Dabney also attended the Philadelphia meetings. The costs of the attendees of constituent societies are borne by the ACLS.

Nearly 300 persons attend the ACLS annual meetings. The membership comprises the ACLS Board of Directors, delegates and administrative officers and presidents of the constituent societies, representatives of college and university associate institutions, foundation representatives, and other invited participants.

In her 2004 report to the Council, ACLS President Pauline Yu had discussed political and economic trends affecting higher education, the effects of globalization and internationalization on scholarly research, and the digitization of scholarship (including the changing "cyberinfrastructure"—the digitization of libraries, museums, journals, etc.—and the impact of digitization on publication and advancement in careers). Last year she spoke about the scholarly community as a "gated community," i.e., as a self-governed sphere of scholarly research and communication, and certain attacks being mounted against the scholarly community, in particular organized efforts to bring the scholarly community under the watch of the "public" or of governmental agencies. This year she discussed the increasing role of digitization in the world of humanistic research as well as the importance strengthening international ties and understanding in the humanities in an international context.

The main focus of ACLS activity is the awarding of fellowships to support individual scholarly research. This past year ACLS awarded 60 fellowships to faculty from 49 institutions (40 at doctoral/research intensive institutions, 5 at baccalaureate liberal arts colleges, 2 at masters liberal arts colleges, and 1 at the New England Conservatory of Music). Awards were spread evenly among scholars at all ranks. Fellowships were awarded across the various humanistic and some social science disciplines including the disciplines of many ASA members such as American Studies, Anthropology, Art History, Classics, Cultural Studies, Film, Gender Studies, History, Literature, Music, Performance Studies, Philosophy, Psychology, Sociology, and Theater Arts and History. ASA member Steven Crowell won an ACLS Fellowship in the 2005–2006 competition.

Several awards were made to people working on aesthetic topics. I urge ASA members to consider applying for these awards. Details on the various ACLS fellowship programs are available on the ACLS website: <www.acls.org>. Thanks to good news in the stock market and other favorable investment news, the number of awards to full Professors will rise to 25 and the amount of that award rises to $60,000.

The ACLS meetings also included three breakout sessions: A Plea for Social Scientists to Write in Their Own Languages, Video Preservation and Access in the Humanities, and Supporting International Studies: the Center for Research Libraries Global Resources Network.

The ACLS is involved in continuing self-studies and initiatives in its relationship to three constituencies: undergraduate liberal arts schools, comprehensive universities (the range of schools with a research emphasis somewhere between undergraduate liberal arts colleges and major research universities), and AAU institutions.

This year the ACLS has raised its member dues. The dues cover administrative costs and are not related to the monies available for fellowship programs. The ACLS does not often raise its dues. The raise was voted in unanimously at this year's meetings. For the ASA, which is the largest of the "small" (<1,000 members) societies, dues will rise from $440/year to $550/year.

The 2007 Annual Meeting will again take place in Montreal in May.

This is the last year of my three-year term as ASA Delegate to the ASA/NHA. I have been pleased to represent the Society for these meetings.

Respectfully submitted,
Philip Alperson
ASA Delegate to the ACLS and NHA
May 13, 2006

Addendum:
Phil's report is comprehensive and informative. This was my first ACLS meeting, and I can add that I think the continued participation of the American Society for Aesthetics is very important. Not only are the meetings informative, they are also a way that we can participate in the decision-making processes in the humanities. Phil has been a superb delegate for the ASA, and he deserves our thanks. The Board of Trustees will act on appointing a delegate for a new three-year term at the October meeting in Milwaukee. Phil is eligible for reappointment. Expressions of interest from other members are encouraged.

Dabney Townsend
Secretary-Treasurer

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**Teaching Aesthetics: From the Author's Perspective**

Is a new column that will appear from time to time in the Newsletter. Authors of new aesthetics textbooks have been invited to discuss their work - how the textbook arose, how it might be used in the classroom, and other teaching-related matters.

**Are There Teaching Materials in Aesthetics You’d Like to See Reviewed?**

If so, contact Sondra Bacharach, Philosophy Programme, PO Box 600, Victoria University of Wellington, Wellington, New Zealand, <sondra.bacharach@vuw.ac.nz> or Sheila Lintott, Department of Philosophy, Bucknell University, Lewisburg, PA 17837.
American Society for Aesthetics
Pacific Division Meeting
Pacific Grove, California
28-30 March 2007

The Pacific Division of the American Society for Aesthetics invites papers and/or panel proposals for its annual conference. Submissions from persons in all arts-related disciplines, including graduate students, are welcome. Paper submissions and panel proposals may be on any area of interest related to aesthetics and the philosophy of art. Suggested topics include the concept of artistic genres, the concept of a medium, the individuation of works in non-central or non-standard art forms, the status of feminist aesthetics, morality and art, the status of interpretation.

Paper submissions should be accompanied by 100-word abstracts and must not exceed 3000 words in length (20 minutes in presentation time). Those interested in organizing a panel should send a detailed proposal, including the names and affiliations of all participants and abstracts of the papers. The author of the best graduate student essay submitted will be awarded $200. Submissions from graduate students, therefore, should be clearly marked as such. Volunteers to serve as commentators and/or chairs of panels are also welcome. Electronic submissions are highly preferred, but hard-copy submissions are also acceptable. Send submissions to: James Trivedi, Program Co-Chairs: Saam Trivedi (Brooklyn College) at <trivedi@brooklyn.cuny.edu> or Robert Fudge (Weber State University) at <robertfudge@weber.edu>.

Deadline for submissions: 15 January 2007

Lost and Philosophy

Editor: Sharon M. Kaye (<skaye@jcu.edu>);
General Editor: William Irwin (<wiren@kings.edu>)

Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium.

Possible themes and topics might include, but are not limited to, the following: Is John Locke John Locke? Socrates and Sawyer on egoism; Hurley, Descartes and Skepticism; Kate, Kant, and the value of good will; Would Aristotle see Jack as a man of virtue? Prisoner’s Dilemma strategies among the islanders; Nietzsche, survival and salvation; Jean-Jacques Rousseau and the noble savage; Jean-Paul Sartre’s Other and the Others; Dharma, free will, and fate; Hobbes and the state of nature; the metaphysics of tropical polar bears; the ethics of deception, torture, incest, drug use, and experimentation on human subjects; the Lost women and feminism; flashback selves: continuity or reinvention? Foucault, power and insanity; Aquinas and Rose on faith and reason; Lost numerology; bootstrapping society: communitarianism vs. liberalism.

Contributor guidelines: Abstract of paper (100-500 words); CV or resume for each author and co-author. Submissions should be sent by email, with or without Word attachment to: Sharon Kaye, Associate Professor, John Carroll University (<skaye@jcu.edu>).

Deadline for abstracts: 10 July 2006
Deadline for first drafts: 10 October 2006
Deadline for final papers: 1 February 2007

Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA)
3-8 April 2007, San Francisco
18-21 April 2007, Chicago

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meetings held in conjunction with the Central and Pacific Division 2007 Meetings of the American Philosophical Association. The Pacific meeting will be held in San Francisco, 3-8 April, 2007. The Central meeting will be held in Chicago, 18-21 April, 2007.

Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video,
or other aesthetic media. The Society also welcomes proposals for panels, author-meets-critics, or other special sessions, as well as volunteers to serve as panel chairs and commentators. Presentations should be 20-25 minutes (10-12 pages in length: 2500-3000 words). Participants must be currently paid members of the SPSCVA. Submission as an e-mail attachment is preferred. For Central APA, send submissions to: Professor Sander Lee, Department of Philosophy, Keene State University, 229 Main Street, Keene, New Hampshire 03435, <slee@keene.edu>. For Pacific APA, send submissions to: Professor Julie Van Camp, Department of Philosophy, California State University, Long Beach, 1250 Bellflower Boulevard, Long Beach, CA 90840-2408, <jvancamp@csulb.edu>

Deadline: 1 October 2006

Aesthetics of Government

Halduskultuur is publishing a special issue in the fall of 2006 on the Aesthetics of Administration, guest edited by Eugenie A. Samier (Simon Fraser University, Canada) of the journal editorial board. Prior to the Special Issue, *Halduskultuur*, in cooperation with the Political Science Department and Aesthetics Department of the University of Helsinki, is hosting a two-day conference on the aesthetics of government on 27 April in Helsinki and 28 April in Tallinn. The deadline for submissions for the conference was 15 January 2006, but for the *Halduskultuur Special Issue* is 15 July 2006. For more info see <http://www.helsinki.fi/jari/jlaa/halduskultuur.pdf>

Deadline: 15 July 2006

Second International Conference on Consciousness, Theatre, Literature, and the Arts

Aberystwyth, Wales, UK 5-7 May 2007

The Department of Theatre, Film and Television Studies at the University of Wales Aberystwyth, UK, is pleased to host the Second International Conference on Consciousness, Theatre, Literature, and the Arts. The conference will be held in Aberystwyth, Wales, UK, from Saturday 5 to Monday 7 May 2007. Abstracts (up to 1 page) are invited for papers relating any aspect of consciousness (as defined in a range of disciplines involved with consciousness studies) to any aspect of theatre, performance, literature, music, fine arts, media arts and any sub-genre of those. Please send the abstract to Dr Daniel Meyer-Dinkgräfe, <dam@aber.ac.uk>

Deadline for receipt of abstracts: 1 March 2007

Rodopi series on Consciousness, Literature and the Arts

Rodopi is expanding its series on Consciousness, Literature and the Arts. It is a scholarly line of books consisting of monographs (and thematic collections of articles), in the English language, dealing with a wide variety of areas, problems, and applications within the broad field of consciousness studies in relation to literature, theatre, dance, music, film, media and the arts with all their sub-genres. See <http://www.rodopi.nl/senj.asp?Serield=CLA> for information about the series and published and forthcoming titles. Please send proposals for manuscripts with a biographical note to the general editor of the series, Dr Daniel Meyer-Dinkgräfe, via email at <dam@aber.ac.uk>

New Journal of Bezalel - Academy of Art and Design

Bezalel - Academy of Art and Design (Jerusalem) inaugurates a peer refereed e-journal. Our forthcoming issue is partly dedicated to the subject of Contemporary Curatorial act - epistemic, political, and aesthetic aspects. Paper should refer to the place of the Museum in our society, to its history, to exhibitions which refer to issues raised by the arts, body representation, high and low art, digital environments, cultural studies related to the arts. We are welcoming papers of all sorts accompanied by visuals, reviews of exhibitions, books, performances, etc. Papers should be sent on a cd, in a word format to the editor's following address. Dr. Ben Baruch Blich, editor of 'Protocols: history and theory', History and Theory Unit, Bezalel - academy of art and design, Mount Scopus, Jerusalem, Israel, <baruchbl@013.net.il>

Upcoming Events

American Society for Aesthetics Rocky Mountain Division Twenty-Second Annual Meeting

Santa Fe, New Mexico 14-16 July 2006

American Society for Aesthetics Rocky Mountain Division Twenty-Second Annual Meeting will be held at the historic Hotel St. Francis, 210 Don Gaspar Ave., Santa Fe, New Mexico 87501-2195. Built in 1923, the original De Vargas Hotel was renovated in 1986 and renamed The Hotel Saint Francis. The Hotel is listed on the National Register of Historic Places. It has a unique charm created by the combination of European style and distinctly Southwestern elements such as clay tile floors and wrought iron chandeliers. The Hotel is centrally located, a block from the main Plaza. Adjacent Hotel parking and municipal parking directly across Don Gaspar Ave. are available; the Hotel is handicap accessible. Founded by the Spanish in 1610 on the ancient ruins of a Tewa Indian pueblo, Santa Fe's 400-year history is rich with cultural and artistic diversity and depth. At the base of the Sangre de Cristo Mountains, today Santa Fe represents the heart of a beautiful high desert region that still reflects the spirit animating Native American and Hispanic life, as well as the work of such writers and artists as Willa Cather, D. H. Lawrence, Mary Austin, and Georgia O'Keefe. Of special interest in Santa Fe is the Santa Fe Opera, and reservations should be made as soon as possible through the Opera Box Office, (505) 982-3855. In addition, visitors to Santa Fe will enjoy the Fine Art Museum, the Palace of the Governors, as well as the spectacular "High Road to Taos" and the many occupied Indian pueblos and Anasazi archaeological sites within a short distance of the city. Santa Fe is well known for its thriving gallery community and its fine New Mexican cuisine. Santa Fe is 60 miles by car from Albuquerque and its international airport; shuttle services are available. At 7000 feet, summer temperatures in Santa Fe are generally moderate.

Registration Fee; Participants' Hotel Rates and Extensions: Early registration, through 01 June, $75.00, After 01 June, $95.00, Graduate Students, $40.00. Daily room rates (not including taxes, etc.) for conference participants are: Standard, at $105.00, Midsized, at $145.00, Deluxe, at $180.00. These special group room rates for conference participants will apply for three (3) days prior to the group's arrival

SUMMER 2006
Santa Cruz, California (University of California, Santa Cruz)
3-6 August 2006

Featured Speakers: Sharon Marcus, (Columbia University) and Kevin McLaughlin, (Brown University).
Registration $75 (free with Dickens Universe registration). Campus housing available for additional cost. For details, see <http://humwww.ucsc.edu/dickens/universe/weekend2006.html>.

Ethics, Creativity & Copyright
Calgary/Banff, Canada
3-5 August 2006

Ethics, Creativity & Copyright is an interdisciplinary conference that examines the role of copyright in the creative process. Changes to copyright law are being driven by innovation in technology, as well as by shifting international and domestic policies. These changes prompt a fundamental reconsideration of the role of copyright in society.

What is the ethical status of copyright? Is it a human right or do levy systems better accomplish copyrights goals? Do the ethics of copyright change when material is digitized or delivered electronically? Do users have rights and, if so, can they be clearly defined? In an era of increasingly blurred boundaries is it possible to make the distinction between users and creators? Can the interests of users, creators and intermediaries be reconciled? Can the competing values of freedom of expression, privacy, safeguarding intellectual property and disseminating information somehow be reconciled?

In a culture which increasingly relies upon and values information and innovation, the outcome of these debates will have far reaching impact. Visual artists, writers, lawyers, musicians, politicians, academics and participants from across a broad social spectrum are invited to attend and participate in a far reaching series of discussions that hopes to shed light, make new connections, and raise the level of debate surrounding copyright issues.

Enquiries: <aghagen@ucalgary.ca>. Web address: <http://www.copyightconference.ca>. Sponsored by: University of Calgary and Banff Centre.

Re-materializing Color: A two day interdisciplinary symposium
The Centre for Cross-Cultural Research, The Australian National University
7-8 September 2006

The experience that we call Color is multi-faceted, appearing in manifold guises across many disciplines. Yet color remains almost totally neglected as a concrete aspect of objects and of visual material in cross cultural analyses. Unlike form, color in conventional western terms is constructed as an ambiguous and subjective component of the world. In order to quantify color as a 'stimulus' cognitive science and psychology has calibrated colors as measurable wavelengths of light, yet in other arenas colors are considered as extravagantly expressive and intuitive. Color is on the one hand construed as merely decorative, trivial, feminine, and on the other taken as a foundational aspect of the Enlightenment. The social sciences have, for the most part, construed color as a serious subject in two ways: as a matter of classification linked to language and as symbolic. Both of these approaches, while productive in many ways, serve to de-materialize colors making them stand for something beyond their surface presence. While color as an aspect of identity has been a part of the fast moving critical debate on cultural difference and globalization, there remains an often naive and colonial stance towards the colors of material objects produced in such a climate.

How can we expand what we know about 'color'. Is it socially constructed or all in the mind? What do colors make possible? What does color do? Might we profitably consider colors as integral to cultural expression and social change?

For further information contact Suzanne Groves, Reception, Centre for Cross Cultural Research, Australian National University, Liversidge Street, Acton, Telephone: (02) 6125 2434, Fax: (02) 6248 0054, Email: <ccr.admin@anu.edu.au>. Convener: Dr Diana Young, Postdoctoral Fellow, Centre for Cross-Cultural Research, The Australian National University. Email: <diana.young@anu.edu.au>.

The British Society of Aesthetics: Annual Conference
St. Edmund Hall, Oxford
8-10 September 2006


Urbanism, Urbanity, and the Nineteenth-Century Novel

14 ASA NEWSLETTER
The First Mediterranean Congress of Aesthetics took place in Athens (Greece) in 2000; the second was held in Carthage (Tunisia) in 2003. The Third Mediterranean Congress of Aesthetics will be in Portoro- (Portorose), Slovenia. In various Mediterranean countries aesthetics understood both as philosophy and theory of art, of beauty, and as a series of other theoretic discourses devoted to the study of art and the arts, culture, sensuality, creativity, and nature, has a long tradition. Arising from common roots of European culture, but developed within different cultural and philosophical traditions, aesthetics in the Mediterranean region encompasses a broad spectrum of approaches and topics. The aim of the Third Mediterranean Congress of Aesthetics is to bring together aestheticians, philosophers, cultural theorists, architects, artists, and critics interested in the theme of the congress and in strengthening links and contacts among theorists and philosophers of art and various realms of culture; living in this area.

The III Mediterranean Congress of Aesthetics is organized by the Slovenian Society of Aesthetics and the University of Primorska (Faculty of Humanities, Koper). It is to be held in the tourist resort of Portoro- (Portorose) which is located on the Adriatic Coast, a short distance from Ljubljana, Trieste, and Venice. The congress will consist of plenary papers, sessions, and round tables. Official languages of the congress are English and French. During the congress various cultural events are to take place. For further details, see <www.drustvo-za-estetiko.si/MCA3/mca3.htm>.

Inaugural English Literature Conference: Irresponsibility
Division of English, NTU, Singapore
28-30 September 2006

Literature tells us—before psychoanalysis, before deconstruction—that our crimes are overdetermined, our ethical concepts unstable. Yet the facile deployment of the rhetoric of responsibility and irresponsibility, in all manner of debate, indicates the widespread abuse of the concept of responsibility, if not its bankruptcy. With our title "Irresponsibility," we hope to provoke a conversation aimed at assessing both the contribution of literature to our understanding of the concept of responsibility and its vicissitudes, and the possible resistance within literature and literary studies to cheap distinctions between responsibility and irresponsibility. We hope also to provide a forum for those interested in determining the responsibility of literary studies today, both within its own domain, and in its relation to other disciplines. We welcome a wide variety of approaches to our theme, and encourage a broad understanding of its scope. Opening address by Professor Shirley Chew; Plenary address by Professor J. Hills Miller; keynote address by Professor Eugene O'Brien.


Following Derrida: Legacies
Winnipeg, Canada
4-7 October 2006

Mosaic, a journal for the interdisciplinary study of literature, presents this commemorative conference as an occasion for paying homage to Derrida by way of 'counter-signing' his texts, or by way of 'following,' as he understood the term: in response to something other in a work, the attempt to make a difference. KEYNOTE SPEAKERS: Peter Eisenman, Catherine Malabou, Michael Naas. For further information, see <http://www.umanitoba.ca/mosaic>.

Humanities and Technology Association 2006 National Meeting: [Re]Configurations: Arts, Humanities, and Technology in the Urban Environment
New York, New York
5-8 October 2006

The Humanities and Technology Association is an interdisciplinary scholarly society that explores the interactions of technology, science, the humanities, and the social sciences. We are interested in all aspects of these interactions and wish to draw in as broad a range of disciplines and perspectives as possible. This year's special topic focuses on the role of the visual and performing arts and technologies in the urban environment. The conference theme addresses the role of the visual and performing arts and technologies in the urban environment. Recent events have forced open the possibilities for reconfiguration. Contact: Howard S. Meltzer, Department of Music and Art, S115, Borough of Manhattan Community College, 199 Chambers Street, New York, NY 10007, <hmeltzer@bmcc.cuny.edu>. Website: <http://www.bmcc.cuny.edu/music-art/hta>.

Active Aestheticians

NOËL CARROLL's Comedy Incarnate: Buster Keaton, Physical Humor, and Bodily Coping will be published in October of 2006 by Blackwell Publishing.

WILLIAM IRWIN is pleased to announce that he has begun a new series, "The Blackwell Philosophy and Pop Culture Series." Forthcoming will be volumes on South Park, Family Guy, Metallica, Lost, and The Daily Show. Anyone wishing to propose a volume for the series should contact him at <wtirwin@kings.edu>.

GARY ISEMINGER's The Aesthetic Function of Art was published by Cornell University Press.

PETER KIVY's The Performance of Reading: An Essay in the Philosophy of Literature will be published in September of 2006 by Blackwell Publishing.

JERROLD LEVINSON's Contemplating Art will be published in October of 2006 by Clarendon Press. This is Levinson's third, and to date largest, collection of essays in aesthetics.

DOM LOPES' Sight and Sensibility: Evaluating Pictures has recently been published by Oxford University Press.


HENRY PRATT will be joining the faculty of the University of Dayton in the Fall of 2006.
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Send calls for papers, event announcements, conference reports, and other items of interest to:

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Deadlines: November 1, April 15, August 1