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## *Blogging*

**Thomas Leddy**

San Jose State University

I started my blog *Aesthetics Today* in August of 2010. It is at <http://aestheticstoday.blogspot.com/>. (You can also find it simply by googling "Aesthetics Today." It is usually the first or second item.) Since that time I have posted 200 times. If this material were printed out it would run to several hundred pages. I post a couple of times a week on average. Most of these short articles or, rather, "posts," have been written by me. However I have become increasingly interested in guest posts. Some of these have been by colleagues in the discipline and some by students of mine. The most popular recent post by a student is "On the Hipster Aesthetic in Four Acts" by Mitch Hernandez. The general theme of the blog is all things aesthetic. Since I have a special interest in everyday aesthetics many of the posts have been related to that. I have had 61,500 hits total and currently get about 200 hits per day. The number of hits has gradually increased over time.

As a professor in the California State University system, typically with 120 students per semester, I often have little time for writing. However, I also often find myself with ideas only partially developed in lectures, where, for example, fully developing an idea might not be appropriate for lower division students. What to do with them (the ideas, not the students)? The blog provides opportunity to sit down and write up some of these ideas without committing myself to the work that goes into a serious article. I can do this partly because, having tenure, I do not have to worry about "publish or perish." However, I also recognize that blogging has evolved. Some of my colleagues have made a career based on developing serious blogs. So blogs can be used in many ways and for many purposes. For example, a blog can be useful as a teaching tool. I use it to give my students the sense that philosophy is an engaged, public activity, and that the ideas I express in the classroom are not limited to that realm. I inform students of my postings and sometimes encourage them to look at what I have had to say.

In writing the blog I have been inspired by Nietzsche's aphoristic style. I am not referring here to the literal (dictionary) sense of "aphorism" — a short saying embodying a general truth or observation. Nietzsche's best aphorisms are generally not his shortest, and are often two or more paragraphs long — about the length of a typical blog post. Nietzsche at one point expresses the preference for getting in and out of a philosophical problem quickly. (*The Gay Science* "The Question of Being Understandable," #381) In practical terms, when you only have an hour or two to write, you may have enough time for a blog

entry. But also it is interesting to try to get something written quickly in this way. Moreover, Nietzsche used his aphorisms to provoke and stimulate, and many blogs do this as well.

Writing a blog post is its own thing and is not quite the same as any other sort of philosophical writing. This is not to say that one is totally free to do whatever one wants. Quality is important. The blog writer should always be aware that others, including especially people he/she is writing about, might actually read the post. A blog is not a private diary. It is perhaps closest to a response paper at a conference, although, when it is about something one has read, it is more like a short book review. Another comparison would be to a philosophical letter. Think of the kinds of things Descartes was responding to in his "Objections and Replies" (which he appended to his *Meditations*). A blog can be like that, without waiting for the mail. At best, a blog entry has a somewhat more informal style than a professional article. References to one's own daily life experiences are not inappropriate. A couple of my best blog-writing experiences came after attending a public lecture or an art show.

Keep in mind that virtually no-one will be reading one's blog from start to finish. If you want someone who is reading one entry to read one you wrote earlier, it is best to link the second. In blogs, linking is a good idea generally. A blog can also be seen as similar to a magazine in which you, or you and your friends, get to write all or most of the articles. However, one interesting difference is that the "back issues" are as readily available as the most recent article. Most people who come to my blog probably do so with a particular topic in mind. So "search terms" are essential to blogging. My most popular entry, which has received about 3000 hits, is a piece on Emerson on beauty. I suspect that students throughout the US are encouraged to write on this topic: they go to Google and find that my post comes up as the first thing that is not *Cliff Notes* or directly written by Emerson. This is no guarantee that the entry is of high quality or even worthy of anyone's consideration. Nonetheless, the very existence of the post may popularize the ideas.

On a technical level, I use Google blogger, and have been very happy with it. The system is very easy to use and allows for a lot of layout selection. Some may be concerned with copyright. It is quite possible for someone to republish my blog entries as their own, although since my blog is public, the deceit would be easy to discover. As far as Google is concerned, their "terms and conditions" say, "You retain ownership of any intellectual property rights that you hold in that content. In short, what belongs to you stays yours." The service is free. That's right: Google provides me with something valuable for nothing. I suppose they get something out of it, but it is hard to see what. But one needs to be careful. I copy all of my posts to a file that I keep on a couple of my computers so that if Google ever accidentally (or intentionally) erases my blog I will still have the content. This is like backing up your computer and, as with that, you can fall behind. There are also possible problems with reworking blog material into a publishable article. On the one hand, the blog can be a great way to try out rough drafts of parts of papers. However, a journal might prefer not to republish material that has already appeared as a blog entry. Also, your blogging style may be so different from proper journal-writing style as to make a transition from one to the other problematic.

One feature I really like about Google blogger is that I am provided with a lot of statistical data. I am told how many hits per post, per day, per hour, per now, and per lifetime of the blog. I can also find out where hits are coming from by country (not, unfortunately, by state). I find it fascinating for example that my blog is popular in Ukraine (second in some months only to the U.S.!). If you are interested in

comments, that is another matter. I only have forty-four published comments, although some of them have been quite articulate and useful. The blogger has an inbuilt spam detector for comments and it does an excellent job. For example, people who want to use your blog to advertise a product are efficiently excluded.

Text: I prefer to have a large font to make for easy reading. One also has to check the blog as-posted for the final look. For example, sometimes a font color will appear invisible on the blog, much to your surprise. Proofreading: this is one of the hardest things. Since there is typically not a lot of feedback, and since the idea is to move quickly, one can get sloppy. You should, of course, always proofread, and it is a good idea to revisit blog entries from the past just to find that errant mistake, or to correct a logical blunder. One nice feature of blogging is that you can always revise. Links: I already mentioned making links to your earlier posts. You can also link to all sorts of other things on the web, for example to Google book copies of texts, on-line articles, and places people can buy your published books. Table of Contents: I do not have this, but would like to incorporate it into my blog, possibly as a stand-alone "page." "Pages" are not date-linked and generally appear on the upper right hand corner of the blog. Things that go into this space might include your vitae or that bibliography you always wanted to publish. Illustrations: if it is not my own photograph I use photos that are from public sources, for example Wikipedia, thus avoiding copyright issues. I was once told by a blogger friend that I had too much text and not enough photos. That might be true if I wanted more hits, but actually I am only interested in developing some of my ideas in a public format. Perhaps the best thing about blogging is that it provides me with a context for writing on a regular basis. People often say, "I don't have the time to write." But you do if it is in short segments. For me, and this will be different for different people, writing with an immediate audience in mind, no matter how small, motivates in a way that writing an article that could possibly appear in a couple years, does not. I hope that this has been valuable. For those of you who want to try it, happy blogging!

## *The Les Aspin Center: Arts in a Democratic Society*

**Curtis L. Carter**  
Marquette University

Early in my career, I realized that it would be important to bring my theoretical interests in aesthetics to bear on the ways that aesthetics and the arts help shape the societal and environmental dimensions of human life. This passion has led me to integrate aesthetics into a variety of projects beyond traditional academic pursuits including founding an art museum and volunteer leadership on numerous not for profit boards of directors for institutions concerned with the arts and other aspects of urban environments.

An invitation to create a program at the Les Aspin Center for Government on the arts in a democratic society for undergraduates studying at the Center, in conjunction with their semester long internships, allowed me to combine academic interests and a desire to activate the role of aesthetics in society beyond academic circles. The Aspin Center, founded in 1996 under the leadership of Reverend Timothy O'Brien, Director, in Washington, D. C., is the home of Marquette

University's undergraduate intern program for students seeking a semester long experience, relating to politics and public policy. This program offers courses related to government and public policy issues at the Center and to participation in internships in Congressional offices and other related agencies. The semester long project on the arts in a democratic society is offered each semester since 1996 as part of the Center's curriculum. Additional offerings include courses on the U. S. Congress, Interest Group Politics, and Urban Social Issues, plus individual student internships. Application dates are: mid-October for the spring semester, mid-March for the fall semester. Students who complete the program receive 15 credit hours. Costs include Marquette University tuition, housing, and activities fees. Information is located on the Aspin Center Website: <www.marquette.edu.les.aspin.center>.

The arts in a democratic society project enables students, whose main objectives are centered on political science and future leadership in government and other aspects of public policy, opportunities for examining the societal roles of arts practices and arts institutions such as museums and other cultural organizations in a democratic society. The challenge was to create awareness and understanding by developing a program that would engage the interns in a philosophical grounding in aesthetics, research into the role of arts institutions, and experiential learning through direct contact with the arts through attendance at museums, theater, dance, and musical performances.

The program includes on site facility tours and seminar-discussions with museum professionals (curators, directors, administrators) at the Smithsonian Anacostia Community Museum, American Indian, Asian and African museums; the National Gallery, the Kennedy Center for the Performing Arts, and the Library of Congress. Other site visits include: a session viewing urban street murals with a leading Washington mural artist, visits to private museums such the Newseum, Phillips Collection, and Anderson House, and the National Shrine in Washington. The interns also attend and write about their experiences at musical, theater, and dance performances (National Symphony at the Kennedy Center, Arena Theater, and African Dance Theater, for example) throughout the semester in Washington.

The time frame for this semester long program consists of one week of daily sessions at the beginning of the semester, which run from 9 am to 8 pm with lectures, site visits, and discussion sessions. Each day ends with a 2-hour discussion period from 6 to 8 pm. For their two-hour classroom discussion sessions, interns prepare a position statement on the discussion topics assigned for the session. The first hour of each discussion session is dedicated to responses to the site visits of the day. The second hour focuses on the theme for the session: For example the themes include: The Role of the Arts in A Democratic Society, Artists' Rights and Public Policy, Cultural Diversity in the Arts and Public Policy, The Role of Government and Private Funding for the Arts, Public Arts and National Arts Policy, and The Art World and the World of Government.

Two additional sessions, each one-month apart, include individual 30 minute tutorials based on a reading list with readings to be completed weekly in the interim periods between the professors' visits. Readings by philosophers, artists, and social science theorists who write on topics related to aesthetics and society are an integral part of the project. Interns must be prepared to discuss the readings in the oral tutorials and to cite the readings in their research projects.

Interns prepare a two-part research paper: the first half consisting of a written critical analysis of the six topics introduced in the discussions during the first week. The second half of the paper consists of an analysis of one of the cultural institutions (museum, theater,

performing arts center, etc.) which requires an interview with an official at the institution and other informational and interpretive sources that contribute to understanding the function, structure, and program of the institution, and assessment of its role, effectiveness, and contributions to a democratic society. A draft of part I and part II, respectively, is reviewed during the two tutorial sessions. These subsequent visits also include site visits, discussion sessions and attendance at a performance.

The objectives of the Arts in a Democratic Society project are these: 1) To foster personal growth in understanding visual and performing arts through analysis of the symbol systems used. 2) To introduce the role of aesthetics in the context of national policy issues. 3) To explore the role of aesthetics and the arts institutions in a democratic society. 4) To examine the role of not for profit arts institutions in a democratic society. 5) To prepare students for leadership in future arts policy decisions.

Prospective students might be interested in the following sample schedule of sessions and list of readings.

#### *First Session*

##### August 24

7:30 p.m. – Introduction: Overview of Course

##### August 25

9:00-11:00 – Discussion: "Looking At Art": Dr. Curtis Carter, Aspin Center

1:00-3:30 – Site Visit: Museum, National Gallery

6:00-8:00 – Discussion, topic: "The Role of the Arts in a Democratic Society"

Readings: Andrew Buchwalter, "Intro. To Culture and Democracy," 1-23. Levine, Caroline, *Provoking Democracy: "Democracy Meets the Avant Garde,"* 1-36.

##### August 26

9:15-12:00 – Seminar/Site Visit: Guest Speaker: Dr. Gail Lowe, Curator, Anacostia Museum Smithsonian Community Museum including African American History & Culture

1:00-4:00 – Site Visit: Smithsonian-Asian Museum & African Art Museum

6:00-8:00 – Discussion: "Cultural Diversity, Alternative arts sites, and National Arts Policy"

Readings: Garfias & Yoshitomi, "Cultural Equity," in Benedict, 183-215, Levine, and "Propaganda for Democracy: The Avant Garde Goes to War," pp. 73-103

##### August 27

8:30-12:00 – Site Visit: Newseum Museum of the Press

1:00 -3:30 – Site Visit: National Museum of American Art

6:00-7:00 – Discussion: "Artist's Rights and Public Policy," Aspin Center

Readings: Levine, "The People Vs. the Arts, in *Provoking Democracy*, 36-72. Jeffri, "The Artist In An Integrated Society," in Benedict, 96-117; "Artistic Freedom, Public funding, and the Constitution," Benedict, 80-95.

7:00-8:00 – "Jazz," Guest Lecture, Christopher Murray

##### August 28

9:00-12:30 – Site Visit: Kennedy Center Guest Speaker Jennifer Goodman, Institutional Affairs Office, Responsible for relationships with the White House, Embassies, and Government Offices  
1:30- 3:30 –Guest Speaker/Site Visit Library of Congress, Donna

Sokol, VIP Relations, LC as Cultural institution  
6:00-8:00 – Discussion: “The Role of Government Funding in the Arts and Culture,” Aspin Center  
Readings: Dworkin, “Can A Liberal State Support Arts?,” in *A Matter of Principle*, 221-233. Cummings, “Government and the Arts,” in Benedict, *Public Money & The Arts*, 31-78. ; Piper, “Government Support for the Unconventional Arts,” in Buchwalter, *Culture and Democracy*, 271-2.

#### August 29

9:00-11:00 – Lecture, “Not for Profit Arts & Cultural Institutions in Context,” Aspin Center –Dr. Curtis Carter  
Readings: Weil, “Tax Policies and Private Giving,” in Benedict, *Public Money & the Muse*, pp. 153-181. Recommended: Weil, “The On-Going Transformation of the American Museum, in *Daedalus*, summer 1999, 229-255.  
1:00-4:30 – Site Visit: Phillips Collection, and The Historic Anderson House: Society of the Cincinnati, DuPont Circle  
6:30 to 10:30 Performance: African Dance

#### August 30

9:00-12:30 – Site Visit: Monuments Project Visit: Lincoln, Roosevelt, Korean, Vietnam, Washington monuments  
2:00-5:00 – Discussion: “Public arts and national arts policies”  
Readings: Griswold, “The Vietnam Veteran’s Memorial & the Washington Mall....” In Mitchell, *Art and the Public Sphere*, pp. 79-112; Carter, “Toward Understanding Sculpture as Public Art,” in Keping, Ed. *Diversity and Universality in Aesthetics*, 2010, 180-199.  
5:00 – Film: Artist Jackson Pollock, Aspin Center, and Discussion

#### *Second Session*

#### October 10

8:30 to 5:00 – Individual Tutorial Sessions at Aspin Center  
6:30-10:30 – Performance: Kennedy Center National Symphony

#### October 11

9:00-11:00 – Guest Speaker: Randy Cohen, Vice President, American

for the Arts, Arts Advocacy  
1:00-3:30 – Site Visits: Museum of American Indian, Hirshhorn Museum.  
4:00-5:30 – Discussion, topic: “The World of Government and Politics and the Art World: Points of Intersection”  
Readings: Danto, “The Art World Revisited” in *Beyond the Brillo Box*, 221-133. ; Eagleton, “Towards a Common Culture,” in Eagleton, *The Idea of Culture*, 112-131.  
5:00-7:00 – Film, *Exit Through the Gift Shop*

#### *Third Session*

#### November 14

8:30-5:00 – Individual tutorials  
6:30-10:30 – Performance: Kennedy Center: Opera: Puccini, “La Bohème”

#### November 15

8:30-3:00 – Site Visit: The Kreeger Museum, Street Murals visit with Artist Byron Peck, National Shrine  
3:00-5:00 – Discussion Topic: “Site Visits, overview of major issues and research reports”  
Readings: Carter, “Artists and Social Change,” in Carter, Ed., *Art and Social Change*, 19-29. Carter, “Global Art”  
5:00 – Film: *Ai Weiwei, Chinese Artist*

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### *Editors’ Note*

The deadline for the Winter issue has been changed from 1 November to 1 December. As always, for each issue, we welcome any announcements or news you might have, including professional news about your achievements for the “Active Aestheticians” feature. To submit, contact the editors at <goldblatt@denison.edu> or <henry.pratt@marist.edu>.

# News from the National Office

The 72nd annual meeting was held 29 October – 1 November at the Hotel Contessa in San Antonio, Texas. One hundred and fifty members participated in twenty nine sessions. There were some problems because the Hotel Contessa has a limited number of rooms and our room block filled. While we were unable to add additional rooms, everyone was accommodated nearby in the Riverwalk area. Special thanks go to Derek Matravers and his program committee, to Andrew Kania who handled local arrangement, and to Dean Michael Fischer, Justin Masterson and Trinity University for their support. The 73rd annual meeting will be in Savannah, Georgia on 12-15 November 2015. (Note: not over Halloween!) Andrew Kania is program chair. For further information about paper submissions and panel proposals, please get in touch with Andrew at <akania@trinity.edu>. We have a signed contract for the 2016 meeting in Seattle for 16-19 November. Sherri Irvin will be program chair.

Julie Van Camp is already at work as the new Secretary-Treasurer. Among the many tasks that she is undertaking are the arrangements of future meetings. Under consideration are New Orleans, Baltimore, Cleveland (where the ASA was founded at the Cleveland Art Museum), Toronto, and Montreal. The 2017 meeting will be our 75th anniversary. Please communicate directly with Julie at <jvan-camp5@gmail.com> with comments, ideas, and suggestions.

A committee has been established to investigate the use of social media by the ASA. It consists of Gemma Manresa, Sondra Bacharach, and Julie Van Camp. Again, ideas and comments are solicited.

The trustees took a number of significant actions at the annual meeting. Among them are:

1. Changes to the membership rates to encourage two and three year memberships have been approved. One year memberships will increase slightly and a greater discount will be available for multi-year memberships. The new rates are \$80 for one year; \$140 for two years; and \$190 for three years. Emeritus memberships will be \$60 for one year, \$100 for two years; and \$140 for three years. There is a \$15 surcharge for international members to partially offset higher mailing costs. Joint memberships, which include

full membership rights but only one copy of publications, will continue to be available at an additional 50% for the second membership. Student memberships remain at \$35/\$50. The new rates will be effective beginning in 2016.

2. \$30,000 has been budgeted for a graduate dissertation completion fellowship. Information is available on the web site.

3. The ASA will be engaging a membership management association to develop a new web site and manage membership services.

4. The trustees have endorsed in principle a series of summer institutes. A committee will be set up to develop ideas and \$20,000 will be considered an appropriate budget amount.

Congratulations to Ann Cooper Albright, the winner of the Selma Jeanne Cohen prize in dance aesthetics and to Christy Mag Uidhir, the winner of the outstanding monograph prize for a book published in 2013. Nominations, including self-nominations, for books published in 2014 should be sent to Julie Van Camp. Next year, the Fisher Prize for an outstanding essay submitted to JAAC by a member in the early stages of a career in aesthetics will be awarded. For further information, see the JAAC web site or contact the editors, Robert Stecker or Ted Gracyk. Andy Austin Cohen has provided funding for a prize in memory of Ted Cohen to recognize "writing that is clear, graceful, and unencumbered by jargon or academic clichés. It should examine serious problems in aesthetics while also giving pleasure to the reader." The prize will be awarded in 2015.

Membership renewal notices have been sent to everyone whose membership expires at the end of this year. Please renew promptly. The ASA operates on a calendar year basis. To continue to receive JAAC, the Newsletter, and other ASA benefits such as access to the Wiley Online Library and discounts on the new *Encyclopedia of Aesthetics* edited by Michael Kelly and just published by Oxford University Press, action is required to renew your membership. The ASA is a bargain among professional associations. We need your support.

I look forward to seeing everyone in Savannah next year. Founded in 1733, the Savannah historic district preserves much of the eighteenth-century ambiance of the new model of city planning. It also moves at its own pace; it is said that Savannah is the best place to be when the world comes to an end because Savannah won't find out about it for another generation.

Dabney Townsend  
Secretary-Treasurer (for another two months)

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## Conference Reports

### ASA Annual Meeting

San Antonio, Texas  
29 October – 1 November 2014

The 72nd Annual Meeting of the American Society for Aesthetics was held at the Contessa Hotel in San Antonio, Texas, from 29 October to 1 November 2014.

The program committee received 78 submissions of papers (which included 16 from graduate students) and 12 submissions for panels. Of these, we accepted 40 papers and 8 panels. This is roughly the same as last year (which had 79 submitted papers and 16 panel proposals). The committee put forward two further panels. In addition, we were pleased to have three further panels honoring the work of much-missed members of the Society: Lee Brown, Ted Cohen, and Arthur Danto (although sadly the Danto panel could not go ahead owing to illness). We are very grateful to Sondra Bacharach and Stephanie Patridge, Richard Eldridge, and Lydia Goehr for organizing these.

The panels were on the following topics: Rough Heroes and Immoderate Moralists; Towards an Aesthetics of Rap; Slavery in Contemporary Cinema; The Philosophy of Design; and History and Criticism in Philosophy and the Arts. In addition, there were 'Author Meets Critics' sessions on Jennifer McMahon's *Art and Ethics in a Material World: Kant's Pragmatist Legacy*; Arnold Berleant's *The Aesthetic Transformation of the Human World and Aesthetics Beyond the Arts: New and Recent Essays*; Alan Goldman's *Philosophy and the Novel*; and Christy Mag Uidhir's *Art and Art Attempts*. The papers covered a large range of topics. There was quite a bit of history of philosophy this year (Kant, Schopenhauer, Collingwood, Kierkegaard, and Reid) as well as two sessions on (broadly) aesthetics and the law. Otherwise, all the usual topics were represented. Special

## *The Ted Cohen Prize*

Andy Austin Cohen has donated funds for a prize in Ted's memory of \$1000 a year plus up to \$500 in travel expenses to the Annual Meetings of the ASA, where the prize will be presented. The prize is for writing that is clear, graceful, and unencumbered by jargon or academic clichés. It should examine serious problems in philosophy of the arts while also giving pleasure to the reader.

Should others wish to contribute it will help to support the prize in other ways. Contributions can be mailed to the Secretary-Treasurer of the American Society for Aesthetics, c/o Dabney Townsend at PO Box 915, Pooler, GA 31322 or the American Society for Aesthetics, c/o Julie C. Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602. More details will follow as they become available.

mention should go to Henry Pratt's thoughtful paper on pogonotrophic obligations.

Dom Lopes gave the Presidential Address: "Fans, Buffs, Freaks, and Nuts." This entertained and instructed, and also gave us a glimpse of what looks to be a new project that will change the way we think about our relation with the arts and artistic judgement. On Friday night we were transported to Trinity University for a performance and discussion by SOLI, a chamber ensemble. Not only were the performances excellent, but the discussion was continuous with earlier discussions on the relation between musical genre and musical ontology.

This was the first year to benefit from several changes agreed by the Trustees. The SOLI concert was able to go ahead thanks for a \$5000 fund for such events. A prize for the best graduate paper went to Emine Hande Tuna of the University of Alberta. There is also money to invite a scholar who would not otherwise come to the meeting; although we were successful in finding such a person, other commitments meant that, sadly, they had to withdraw fairly late in the process.

San Antonio proved an excellent venue. The hotel was comfortable and easy to negotiate, the Alamo was close by, Esquire did excellent cocktails, and the Riverwalk was great. The McNay Art Museum, with its temporary exhibition of Impressionist painting was superb.

I would like to thank the program committee: Keren Gorodeisky, Amy Coplan, Richard Eldridge, A.W. Eaton, Glenn Parsons, Luvell Anderson, Anna Christina Ribeiro, and John Hyman. It was a pleasure to work with them. In particular, I would like to thank Dabney Townsend for his contribution to the planning and organization, and Andrew Kania for sorting out what happened locally. This included organizing the SOLI ensemble event, and providing an excellent and reliable guide

to local attractions, restaurants and bars. Finally, I would like to thank last year's Program Chair, Aaron Meskin, for much help and useful advice.

Respectfully Submitted,  
Derek Matravers

### **The Philosophy of Ernst Cassirer: A Novel Assessment**

Marquette University, Milwaukee, WI  
18-21 June 2014

This summer the Philosophy Department at Marquette University hosted a remarkable conference on Ernst Cassirer (1874-1945), one of the most important thinkers of the twentieth century whose original contribution to modern philosophy, although widely acknowledged by his contemporaries during his lifetime, remained largely neglected in the US until a decade ago. Following the steady rise of interest in Ernst Cassirer's work in Europe, the conference at Marquette became the first large-scale international event on Cassirer's philosophy in North America in recent years, bringing together the speakers from the U.S.A., Canada, Germany, Italy, France, Sweden, England, and Belgium.

By showcasing the variety of topics in contemporary Cassirer research, the conference demonstrated that the interest in Cassirer's work goes far beyond mere historical curiosity. The eighteen illuminating presentations forming the five thematic panels spoke for the fact that such interest stems from the time-tested resourcefulness of Cassirer's project that took up the challenge of conceptualizing the spiritual uniqueness and cultural diversity of humankind in terms compatible with its scientific image. As Dr. Sebastian Luft, the key organizer of the conference, insightfully pointed out, it is the strong humanistic ethos of Cassirer's philosophy that motivates the ongoing "Cassirer Renaissance."

The conference featured several talks aimed at assessing Cassirer's contribution to aesthetics. Dr. Curtis Carter focused his presentation on the application of Cassirer's theory of symbols to art and its development by Susan Langer and Nelson Goodman. Carter exposed similarities and differences between the three theories of art symbols, and insightfully connected the spike of the theoretical interest in art symbols with the concurrent changes in art practices. According to Carter, the shift from representation to expression as the dominant means of modern art-making prompted aesthetics to search for alternative ways of understanding art. The symbolic theories of Cassirer, Langer and Goodman presented such an alternative, each in its own way. What brings them together is the shared conviction that art plays an important role in cognitive understanding of the world, offering the way of objectifying feelings unavailable to any other symbolic system.

Tyler Friedman and Jennifer Marra, both graduate students at Marquette, represented a new generation of American scholars engaged in the re-assessment of Cassirer's legacy in aesthetics. Friedman's paper examined the symbolic critique and the tasks of the art critic implied in Cassirer's philosophy of culture. In Friedman's view, philosophy is charged with an ethical task of defending the plurality of the forms in which human beings experience the world. The task of an art critic, in his view, is to protect the plurality of culture by protecting the plurality of artistic styles and genres.

Jennifer Marra creatively adapted Cassirer's symbolic theory to reflect on humor as a symbolic form, i.e., as a specific form of understanding and experiencing the world with its own domain, laws and logic. Following Cassirer's normative claim to keep the boundaries of symbolic forms strict, Marra demonstrated how humor can be used as a

tool of political propaganda and organized genocide when conflated with other forms such as myth and science.

The participants expressed the hope that the efforts to revive Cassirer studies in the U.S., undertaken by the conference at Marquette, will be continued by other researchers, thereby expanding the international "Cassirer Renaissance" to North America. The upcoming publication of the proceedings of the conference is to become an important step in this direction.

Respectfully Submitted,  
Olga Knizhnik

## Aesthetics News

### BSA Ph.D Studentship Award

The British Society of Aesthetics proposes to award up to three PhD studentship full-time maintenance grants, plus tuition fees up to the maximum for UK/EU students, from September 2015 for up to three years.

The award is designed to support promising students in philosophical aesthetics by enabling them to pursue full time doctoral research.

Candidates for the studentship must be UK or EU citizens who are already accepted on to a PhD programme at a British university at the time of application, to research on a subject that falls within the remit of the British Society of Aesthetics. The proposed research must have a strong philosophical component.

It is a condition of application to the BSA, and should be confirmed in the covering email, that: a) candidates who are eligible to apply to the AHRC's PhD studentship scheme have done so if a studentship is available, and b) candidates have applied to any other funding schemes available at the relevant institution.

If any such applications are successful, the amount of the BSA scholarship, if awarded, will be reduced by the amount of the other award(s).

The successful candidate(s) will be expected to complete a PhD, or be very close to completion, by the end of the award period, and to provide brief progress reports to the Society in August each year.

Applications should be in the form of ONE document (Word or PDF) which includes ALL of the following:

- a CV (include all academic qualifications to date and grades achieved)
- a statement of proposed research (max 1,500 words)
- a personal statement on how the proposed research relates to your previous philosophical career and interests, and how your project connects to the BSA's remit (max 1,000 words)

In addition to the application, the following must be supplied:

- two references which the applicant should ensure are received by the Society by the same deadline (your nominated referees should send these separately, direct to the BSA)
- An official letter/email confirming acceptance of the candidate on to the PhD program in the department in which the candidate proposes to hold the studentship (a scanned copy is acceptable).

All the above should be sent via email to Caroline Auty, BSA Manager, at <admin@british-aesthetics.org>.

Deadline: 30 April 2015

### Complete set of JAAC: Free

Any individual or institution interested in owning a complete set of the *Journal of Aesthetics and Art Criticism*, please contact Arnold Berleant at <ab@contempaesthetics.org>. The collection contains every issue of the journal and is available free with the exception of mailing costs.

### Dialogue

We are also pleased to announce the inaugural issue of *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, a peer-reviewed publication of the Southwest Popular/American Culture Association. The journal debuted at the Southwest Popular/American Culture Conference in February 2014. For more information and to submit manuscripts, email Lynnea Chapman-King, Editor in Chief, or Anna CohenMiller, Managing Editor, at editors@journaldialogue.org, or through the contact form.

### Aesthetic Investigations

*Aesthetic Investigations* is a new international journal for aesthetics. It is Open Access and anonymously reviewed. The first issue is scheduled to appear Spring 2015. *Aesthetic Investigations* is published on behalf of the Dutch Association of Aesthetics (the Nederlands Genootschap voor Esthetica, est. 1997).

Our interest is with the present. The history of aesthetics is discussed for its pertinence for contemporary debates. The aim of *Aesthetic Investigations* is to develop contemporary debates in philosophical aesthetics, and initiate new ones—and to do this from any available angle. We welcome contributions from analytical as well as continental philosophers of art.

The journal encourages philosophical discussion amongst philosophers, humanities researchers and critics, of all the arts and those interested in the aesthetics of the everyday; about the norms of success and correctness at stake in their discipline; about the phenomenology of the appreciative experience of all the art forms, and of particular exemplary works and situations.

*Aesthetic Investigations* also encourages debates about philosophical issues regarding one or the other of the art forms; the impact of works of art on their public, political, ethical, cultural context, and of these contexts on the works; the ontology of art, and their definition, and so on.

Lastly, *Aesthetic Investigations* encourages reports of artistic research activities—distinguishing between the material scrutiny done while making a work and the research preceding such scrutiny. The Arts & Artists-section is devoted to the contribution of artistic scrutiny and artistic research and includes art-critical discussion, interviews with artists, and patrons, as well as interviews with philosophers of art. This rubric also allows criticism of articles in the article-section. Criticism of articles from other journals shall count as articles.

For more information on this journal, see <<http://www.aestheticinvestigations.eu>>.

### American Society for Aesthetics Doctoral Dissertation Fellowships

The American Society for Aesthetics awards up to one Doctoral Dissertation Fellowship each academic year. This fellowship is intended to support original and significant re-

search in aesthetics by enabling the recipient to complete his or her dissertation in a timely manner. For the purpose of this fellowship, aesthetics is understood to include the philosophical study of art, criticism, each of the arts, and related phenomena.

Fellowships are open to doctoral candidates at institutions located in the United States who reasonably anticipate completion of their dissertations during the fellowship year. Applicants must be members of the American Society for Aesthetics. The fellowship year for applications made by the 1 January deadline is 14 August to 15 August the following year. The fellowship tenure may be carried out in residence at the fellow's home institution or at another appropriate site for the research. The amount of the fellowship is \$25,000, in addition to fees and dissertation-level tuition not exceeding \$5000. The recipient shall not normally hold employment during the tenure of the fellowship and may not accept other awards that provide similar benefits, except that smaller local awards may be permitted at the discretion of the Society.

For further details, please visit <<http://aesthetics-online.org/awards>>.

## Calls for Papers

### **ASA Eastern Division Meeting** Philadelphia, Pennsylvania 19-21 March 2015

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. We welcome volunteers to serve as session chairs and commentators. All participants must be members of the American Society for Aesthetics and must register for the conference. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review.

Please send submissions in PDF, Word, or RTF format to Kristin Boyce, Aili Bresnahan and Margaret Moore at <[easa.submissions@gmail.com](mailto:easa.submissions@gmail.com)>.

Please feel free to direct questions to the Program Co-Chairs: Kristin Boyce (Mississippi State University) <[kb2152@msstate.edu](mailto:kb2152@msstate.edu)>; Aili Bresnahan (University of Dayton) <[ailli.bresnahan@gmail.com](mailto:ailli.bresnahan@gmail.com)>; or Margaret Moore (University of Tennessee – Knoxville) <[mmoor114@utk.edu](mailto:mmoor114@utk.edu)>.

Deadline: 2 January 2015

### **ASA Annual Meeting** Savannah, Georgia 12-15 November 2015

Papers on any topic in aesthetics or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, and other special sessions. We welcome volunteers to serve as session chairs and commentators. (All participants must be members of the American Society for Aesthetics and must register for the conference. A paper cannot be presented at both a regional meeting of the ASA and the Annual Meeting.)

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Proposals for panels, author-meets-critics sessions, and other special sessions should include a general description of the topic or theme, the names and affiliations of all proposed participants, and brief abstracts of all papers. All submissions must be PDF or Word files. You may submit a paper or be a member of a proposed panel, but not both. Any paper not meeting these requirements will not be considered.

Full-time students who are on the program at the Annual Meeting (presenting or commenting) are eligible for a travel stipend. Please indicate when you submit your paper (in your email, not in the paper itself) if you will be a full-time student in Fall 2015. (Further information about travel stipends will be made available on the ASA website.)

Please submit papers, panel proposals, and any inquiries to the Program Chair, Andrew Kania (Department of Philosophy, Trinity University), at <[akania@trinity.edu](mailto:akania@trinity.edu)>.

Deadline: 1 March 2015

### **The American Society for Aesthetics Graduate E-Journal (ASAGE)**

The *American Society for Aesthetics Graduate E-Journal (ASAGE)* is now accepting submissions of articles, book reviews, and dissertation abstracts on a rolling basis. All deadline information can be found on the site at <[www.asage.org](http://www.asage.org)>. Faculty are encouraged to direct graduate students working in aesthetics and the philosophy of art to submit. Questions and comments can be directed to the editors, Michel-Antoine Xhignesse and Robbie Kubala, at <[editor@asage.org](mailto:editor@asage.org)>.

### **Contemporary Aesthetics**

*Contemporary Aesthetics* encourages the

submission of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. The discussion should be accessible to an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images and auditory and video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words, including an abstract and notes.

CA welcomes articles, symposia, forums, proposals for special volumes, and announcements. All submissions and proposals are reviewed. Articles are blind-refereed and peer-reviewed, and are added to the volume immediately after acceptance, the volume growing regularly during the course of the year. There is no charge for accessing *Contemporary Aesthetics*.

For more information, see <[contempaesthetics.org](http://contempaesthetics.org)>.

### **Yearbook of Moving Image Studies: “Cyborgian Images: The Moving Image Between Apparatus and Body”**

The double-blind peer-reviewed *Yearbook of Moving Image Studies (YoMIS)* is now accepting articles from scientists, scholars, artists and film makers for the first issue entitled “Cyborgian Images: The Moving Image Between Apparatus and Body.” *YoMIS* will be enriched by disciplines like media and film studies, image science, (film) philosophy, art history, game studies and other research areas related to the moving image in general.

Modern perspectives on the structure of moving images exemplify a complex multimodal mechanism that interacts in specific ways with the recipient and various levels of the perception of images. In this case neither moving images nor the subjective reception are passive processes. Movement, time, space and different modalities interact with senses, memories and anticipation and create a complex hybrid structure of medium, recipient and sensory stimulus processing. This refers to the fact, that on the one hand the technological structure of displays and interfaces are relevant, and that on the other hand the role of the lived-body and mind is crucial for an understanding of the effects of the moving images. It is the interaction between the image, the dispositive and the recipient which brings the pictures to life and unfolds its meaning in diverse dimensions.



### The 2015 John Fisher Memorial Prize

The American Society for Aesthetics sponsors the bi-annual John Fisher Memorial Prize in Aesthetics. The prize is awarded to an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988. The Prize is offered to foster the development of new voices and talent in the field of aesthetics. Competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editor of JAAC in advance at <jaac@cmich.edu>.

The essay may be on any topic in aesthetics understood according to the characterization on the masthead of JAAC. The essay should be a maximum of 7,500 words (about thirty double-spaced pages). Submissions may not have been previously published or under consideration for publication elsewhere.

For further information, see < <http://jaac.aesthetics-online.org/index.php?id=fisher-prize> > or contact the editors at <jaac@cmich.edu>.

Deadline: 15 January 2015

This remarks become obvious when looking at the recent evolution in media technologies. New displays and interfaces like the Cinemizer (Zeiss), Oculus Rift (OculusVR) or Kinect (Microsoft) promote the progressive embodiment of the recipient or user by the medium, and, in doing so, they force the amalgamation of the subject of perception with the moving image.

Therefore "Cyborgian Images" addresses the broad field of the relationship between the technological dimension of the medium, its aesthetic and structural impact on the representational status of the moving image and the effect on the bodily level of the recipient, including affective and somatic reactions.

Contributions should be 5000 to 8000 words in length. Please send your abstract, biographical information, contact details and your article to Dr. Lars C. Grabbe and Prof. Dr. Patrick Rupert-Kruse via: <kontakt@bewegtbildwissenschaft.de>.

Deadline: 31 December 2014

#### European Society for Aesthetics Conference

Dublin, Ireland  
11-13 June 2015

The European Society for Aesthetics would like to invite you to submit a paper for presentation at the ESA Conference 2015. The conference will be co-organised by the ESA and The School of Art, Design and Printing and The Graduate School of Creative Arts and Media (GradCAM) of Dublin Institute of Technology.

Keynote speakers:

Paul Crowther (National University of Ireland Galway)  
Carole Talon-Hugon (Université de Nice Sophia Antipolis, France)

Francisca Pérez Carreño (Universidad de Murcia, Spain)

We are inviting papers from all traditions and on any topic in philosophical aesthetics, and both systematic and historical presentations are acceptable.

We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. For each talk, there will be time for a 20-minute presentation, with about another 25 minutes designated for discussion. All accepted papers would be eligible for publication in the proceedings of the ESA.

Further information about the conference will soon be available on ESA website. Please send all your questions to the conference organizers: <conference@eurosa.org>.

Deadline: 15 January 2015

#### University at Buffalo Graduate Student Symposium

Buffalo, New York  
20-22 March 2015

The Music Graduate Student Association at the University at Buffalo is pleased to announce its 8th Annual Symposium. Our keynote speaker this year will be Dr. Janet Schmalfeldt, Professor of Music Emerita at Tufts University.

The program committee invites graduate students of all disciplines to submit proposals for papers on any aspect of music study, including but not limited to musicology, music theory, and ethnomusicology. We welcome papers on any topic and encourage diversity of research in our submissions ranging the entire gamut of music and sonic studies, including philosophy, sociology, and psychology. All proposals should include the title of

the paper and an abstract not exceeding 350 words. They should not include the author's name or other identifying information. If necessary, up to two supplemental pages with musical examples, figures, tables, etc. may be included.

Abstracts should be in 12-point font and double spaced; and must be submitted electronically in a Microsoft Word (.doc or .docx) format, and should be sent to <mugsym2015@gmail.com>. A cover email that includes the applicant's name, institutional affiliation, preferred email address, phone number, and required equipment (e.g. CD-players, data connections, etc.) for the proposed presentation should accompany each proposal.

Deadline: 16 January 2015

#### Film-Philosophy Conference 2015: The Evaluation of Form

University of Oxford, UK  
20-22 July 2015

The eighth Film-Philosophy Conference 2015 welcomes papers discussing the evaluation of film form and/or style. The conference will encourage the discussion of criteria and reasons for valuing aspects of form and the moment-by-moment processes of evaluation as they relate to the form and style of a whole film, a sequence from a film, or even an individual moment.

Keynote: Professor Noël Carroll

Why do we value some instances of film form as, for example, beautiful, insightful, eloquent, complex, economical, stirring, subtle, or profound, and how do we support these claims? How do we draw philosophical significance from close readings of film form, and how far should matters of value be part of philosophical accounts? What are the different ways that content can be effectively

expressed in or through form? How might various conceptualizations of spectator response – cognitive, imaginative, intellectual, emotive, or sensorial – differ in their evaluations of form? How does an individual style distinguish itself within a prevailing style or a tradition? In what ways is the medium important in assessing form and style; and why does some material work well in certain media and not in others? How should the shift from analogue to digital technologies change our evaluations? How do we find ourselves evaluating physical and material aspects – shape, color, design – in terms of less tangible modes of address like tone, atmosphere or mood? How do our judgments, say, for example, our moral judgments, about the way people present themselves compare and contrast to our judgments about how films present themselves? In our formal academic analyses of films, and specifically in our film-philosophical analyses, how should we acknowledge factors such as pleasure and taste that are a significant part of the production and reception of films? How far is our perception intrinsically, or unavoidably, evaluative?

We welcome papers that: illuminate the issues by using the work of philosophers and philosophical theories; illuminate the issues by analyzing specific films or sections from films; scrutinize evaluations of form and style as they exist in the critical literature on film; attend to related audio-visual forms (e.g., television, digital media, art installations); are by scholars working in philosophy and film studies, or both; and especially scholars who are working within the Philosophy of Art and Analytic Aesthetics who may not have previously attended or presented at a Film-Philosophy conference. While we encourage papers that speak to the conference theme, we also welcome papers on other topics relevant to film-philosophy.

For more information, see <<http://www.film-philosophy.com/conference/index.php/conf/FP2015>>.

Deadline: 30 January 2015

### **Improvisation in Dance: A Philosophical Perspective**

Leeds, UK  
22-23 May 2015

The Centre for Aesthetics at the University of Leeds, with the support of the British Society for Aesthetics and in collaboration with Improvisation Exchange Leeds, is pleased to announce the hosting of an interdisciplinary and participatory conference on the philo-

sophical issues raised by dance improvisation.

Improvisation is a fundamental element of contemporary dance: in addition to being a popular mode of practice across many forms of contemporary dance, it is central to the postmodern dance form of contact improvisation, and it is an important topic of investigation in contemporary dance research. However, improvisation in dance has been largely neglected in the philosophical investigation of improvisation in the arts, which has focused mostly on music, especially jazz improvisation.

Our conference aims to start filling this lacuna by integrating the scholarly and academic perspective (both in philosophy and dance studies) with the practitioners' experience and viewpoint. To this end, our conference will incorporate traditional academic talks along with practical and performance elements.

We invite talk proposals on any topic that is relevant to the conference theme. Please send an abstract (450-500 words) suitable for anonymous review as an attachment to <[danceimprovisationphil@gmail.com](mailto:danceimprovisationphil@gmail.com)>, and include in the main text of the email the following: paper title, contact information, and current affiliation.

Talks that include performative elements and/or videos are welcome, but not required. In writing your abstract, please bear in mind that full papers should be suitable for a 30-40 minute presentation.

Further questions can be directed to Aaron Meskin and Sara Protasi, the conference co-organizers, at: <[danceimprovisationphil@gmail.com](mailto:danceimprovisationphil@gmail.com)>.

Deadline: 1 February 2015

### **Somaesthetics and Food**

The past decades have seen both an increase in the interest in academic work related to food and drink, and the development of the interdisciplinary field of somaesthetics. Yet to date, there has been less attention given to food within the field of somaesthetics as one might anticipate for a field dedicated to the investigation and improvement of the body. This special issue of the *Journal of Somaesthetics* invites papers on any topic, from any disciplinary perspective, that explore the intersection of somaesthetics and food. For the purposes of this issue, "food" and "eating" are construed broadly to include drinking as well.

Papers should be between 5,000 and 8,000 words and prepared for blind review. Authors should submit a separate cover page including: author's name, institutional affiliation, word count and contact information. All submissions should be sent to the Associate Editor, Russell Pryba at <[rpryba@gmail.com](mailto:rpryba@gmail.com)>. Please put "Somaesthetics and Food" in the subject line.

Deadline: 1 February 2015

### **Art and Negative Emotions**

University of Murcia, Spain  
30 September-2 October 2015

The Interuniversity Workshop on Mind, Art and Morality promotes the relation between different areas in philosophy; more specifically, the Workshop aims at exploring issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In this occasion, the Workshop will focus on the significance of negative emotions in aesthetic appreciation, focusing particularly but not exclusively on the aesthetic appreciation of art and literary works.

We invite philosophers and other scholars interested in discussing topics related to the paradox of tragic emotions, the value of immoral or negative responses in literature, or the significance of negative qualities in art to send their proposals. Proposals on these themes are especially encouraged, but papers on other aspects related to aesthetic appreciation and negative responses are also welcome. Papers should be about 15 pages long (5000 words). They will be presented in 40 minutes maximum, to allow for a 20 minutes discussion period. Extended abstracts, of about 2000 words, will also be accepted for review. Notification of intent to submit including title (even tentative) and subject matter will be greatly appreciated.

Correspondence and submissions: Prof. María José Alcaraz León, Departamento de Filosofía Universidad de Murcia, 30100 (España), E-mail: <[mariajo@um.es](mailto:mariajo@um.es)>.

Deadline: 2 February 2015

### **Normativity and German Idealism**

Sussex, UK  
25 May 2015

The aim of the conference is to examine whether resources drawn from the German Idealist tradition help address important questions about the nature of normativity. As recent work by Christine Korsgaard and Robert Brandom shows, this is a fertile territory.

We construe the topic of normativity broadly to include epistemology and theories of meaning, moral and political philosophy, aesthetics, and theories of practical reasoning and action.

Attendance to the conference is free of charge but registration is required- to register please email <normativity.germanidealism@gmail.com> putting 'registration' in the subject field and your name in the body of the message.

Informal inquiries: Katerina Deligiorgi (Sussex) at <K.Deligiorgi@sussex.ac.uk>. See too: <<http://southnorm.wordpress.com/>>.

Please send a 500-700 word anonymized abstract with author details on a separate attachment to <normativity.germanidealism@gmail.com>.

Deadline: 13 February 2015

### **Canadian Society for Aesthetics Annual Meeting**

Ottawa, Ontario, Canada  
30 May-1 June 2015

The 2015 annual meeting of the Canadian Society for Aesthetics will take place in company with meetings of other Canadian associations, including the Canadian Philosophical Association, as part of the 84th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Artistic performance: Cognitive and aesthetic issues 2) Assessing borderline and outlier cases in art 3) The logic of fiction 3) Aesthetics and Education: Models of learning. 4. Ethical issues in any of the arts. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the program. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Submissions must be sent as e-mail attachments (MS Word or .RTF files). Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA) or email at <[inewman@mansfield.edu](mailto:inewman@mansfield.edu)>.

Deadline: 16 February 2015

### **Philosophy of Fiction: A Special Issue of *Res Philosophica***

*Res Philosophica* invites papers on the topic of philosophy of fiction for a special issue of the journal.

Submissions addressing any of the wide range of questions encompassed by the philosophy of fiction are welcome. These issues may be connected to the philosophy of language, metaphysics, epistemology, aesthetics, and ethics.

For example, one might focus on questions at the intersection of fiction and the philosophy of language, such as the following: Under what conditions is a statement true in a particular fiction? Could a statement that is in fact true according to a fiction have been false according to that same fiction? What, if any things, are the meanings of fictional terms? And what role, if any, do those meanings play in determining the truth value of fictional statements?

One might, on the other hand, focus on more metaphysical questions: Do fictional entities exist and if so, what grounds their existence? Are fictional entities abstract and if so are they created or discovered? What are the identity conditions for fictional entities? Or, more broadly, under what conditions is a fictional entity that appears in one fiction the same as one that appears in another? Can fictions, instead of generating an ontology of fictional entities, help us to avoid an ontology of abstracta and if so, how?

Fictions also raise interesting epistemological and ethical issues: How do fictions help us to come to know facts about the world? How can we come to know what's true according to a fiction? Can fictions help us to learn moral truths and if so, how? Is it morally impermissible to write fictions that support or convey certain themes?

The questions above represent merely a small sample of the questions that might be addressed in papers related to the theme of this special issue.

For further information, see < <http://www.resphilosophica.org/calls/fiction/>>.

Deadline: 1 March 2015

### ***The Aesthetics and Politics of Irony***

Following on from the 4th Graduate Conference in Culture Studies, Irony: Framing (Post)Modernity, held in January 2014 at the Catholic University of Portugal, we would like

to prompt a reflection on the problem of irony in modern and contemporary culture. The present book seeks to address, on the one hand, the impulse of and the resistance to irony in today's artistic, cultural and political discourses and practices. On the other hand, given that ironic attitudes and expressions in late modernity are anticipated in German idealism, constituting as such a Romantic possibility, we welcome reflections on modern irony at large.

Some of the key questions we wish to tackle are: how does irony become political? Can it build a community? How does it affirm the subject (e.g. in post-structuralism)? How does it provide a model of opposition to the status quo or, instead, how does it neutralize critique? How does it become an aesthetic principle and what are the strategies that this entails or, instead, how does it perform deaestheticisation? What kind of relation can the ironic and the tragic have? Are there historical moments that can be nominated "ironic" (e.g. post-modernity)? What are the post-ironic alternatives?

We invite contributions to be sent to the editors, Elsa Alves & Ana Dinger at <[irony2014@gmail.com](mailto:irony2014@gmail.com)>.

Authors are encouraged to write an article specifically for the volume. However, it is also possible to draw on already published work, adapting this to address the volume theme. Articles need to be written in English and language editing is the responsibility of the authors. The texts will be selected according to their relevance regarding the goals set out for the volume, originality of scope and theoretical framing. Articles will need to be max. 20 pages in length, Times New Roman 12, including bibliography. Please attach a short bio-bibliographical text (c. 150 words).

Deadline: 1 March 2015

### ***Art, Art Narratives, and Art in the World Today***

The special journal edition is scheduled for late 2015. Acceptance of a paper for the journal qualifies it for presentation at the 2015 conference of SPCW, 23-28 July, at Western Carolina University, Cullowhee, North Carolina

The aim of the special issue is to visit the theory of art and art in the world today. One starting point, for instance, might be where Arthur Danto left the discussion that art is no longer able to sustain a narrative. Historically informed papers with contemporary significance are welcome. Entries from the

fields of philosophy, literary studies, art, music, theater, art history, psychology, law, and related disciplines are all fair game.

Please email papers to Raymond Kolcaba at <rkolcaba@gmail.com>.

Deadline: 15 March 2015

### **Dubrovnik Conference on Philosophy of Art**

Dubrovnik, Croatia  
20-24 April 2015

We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference, there will be special presentations on a selected theme with invited participants.

The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference held earlier in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by 20 March. We'll notify all those who provide abstracts as to whether their proposals have been accepted within a couple of days of that deadline at the latest, and earlier where possible. We'll then circulate a draft of the program to participants prior to the opening session, making adjustments if necessary to accommodate the schedules of those arriving late or departing early. There will be six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in the Old Town, or to explore the city. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with two such events taking up a single one-hour slot in the program.

We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. There will also be a small conference fee in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at <david.davies@mcgill.ca>. For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David

Davies at the same e-address.

Deadline: 20 March 2015

### **The Society for Aesthetics of Architecture and Visual Arts of Serbia and The Faculty of Architecture**

Belgrade, Serbia  
26-28 June 2015

The 2015 Interim meeting of the Executive Committee of the IAA will take place 26-28 June 2015 at the Amphitheatre of The Faculty of Architecture - University of Belgrade, in Belgrade. The theme is "Revisions of Modern Aesthetics."

One of the important topics of contemporary global culture is revision of modernism and its corresponding theories, aesthetics and philosophies. That is why we have proposed for the Belgrade Conference title "Revision of Modern Aesthetics." Reviewing the history of modernity and especially aesthetic transformations in the 20th century are challenging issues for contemporary society and culture. We live in a world of permanent change; a world of desire to get out of the global crisis into the new world of unexpected modernity. Therefore, the project, research, emancipation and the new are the the important questions. Through the paradigmatic models of modernity we will try to construct a theoretical, aesthetic and philosophical platforms for contemporaneity. The concept of the conference we developed in four sessions. The first session deals with the revision, reconstruction and research of modernist theories of space and architecture. The aim is to show the viability of space and architecture in the changing world. The second session deals with questions on the status of contemporary aesthetic that transformed the crisis of modern aesthetics into the expansion of aesthetic thinking, politicization of sensuality and discovering new aesthetic experiences and knowledge. The third session, relying on the idea of "historical distance," indicates a comparison of medieval and modern in arts. The fourth session enters into the field of the fluidity, uncertainty and phenomenological transformatibility of the society of global spectacle and media totality. The Conference "Revisions of Modern Aesthetics" wants to initiate the discussion from the field of contemporary philosophical and applied aesthetics about who we are today compared to the past in relation to the future. Aesthetics has a right to these fundamental questions.

Please send your abstract to: <iaa2015@arh.bg.ac.rs>

Deadline: 31 March 2015

### **Special Issue of *Verifiche* on Hegel's *Philosophy of Art***

We are pleased to announce the opening of the call for papers for a special issue of *Verifiche: Rivista Trimestrale di Scienze Umane*, dedicated to Hegel's *Philosophy of Art*.

The issue will be edited by Luca Illetterati and Francesco Campana and it will include articles of invited guest contributors and young researchers. The special issue is scheduled to appear in the edition of Autumn 2015.

Topics of the issue: Contemporary Discussion and Rereading of Hegel's *Philosophy of Art*; Individual Arts in Hegel's *Philosophy of Art*.

The editors invite young researchers to submit a proposal for their contribution. Manuscripts must be no longer than 7500 words of text (including footnotes). Please indicate the word count on the cover page of the manuscript. The editors will accept manuscript in English, German, French or Italian.

For further information, please contact Francesco Campana <francescocampan@libero.it> or Luca Illetterati <luca.illetterati@unipd.it>, or see the full announcement at <<http://www.hegelpd.it/hegel/call-for-paper-special-issue-of-verifiche-on-hegels-philosophy-of-art-preliminary-announcement/>>.

Deadline: 30 April 2015

### **Civic Education and Art Education**

Julie Van Camp is co-editing, with Erich Mistrík of Comenius University, Bratislava, Slovakia, a special issue of the English-language *Journal of Social Science Education*, published in Europe. The journal is peer-reviewed, with open-access on-line.

We strongly encourage submissions pertaining to all the artforms. For the complete CFP see <<http://www.jsse.org/index.php/jsse/announcement/view/14>>.

If you would like to informally discuss ideas for submissions, please don't hesitate to contact Julie by e-mail at <jvancamp5@gmail.com>.

Deadline: 1 May 2015

# Upcoming Events

## **American Society for Aesthetics, Pacific Division Meeting**

Pacific Grove, California  
8-10 April 2015

Program details will be forthcoming. There will be a special panel on embodiment in the arts with invited speakers Alva Noë and Sean Kelly. For more information, email conference organizers William Seeley and Anna Pakes at <asapacific2015@gmail.com>.

## **Performance Philosophy And The Future Of Genre: Thinking Through Tragedy & Comedy**

Berlin, Germany  
4-5 December 2014

What is the relation between laughter and thought? How does suffering bring about understanding? Do some philosophies have a comic rather than a tragic vision? The contemporary fascination with how performance and philosophy overlap begs an appeal to genre studies. Tragedy and comedy can function as exemplary sites on which the tensions between theatre, philosophy and performance are played out.

Bringing together performers and scholars from the fields of philosophy, literature and theater, this symposium will investigate how contrasting genres inform the relation between performance and philosophy.

Keynote speakers are Simon Critchley, Erika Fischer-Lichte, and Hans-Thies Lehmann.

Join our roundtable discussions, in-depth seminar sessions and keynote lectures and take part in the lively debate about philosophy's reliance upon specific dramatic techniques. By thinking the productive clash between generic structure and performative flow, we seek to trace the future of genre in its philosophical dimension in a post-dramatic, post-disciplinary world.

Attendance is free and open to all. The symposium will be held in English. Please visit the website for more details and a complete list of participants: <<http://www.tragedycomedy.com/>>.

## **Language, Culture and Values: East and West**

Delhi, India  
16-18 December 2014

Possible topics discussed may include: Language and Culture, Intercultural learning and translation, Cultural commensurability/incommensurability and translation, Ethnic boundaries, Transcending Culture, Meaning and Culture, Globalization and Values, Globalization and Traditional Values, Ethnic identity and Culture, Society, Culture and Consumption, Culture and Cognition, Cultural Change, Cultural Contact, Cultural Theory, Material Culture, Ethnic boundaries, Constructing and deconstructing ethnic identity, Evolution of Culture, Encountering different cultures, Cultural shock, Media and society, Morality and society, Taoist view on morality, Enlightened anarchy, Values in Confucius ethics, Perfectionist and situational ethics, Spirituality and modern age, Humanism and positivism, Reductionist approach to moral responsibility, Asian society and culture, Globalization's effects on culture and values, Hybrid cultural systems, Hybrid ethical theory, Cultural meaning, Culture and postmodernity, Buddhist ethics, Buddhism and philosophy of deconstruction, Culture and values of modernity, Cultural roots of environmental problems, etc.

Please contact Dr. Chandana Chakrabarti at <[chandanaachak@gmail.com](mailto:chandanaachak@gmail.com)> with any questions.

## **SPSCVA at the APA Eastern Division Meeting**

Philadelphia, Pennsylvania  
27-30 December 2014

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will meet at its divisional meeting held in conjunction with the Eastern divisional meeting of the American Philosophical Association. For more information, contact the Eastern Division coordinator Christopher Grau at <[grau@clemson.edu](mailto:grau@clemson.edu)>.

## **Kierkegaard and Narrative**

Philadelphia, Pennsylvania  
28-30 December 2014

Over the past few years a conversation has emerged on the topic of Kierkegaard and narrative. This year's Søren Kierkegaard Society panel at the December 2014 APA Eastern Division Meeting in Philadelphia will engage this topic and advance the discussion of Kierkegaard and narrative. For more information, contact Jeffrey Hanson at <[jeffrey.hanson@acu.edu.au](mailto:jeffrey.hanson@acu.edu.au)>.

## **Bodies of Belief: Somaesthetics of Faith and Protest**

Boca Raton, Florida  
29-31 January 2015

Human bodies are shaped not only by their genetic endowment but also by the belief systems of the cultures in which they develop and function. Such belief systems vary from unarticulated background assumptions to ritualized practices and explicit doctrines or even to formulated laws enacted and enforced by social institutions. Likewise, belief's somatic shaping ranges widely from the stylization of external appearance (including clothing and ornamentation) to the structuring of bodily actions and comportment (including essential practices like eating) and even to inner modes of affect (which are felt somatically). The beliefs that the human soma embodies and expresses are not confined to established social norms; they also include items of faith and commitment that are individualistic, nonconformist, or even antagonistic to the cultural mainstream. More than a mere instrument of compliance or worship, the soma is also a site and weapon of protest.

Our conference will explore the ways through which beliefs and their corresponding values are embodied and somatically contested in such cultural fields as religion, politics, ethics, and the arts. How are beliefs acted upon or counter-acted by bodies in these fields? How do artistic or literary representations reflect on such bodily actions or themselves participate in these actions?

Further information about the conference will be made available at <<http://www.fau.edu/bodymindculture>>, where you can also consult the programs of our prior international conferences.

## **Interact! British Society of Aesthetics Postgraduate Conference**

Canterbury, UK  
7-8 February 2015

We are pleased to announce the first British Society of Aesthetics Postgraduate Conference: Interact! This conference is intended to provide a supportive and stimulating environment for postgraduate students to share and discuss their work on any area of philosophical aesthetics.

The conference will include a session on How to Publish and Career Advice contributed by the Keynote speakers and two senior faculty members of the History & Philosophy of Art department at the University of Kent. The best 2 or 3 papers will be published in the

*Postgraduate Journal of Aesthetics*, subject to editorial approval.

Confirmed keynote speakers are Professor Dominic Mclver Lopes, University of British Columbia and Professor Elisabeth Schellekens, Uppsala University & Durham University

Any enquiries can be sent to: <interact.bsa@gmail.com>, or see <<http://www.interact-bsa.uk>>.

### **Consciousness, Value and Reality: East and West**

Kolkata, India  
6-8 January 2015

Consciousness and Theories of Reality, Appearance and Reality, Artificial Intelligence, Consciousness and Immortality of Soul, Personal Identity, Sociological and Cultural Identity, Reductionist View on Consciousness, Pragmatic Reality, Value and Reality, Vedanta and Neo Platonism, God and Absolute, Materialism, Psycho-Physical Dualism, Monism and Pluralism, Non-dual consciousness, Intentionality, Deontological Ethics, Consequentialist Ethics, Virtue Ethics, Ethical Pluralism, Emotivism, Religious Pluralism, etc. The list is not exhaustive.

Please contact Dr. Chandana Chakrabarti at <[chandanaachak@gmail.com](mailto:chandanaachak@gmail.com)> with any questions.

### **The 36th Annual Conference of the South-west Popular/American Culture Association**

Albuquerque, New Mexico  
11-14 February 2015

In the last decade there has been a dedicated exploration of popular culture as it relates to aspects of philosophy, and how philosophy relates to popular culture, and as such we welcome proposals that investigate and examine the intersections between philosophy and popular culture. Any and all aspects of philosophy and popular culture will be considered.

For information about the conference and other presentation areas, registration, and hotel accommodations, please go to the SWPACA website at: <<http://www.southwest-pca.org>>.

If you have questions, requests, or require further information, please contact the Area Chair, Burcu Gurkan, at <[philswpca@gmail.com](mailto:philswpca@gmail.com)>.

### **Art in and of the Streets**

New York, New York  
5-7 March 2015

Possible topics might include but are not limited to the following: What is street art, and who is its proper audience?; How do the various forms of street art (graffiti, urban vinyl, poster art, street performance and installation) relate to their Fine-Art kin (painting, calligraphy, sculpture, fine-art prints, concert/theatre performance, performance/conceptual art)?; How does street art relate to other "post-museum" and "post-studio" art forms?; Is street art essentially site-specific?; What are the implications for the restoration or conservation of works of street art?; Is there such a thing as a street art "aesthetic"? What constitutes authenticity in street art?; Does legality/criminality (e.g., vandalism, trespassing, copyright, etc.) play an aesthetic or art-making role for works of street art?; Do municipalities incur obligations (aesthetic or otherwise) to preserve works of street art?; How do matters of race, gender, sexual orientation, etc. figure differently within the world of street art as compared to the traditional artworld?; What exactly is "the street" as employed in thought and talk about street art?

Any questions should be sent to Christy Mag Uidhir at <[cmaguidhir@gmail.com](mailto:cmaguidhir@gmail.com)>.

### **The Ontology of Art: 7th Annual Auburn University Philosophy Conference**

Auburn, Alabama  
6-7 March 2015

Invited speakers: Ben Caplan, David Davies, Julian Dodd, Sherri Irvin, Andrew Kania, Carl Matheson, Aaron Ridley, Guy Rohrbaugh, Amie Thomasson, and Chris Tillman.

For more information, please visit <<http://www.cla.auburn.edu/philosophy/conference>>.

### **Society for the Philosophic Study of the Contemporary Visual Arts**

Vancouver, BC  
1-5 April 2015

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meeting held in conjunction with the Pacific Division Meeting of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video games, or other visual aesthetic media.

Please submit papers or panel proposals as

e-mail attachments, with 'SPSCVA' initiating the subject line in your email to Richard Nunan (College of Charleston) at <[nunanr@cofc.edu](mailto:nunanr@cofc.edu)>.

### **Modernist Musics and Political Aesthetics**

Nottingham, UK

8-10 April 2015

Experimental modernist forms are widely thought to question the suitability of traditional cultural structures to represent experience. Whether it is Ezra Pound's desire to 'compose in the sequence of the musical phrase' or the mutual influence of primitivism in Picasso's paintings and Stravinsky's *The Rite of Spring*, the formal innovations we call modernism often saw different art forms converge and stimulate one another. We hope this conference will explore these issues in depth.

For more details, contact Nathan Wadde at <[Nathan.Waddell@nottingham.ac.uk](mailto:Nathan.Waddell@nottingham.ac.uk)>.

### **What Can Performance Philosophy Do?**

Chicago, Illinois  
10 -12 April 2015

What Can Performance Philosophy Do? will be the 2nd biennial conference event organized by the professional association Performance Philosophy, founded in 2012. Performance Philosophy is also the name of an emerging interdisciplinary field concerned with the relationship between performance and philosophy, broadly construed.

For more information, contact Laura Cull at <[l.cull@surrey.ac.uk](mailto:l.cull@surrey.ac.uk)> and Will Daddario at <[w.daddario@gmail.com](mailto:w.daddario@gmail.com)>.

### **2nd International Conference on Music and Consciousness**

Oxford, UK  
14-17 April 2015

There have been rapid multidisciplinary advances in scholarly understanding of musical experience over the last fifteen years or so. It is increasingly accepted that musical experiences are multi-faceted, fluctuating, and dynamic; complex composites of cognitive, perceptual, embodied and affective components. One response to the acknowledged phenomenological complexity of musical engagement has been a growing interest in the relationship between music and consciousness.

Following on from the success of the first International Conference on Music and Con-

sciousness (Sheffield, 2006), and the edited volume *Music and Consciousness* to which this led, this second conference is again intended as a forum for the exchange of perspectives from a broad range of disciplines, including but not restricted to: neuroscience, psychology, phenomenology, philosophy, sociology, musicology, performance studies, ethnomusicology, music therapy, evolutionary psychology, cognitive archaeology, and cultural history.

The conference will consist entirely of plenary sessions, enabling wide-ranging participation, with significant time set aside for discussion. It will include keynote presentations, papers and short communications.

See <http://www.music.ox.ac.uk/muscon2> for details.

### Seminar on “Listen to This: Musical Narrators across Mediums”

Toronto, Ontario  
30 April–3 May 2015

What does it mean to employ music to tell a story? How is listening to a musical narrative different from other modes of narrative reception? Such questions have fascinated philosophers and students of the art of storytelling throughout history. From Plato’s dissection of the modes of poetry and rhapsode to Nietzsche’s fascination with Attic tragedy, the musicality of speech and narrative has been a contested site of cultural and political ramifications.

This panel aims to bring together scholars of literature, cinema, philosophy, and music to investigate the category of musical narrators – agents who deploy music or musicality to tell, show, or present a story.

Direct questions to the session chairs (please CC both): Christopher Culp at [cmculp@gmail.com](mailto:cmculp@gmail.com) and Nina Penner at [nina.penner@mail.mcgill.ca](mailto:nina.penner@mail.mcgill.ca).

### 10th Annual International Conference on Philosophy

Athens, Greece  
25-28 May 2015

The Philosophy Research Unit of the Athens Institute for Education and Research (ATINER) organizes its 10th Annual International Conference on Philosophy, 25-28 May 2015, Athens, Greece. The conference website is: <http://www.atiner.gr/philosophy.htm>.

Special arrangements will be made with a local luxury hotel for a limited number of rooms at a special conference rate. In

addition, a number of special events will be organized: A Greek night of entertainment with dinner, a special one-day cruise to selected Greek islands, an archaeological tour of Athens and a one-day visit to Delphi. Details of the social program are available at <http://www.atiner.gr/2015/SOC-PHI.htm>.

### Historical and Aesthetic Understanding

New York, New York  
4-5 June 2014

A distinguished tradition in philosophy holds that historical and aesthetic understanding are distinctive in being individualizing. While science seeks to grasp phenomena by bringing them under general concepts and laws, the historian and the appreciative spectator seek to make sense of their objects of study in all their individuality. This conference is the culmination of a project, funded by the Templeton Foundation, investigating the relations between aesthetic and historical understanding, and in particular what truth the tradition enshrines.

The project is a collaboration between Robert Stern and Michael Braddick at the University of Sheffield and Robert Hopkins at New York University. It also involves two workshops in Sheffield and one in New York.

For details, including information about how to register for the events, see <http://www.nyu.edu/gsas/dept/philo/courses/varietiesofunderstanding2014/>.

### Tracking the Creative Process in Music

Paris, France  
8-10 October 2015

This conference brings together researchers interested in artistic creativity and the study of processes of musical and sound creation of the past and present. Researchers working on this cluster of problems from a wide variety of disciplines (history, music analysis, psychology, philosophy, cognitive science, sociology, ethnomusicology, anthropology, etc.) are invited to assess the different methodologies developed in the last thirty years in their respective areas from an interdisciplinary perspective.

Following the epistemological paradigm shifts that musicology underwent at the end of the last century, the notion of ‘creative process’ has been enriched. Sketch studies have extended their scope beyond notated works of art music. Today this field includes all contemporary musical repertoires as well as the oral, technological and collaborative dimensions of the creative process in music. The

complexity and the multidimensionality of this field of study require new analytical tools and new research methods at the crossroads of analytical musicology, the social science and humanities and other academic disciplines.

This broadening of the field also provides a new context for the study of works and composers from the Western musical canon. Whether based on historical archives or on the collection of empirical data, studies of the creative process in music share many of the same methodological requirements, descriptive vocabulary and models of creative action. This conference therefore aims to be a forum in which the most recent results produced by the well-established tradition of sketch studies can meet the complementary or alternative paradigms emerging from other repertoires or approaches.

Our guest speakers in 2015 will be Georgina Born (University of Oxford), Nicholas Cook (University of Cambridge, author of *Musical Performance as Creative Practice*, Oxford U.P., 2016), Pierre-Michel Menger (Collège de France, author of *The Economics of Creativity*, Harvard U.P., 2014), and Friedemann Sallis (University of Calgary, author of *Musical Sketches*, Cambridge U.P., 2015). TPCM will also include workshops/concerts on composition and performance led by Hyacinthe Ravet (Université Paris-Sorbonne) and Jean-François Trubert (Université de Nice-Sophia Antipolis). The languages of the conference are English and French. Simultaneous translation of French papers will be provided.

For more information, see <http://tcpm2015.ircam.fr/>.

## Active Aestheticians

The Australian Research Council has awarded a Discovery Research Grant to a project entitled, “Taste and community: the cultural origins of personal experience.” The investigators include philosophers and visual artists: **JENNIFER A. MCMAHON, CYNTHIA FREELAND, PAUL GUYER, MOHAN MATTHEN, ROBERT SINNERBRINK**, artists **CLAIRE AND SEAN**, and **DANIEL VON STURMER**.

Send news of your significant scholarly and professional achievements to [goldblatt@denison.edu](mailto:goldblatt@denison.edu) or [henry.pratt@marist.edu](mailto:henry.pratt@marist.edu).

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<henry.pratt@marist.edu>

**Deadlines: 1 December, 15 April, 1 August**