“Arch of Enjoyment” – For and Against Henri Lefebvre

Ted Landrum

Among the golden rules of poetry, two are about to be broken, or at least bent. One demands brevity, the other shuns explanation. Nevertheless, I shall risk introducing a long poem, with a tedious explanation:

“Arch of Enjoyment” is one in a series of experimental “archi-poems” bending not only rules and ears but (possibly) discourses. How? By attempting to open heuristic thresholds where the poetry of architecture and the architecture of poetry meet in a mutually enabling encounter. This is an encounter which, in spite of involving considerable eccentricities, and embracing contradictions, I associate (from beginning to end) with a middle way. By intimately engaging with foundational texts, and transforming them through dialogical inquiry, these “midway radicals” (as I also call them) strive both to find and to create—or rather, to invite—synthetic re-understandings constitutive of a (simultaneously) common and uncommon ground. If so, these re-understandings take place: midway between poetry and architecture, poetry and prose, making and re-making, reading and writing, and (perhaps most importantly) between readers and writers.

This project has developed from a working hypothesis: that it is not possible to adequately communicate what matters most concerning architecture (especially architectural qualities) in straight prose; rather, for this (and similar challenges) we require poetry, and all that it allows. In truth, such distinctions are rarely so simple. All prose involves poetry, since language is inherently metaphorical, multi-vocal and polysemic, richly layered with ambiguities and contradictions, and always subject to interpretative tensions and potential aporias resolvable only by imagination and the willing suspension of disbelief. Inversely, as Dante argued in the Banquet, all poetry builds upon the underlying agency of prose—common literal, or effectively transparent, language. In other words, as in any room with a view, lucidity comes from a combination of direct and indirect illumination, but the contents of the room gain their nuanced depth through latent obscurities, shades and shadows, which illumination, however bright, will never fully erase.

The following poem, a found-erasure poem, takes as its source the middle chapter of Henri Lefebvre’s Toward an Architecture of Enjoyment, and proceeds, chiasmic-like, to blacken out all but a few suggestive details found by reading, by sampling, or by weaving if you will, a middle path down the page. Thus, the resulting poem may be read as a (second) translation, one that is both a poetic intensification, and an unfinished renovation of its prose source. I say “unfinished” because, by design, archi-poetry requires creative participation of the reader.

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SUMMER 2015
“Arch of Enjoyment”

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space of enjoyment

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with analogy
Engaging Grotesque Figurations in the College Classroom

Jenna Hupp Andrews
University of Michigan-Flint

Grotesque figurations exist in the ambiguous spaces between familiar and unfamiliar; in these spaces viewers can engage with the different, the repulsive, the strange, and the unknown in ways outside of their normal experience, and such encounters have the potential to challenge viewers’ preconceived assumptions and expectations. I propose that the college classroom can be constructed as a space conducive to critically and creatively engaging with uncomfortable, viscerally repulsive, and potentially offensive visual images, such as representations of grotesque bodies; such figurations can provide unique opportunities to understand socially and politically charged issues such as inequality, prejudices, privilege, injustices, and difference in unique, potentially powerful ways.

The grotesque has the ability to disrupt the status quo, which forces the viewer to choose between contending with the disturbing image and turning away in disinterest or denial. Drew Halfmann and Michael P. Young assert that the grotesque destabilizes “categories of daily experience,” which can present a threat to individual and/or social order; the grotesque represents “a world gone terribly wrong, an anti-world” (6-4). Philip Thomson described this power of the grotesque body as having a “shock effect” that may “also be used to bewilder and disorient” the reader, or the viewer, which has the potential to jolt him or her “out of accustomed ways of perceiving the world and confront him with a radically different, disturbing perspective” (58). This visual and visceral jolt can become a starting point for students as individuals, in small groups, and as a class, to engage with possible reasons why such an image affected them so strongly and to examine the assumptions embedded in their reactions.

In the classroom, the grotesque figurations can become the catalyst for critical engagement with difficult social topics, such as ethical issues of genetic manipulation in Patricia Piccinini’s sculptures, postcolonialism and racism in the art of Wangechi Mutu and Diane Victor, and sexual violence in Penny Siopis’ prints. One of the reasons grotesque figurations can invite deeper analysis and critical examination is that they do not conform to predetermined sociocultural structures or belief systems. The horror that has been revealed through the representation of the grotesque body can destabilize the perceived benign reality that is often a buffer from the messy ambiguities of the real world. Susan Corey describes this fluidity of the grotesque as “challenging or crossing over conventional boundaries, undermining the established order and exposing oppressive systems, whether economic, racial, religious or gender-based” (229). She goes on to propose that the meanings of the grotesque image exist on the “margins of our meaning systems,” which enables the writer or artist “to challenge any final or closed version of truth, to raise questions about what has been lost or omitted from a particular view of reality, and to explore the paradoxical, ambiguous, mixed nature of human life” (229-30). I would go further to assert that it is not only the writer or artist who questions the gaps and inconsistencies in a particular perspective of reality, but also the reader or viewer who is repulsed and challenged by this grotesque image and brings his or her own perceptions of “truth” and view of reality into the conversation. Reaction Theory proposes that the viewer interprets the artwork through the lens of his or her own life experiences and sociocultural background and thus brings one’s own perspectives to bear on the process, even when those perspectives are being challenged. Viewers’ life experiences and sociocultural backgrounds become even more important when the grotesque figuration does not permit the formation of any easy interpretations or answers. When confronted with such uncertainty, the viewer needs to draw upon the foundation of what she or he knows though her or his own experiences, as well as what she or he can gather from the larger context to be able to engage with the disturbing or even horrific ambiguities of the grotesque image.

The teacher serves a vital role in that she or he not only facilitates the discussions but also provides more layers of history and context, enabling students to take their analyses to deeper levels. The teacher is also the one who establishes the classroom as a space where difficult and potentially inflammatory images can be critically engaged. The strong emotive characteristics and the potentially offensive nature of representations of the grotesque body makes the teacher even more vital to the process, though he or she must be conscious of and prepared to address the potential difficulties and raw emotions that may arise in the classroom. In an age where “trigger warnings” have entered academic discourse and the university classroom (See: Jarvie 2013, Shulevitz 2015, AAUP 2004, Hoover 2014, Hardwick 2014), the teacher must be vigilant regarding the reasons for and the choices of grotesque representations that are being presented in class; the objectives must be clear and such images should never be included merely to shock.

In defense of bringing difficult and uncomfortable topics into the college classroom, Jennifer Hardwick makes the case for a delicate balance between student discomfort and comfort, claiming that “world is not a comfortable place, and learning about it cannot, and should not, be safe” (Hardwick). In her article “A Safe Space for Dangerous Ideas: A Dangerous Space for Safe Thinking,” she asserts:

Danger and safety are both integral to education, particularly if one ascribes to critical pedagogy, which is, in many respects, about balancing the two elements. On one hand, it invites students and teachers alike to break free from safe thinking: to consider what they have been taught; to rethink the narratives, systems and hierarchies that have shaped their lives; and to make room for new and sometimes uncomfortable perspectives. To do this effectively one must be willing to leave the security of assuredness and embrace the fact that learning can be a difficult and even painful process.
that shakes your foundations, changes you, and transforms the way you see the world. (Hardwick)

She goes on to balance this assertion with the claim that critical pedagogy is also about “recognizing and challenging the violence that is engendered in the social and political systems that surround us” and advocates for “ongoing self-reflection and communication” in order to cultivate a space where critical dialogue can take place (Hardwick). Hardwick suggests this balance is possible through dynamic interactions between “bravery” and “kindness,” where both are described, modeled, and encouraged. She explains brave thinking as the willingness of both teachers and students to step out of one’s comfort zone and take risks; the teacher’s role in encouraging brave thinking is not only modeling risk-taking but also “asking big questions in class, presenting multiple and opposing views, and taking intellectual risk into account while marking” (Hardwick). The kindness element focuses on creating an environment of respectful and critical engagement, where fellow students are not attacked for expressing their thoughts and there is an intentional willingness to entertain conflicting perspectives. The teacher’s role in kindness includes “promoting collaboration, dialogue and community, and making students aware of the pitfalls of seeing fellow scholars as adversaries and critical thinking as an exercise in locating weakness” (Hardwick). In relation to difficult representations of grotesque bodies, it is vital that the teacher models critical thinking and critical engagement, of which Hardwick’s process is one option, while also remaining sensitive to the emotive implications of the visual images being presented.

I want to stress that the larger context, whether it is historical, political, social, and/or cultural, becomes even more important in this critical engagement, in that it provides a basic foundation from which students can engage with the repulsive topic at hand. For example, Diane Victor’s Disasters of Peace series is extremely graphic in its depictions of present day atrocities in post-apartheid South Africa. Her grotesque figurations take the viewer into private spaces where such atrocities take place, away from the public eye; they depict images of physical and sexual violence and social injustices taken from actual events often only briefly mentioned in the media. Victor’s photojournalistic attention to detail, coupled with her very graphic and horrifying subject matter, makes this series extremely hard to engage and could be potentially triggering to some who have been the victims of sexual abuse. Because of the level of violence being depicted through the grotesque figurations, this is a series more suited to an upper level art or humanities course, where the students have some prior experience with art and/or visual media and where the topics are pertinent to the course objectives and outcomes. This series also requires foundational contextual information concerning the history and context in which this series was conceived. Although it is an extremely disturbing series, or perhaps because it is so disturbing, Disasters of Peace can be a powerful window into social and political injustice, racism, privilege, and inequality; in addition, it also provides a profound example from which to explore censorship and how censorship can be intimately linked to public secrets and taboos.

Introducing representations of the grotesque body into art and humanities classrooms not only provides unique opportunities to engage critically and creatively with complex sociocultural and political issues, but it is also becoming more and more essential to do so. Today’s media regularly capitalizes on the extreme and the grotesque with the belief that sensation and spectacle sell products or experiences. Grotesque bodies regularly appear in movies, television/cable series, video games, commercials, Internet memes, and news media. Grotesque bodies proliferate on the Western visual media landscape, and yet when our students enter the art history or humanities classroom, the focus is generally on the classical body, with a few common exceptions such as dead Christ figurations or slain martyr and saint motifs. In the service of understanding the Western canon and its foundational role in our culture, the skills developed to analyze such bodies do not necessarily directly transfer to the contemporary grotesque representations students are regularly exposed in today’s visual world. Paul Duncum and Stephanie Springgay address this issue in their 2007 paper “Extreme Bodies: The Body as Represented and Experienced through Critical and Popular Visual Culture,” asserting that the “extreme body” needs to be included in classroom curricula (1153). They argue:

When both critical and popular visual culture are dealing with the extreme body, it is necessary to move well beyond a modernist aesthetics that favors the closed, classical body. An aesthetics commensurate with the extreme body is needed to deal with the broadest possible range of bodily representations and bodily responses. The body is the means by which we produce ourselves, so it becomes crucial that analyses of the visual arts in education include an understanding of extreme bodies. (1154)

Students need both formalized and practical ways to critically assess and analyze not only how they are reacting to the grotesque figuration but also what overt and covert meanings are being conveyed through such images and how those images are being used to potentially

manipulate them; such skills are essential to critical visual literacy. These literacy skills are vital in our students’ media-saturated culture.

Utilizing grotesque figurations in art and media can have the added benefit of tapping into many students’ interests, making the motivation to critically engage with such images even more intrinsic; however, there is a caution that needs to be explored. With increased exposure to grotesqueries in visual media of all kinds, depicting both created fictions and actual events, and the increasing levels of “grotesqueness,” there comes desensitization to such figurations. Much as Andy Warhol predicted with his “Car Crash” and “Electric Chair” print series, viewers become desensitized to the explicit horrors, meaning that one must “ramp up” or outdo the images that came before in order to achieve a similar level of shock and horror with the following images. One only needs to look to the television crime dramas over the last ten years to see an example of this pushing of limits. NCIS and CSI are two major innovators in the genre and aptly illustrate how depictions of crime scenes and dead bodies have become more graphic and grotesque over the years. For example, when both series began, creative camera angles and lighting were often used to allude to the inner grotesqueries of the autopsy or the evisceration of a body at a crime scene; yet today, it is not uncommon for the camera to take the viewer inside the autopsied body or the hotel room filled with mutilated human bodies. Viewer tolerance for such images has not only increased but such images have also become expected; the (perceived) viewer demands to see more and more explicitly grotesque bodies made grotesque in new and unexpected ways. This push for more explicit and creatively grotesque bodies is also echoed in and taken even further in film, specifically in horror films.

When we take into account the extreme grotesque figurations that our students are bombarded with, some of the artists that I have referred to above can be viewed as relatively tame, or not overly shocking. This does not imply that we, as educators, should seek out even more grotesque figurations just to produce the desired responses in our students; rather it provides an opportunity to examine the concept of a grotesque body from yet another direction: analyzing why a specific grotesque figuration does not elicit horror or repulse in the viewer as one would expect. Conversely, it can present a space to reflect on the alternate responses one is experiencing. A lack of repulsion can be analyzed through the lens of overexposure through mass media, which can result in desensitization to horrific images. The influences and effects of desensitization in relation to Western visual media can be pursued in depth to determine if and how such desensitization transfers to real life experiences. For instance, how is the process of viewing the grotesque body on the television screen different from encountering such a body in the streets? Does the desensitization to grotesque figurations in entertainment and/or news media automatically equal desensitization to such a body in person? How and where do the lines between representation and reality form or are they perpetually in flux?

In a culture in which the horrific and the grotesque are regularly used for entertainment, advertising, and dissemination of news, it becomes even more imperative that such images—their purposes and their influences—are critically interrogated from multiple perspectives and not just passively experienced and sublimated into our everyday experience. The use of a variety of representations of grotesque bodies in art and humanities classrooms can be one way of utilizing the “cool” factor, while also going beyond mere entertainment. The pedagogical objective in the use of such images is to critically analyze the overt and covert roles such representations play in our understanding of the world around us as well as the diversity of individuals that inhabit that world. If one of the goals of the humanities is to facilitate the development of critical thinking skills in our students so that they are able to actively participate in their community as engaged and informed citizens, then such critical visual literacy skills as described above become increasingly important as more and more information is conveyed visually across media platforms and modalities. The introduction of grotesque figurations into the humanities and arts classrooms can be a multilayered and dynamic way to cultivate such important skills in our students.

Works Cited


It has been a very busy spring and summer for the American Society for Aesthetics. Our three regional meetings (in Philadelphia, PA; Asilomar, CA; and Santa Fe, NM) were great successes. Committees have been busy selecting the winners of the new Ted Cohen Prize and the Monograph Prize, to be awarded at the fall meeting. New editors are being recruited for ASAGE (the ASA Graduate E-Journal). The editors of the Journal of Aesthetics and Art Criticism (sent to all ASA members) published Issue 73.2 and completed work on 73.3, which should arrive soon. We named a new web editor (Rob van Gerwen), who is hard at work setting up our new web site, which will have much more functionality for members and non-members alike. Please follow us: @ASA_aesthetics.

**Summer Institutes for Undergraduates:** ASA-funded faculty members made presentations to undergraduate students at the Rutgers Summer Institute for Diversity in Philosophy (Jane Forsey, University of Winnipeg) and the Summer Program for Women in Philosophy at the University of California, San Diego (Anne Eaton, University of Illinois-Chicago). We hope these presentations will introduce aesthetics to scholars of the future and help improve the diversity of the profession.

**Curriculum Diversity Grants:** The winners were announced of the first round of this new competition, conducted by the ASA Diversity Committee: Monique Roelofs of Hampshire College and Simon Fokt of Leeds University. Selected from six strong applications, the completed curriculum modules will be available this fall on the new ASA web site. Two more competitions will be held in 2016 and 2017.

**Annual Meeting:** The Program Committee for the Annual meeting reviewed 93 paper submissions and 14 panel proposals, record numbers, and has assembled an outstanding program for the November meeting. We are try, for the first time, an app called Grupio at the Annual meeting. You will be able to look up the meeting schedule, maps, hotel information, restaurants, speaker bio, and much more on your tablets, smart phones, and laptops. The app works with both Apple and Android. Preliminary schedule information is available Grupio. In the meantime, you can download the free Grupio app at the Apple Store and Google Playstore. We will be very interested in your responses to this approach to providing meeting information.

The Board approved an overhaul in the registration fees for our annual fall meeting. ASA’s fees have been very low compared with the American Philosophical Association, the American Political Science Association, and the British Society for Aesthetics. We run this important meeting at a substantial deficit and hope to reduce that somewhat. We added an “early-bird” registration option to encourage early registration at reduced fees. We also now will consider special requests for fee reductions from unemployed and underemployed aestheticians, following the case-by-case approach of APA-Pacific. For the 2015 meeting, ASA members who use the early-bird option will be able to pay the same fees they paid in 2014.

The Board also adopted a new policy on the use of recording devices at our annual meetings. We learned of some unfortunate incidents at other professional meetings, when entire talks were recorded and distributed on-line, without the advance knowledge or permission of the speakers. Our new policy: “Out of respect for our speakers, unless you receive their express approval beforehand, please do not use any visual or audio recording devices of those speakers during their presentation.” Enforcement of this policy will rest solely with the chair of each session. If a speaker does not object to being recorded, that is the speaker’s choice.

**Board of Trustees:** Our Board of Trustees only meets in person at our annual fall meeting, but they do an enormous amount of business via e-mail throughout the year, and we have several things to report:

* Conference on the aesthetics of architecture and design: The Board approved funding for this conference at Kansas State University, to be held March 2016. Organized by long-time ASA member and former trustee James Hamilton, this conference will promote our goal of demonstrating to both the university community and the general public the importance and value of aesthetics.

* Conference on environmental ethics and aesthetics: The Board approved funding for a conference on “Environmental Ethics and Aesthetics: At the Intersection,” to be held May 12-15, 2016, at Indiana University-Bloomington. Organized by ASA members Sandra Shapshay and Levi Tenan, this conference also will demonstrate the value of aesthetics both within the broader university community and the general public. All philosophers and ASA members will enjoy free registration for this conference.

*ASA membership requirements: The Board also looked at our requirements for ASA membership for various activities and made several revisions. As we want to encourage newcomers to sample aesthetics and the activities of the ASA, the main section of the new web site will remain free to all, where we announce events in aesthetics, both our own and those conducted by others. But we also want to strengthen the incentives for membership, so some requirements are being added or tightened. We support many activities to promote aesthetics, both now and in the future; these cost money, funds provided in part by our membership dues. The most significant membership change is our shift, beginning with the 2016 annual meeting in Seattle, to require that everyone submitting a paper and all members of panel proposals must be ASA members at the time of submission. This is the long-standing policy of the American Philosophical Association and will eliminate the need to chase people down over the summer to remind them they must join ASA if they are on the fall program. In addition, all three regions will require, beginning in 2016, that all program participants must be ASA members. Many membership requirements remain unchanged. If you want to apply for the Monograph Prize, the Dissertation Fellowship, the Curriculum Diversity Grant, Student Travel Award, or a Major Grant, you must be an ASA member at the time of application. All Board trustees and officers and the editors of all ASA publications must be ASA members.

**On-line aesthetics courses? I sometimes hear from people curious about aesthetics (especially volunteers and staff at art museums and performing arts organizations, art students, and others) of their interest in taking an aesthetics course, but they cannot find one at their local colleges and universities. ASA publishes a graduate guide to aesthetics in North America, which includes some information on undergraduate courses. But I also would like to identify on-line courses in aesthetics at fully accredited colleges and universities, which are available to everyone and which offer credit which could be transferred to another institution of higher
education. If you offer such a course or know of one, please let me know: <secretary-treasurer@aesthetics-online.org>.

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Conference Reports

ASA Pacific Division Meeting
Pacific Grove, California
April 8-10, 2015

The Pacific Division met in April in its usual location, the Asilomar Conference Grounds on the coast at Pacific Grove, CA. The program covered a range of themes: artwork ontology and identity; genius and expression; art and philosophy of mind; aesthetic appreciation and testimony; the aesthetics of sport; narrative, fiction and non-fiction; and art and entertainment. A special panel on embodiment and the arts featured talks by Alva Noë and Sean Kelly with critical response from David Davies. Speakers and commentators at the meeting ranged from senior aestheticians and regular Pacific Division attendees to graduate students attending for the first time. The meeting continued its tradition of providing an intimate, friendly environment for intellectual stimulation and challenge (plus the occasional stroll to the ocean). The 2016 meeting will also be held at Asilomar, April 6-8, with William Seeley and Olivier Mathieu as co-chairs (contact email: asapacific2016@gmail.com). The deadline for paper submission is November 1, 2015.

Anna Pakes & William Seeley
ASA Pacific Division program co-chairs, 2015

ASA Rocky Mountain Division Meeting
Santa Fe, New Mexico
July 10-12, 2015

Opening remarks by Division President Reuben J. Ellis and Secretary Allison Hagerman began at 8:30 on Friday, July 10. Following opening remarks, the group heard from Julie C. Van Camp, Secretary-Treasurer & Executive Director, American Society for Aesthetics.

her presentation, “The Future of the ASA.” The first session began at 9:00. The business meeting began at 11:45 Sunday, July 12, after the final sessions ended at 11:30. This year, we were pleased to have Christy Mag Uidhir of the University of Houston deliver the Manual Davenport Keynote Address on Friday morning. Mary Anne Santos Newhall of the University of New Mexico delivered the Michael Manson Keynote Presentation by the Visiting Artist on Saturday afternoon. The Saturday evening reception held at the hotel was once again well attended. This year the group was also hosted on Friday by Reuben Ellis and Rebecca Mardach for a “Santa Fe Soirée” held off the hotel grounds.

This year’s schedule included the second annual presentation of the RMDASA Graduate Student Essay Award for Best Paper in Philosophy. This year, there was a tie, and so two prizes of $125 each were awarded. The 2015 winners of the Graduate Student Essay Award were: David Liakos, of the University of New Mexico for his “Gadamer’s Critique of Kant’s Subjectivized Aesthetics” and Diana A. Yarzagaray, of Texas A&M University for her “Of Beauty and Ugliness: The Aesthetics of W.E.B. Du Bois.” The prize is made possible by the generous support of The Center for Philosophical Studies, Lamar University. Arthur Stewart, Director. The RMDASA wishes to express its appreciation to Dr. Stewart for his annual five hundred dollars of financial support for the past fourteen years, as well as his funding of the Graduate Student Essay Award established in 2014.

2015 marked the first year of the term of Division President Reuben J. Ellis and the final year of service of Secretary Allison Hagerman. No Vice President served the Division this year. At the business meeting, Sheryl Tuttle Ross was elected Vice-President and Arthur Stewart was elected Secretary, their terms to commence immediately upon completion of the 2015 annual meeting. This year’s business meeting was attended by 12 members/participants (the same attendance level as in 2014).

This year 41 papers were presented at the meet. This compares with the past three years as follows:

- 2015: 41 papers
- 2014: 33 papers
- 2013: 26 papers
- 2012: 27 papers

The forty-one presentations reflect the long-standing interdisciplinary focus of the division. The session chairs managed the timing of presentations and discussions with uniform excellence and grace. We offer thanks to all of them: Allison Hagerman, Reuben Ellis, Norman Fischer, Nicole Keating, Jon Mark Mikkelsen, James Mock, Sheryl Tuttle Ross, Raphael Sassower, Arthur Stewart, Peg Brand Weiser, and Spencer Wertz.

The date for the 2016 meeting of the RMDASA has not yet been determined. Arrangements for the 2016 meeting and the call for papers will be announced according to the normal schedule on both the ASA and Division websites.

Reuben Ellis
President of the RMDASA

Canadian Society for Aesthetics Annual Meeting
Ottawa, Canada
May 30-June 1, 2015

About twenty scholars attended the CSA’s annual meeting, at the University of Ottawa (Ontario); roughly half traveled from the U.S., making the meeting a genuinely North American affair. The meeting was held concurrently with about seventy other societies under the auspices of Canada’s Federation for the Humanities and Social Sciences. As usual, the CSA’s congenial program atmosphere made it possible for participants both to learn from spirited audience discussion and to enjoy each other’s company. Conversations and good cheer continued into dinner on each of the first two days, at two of Ottawa’s local restaurants.

The papers covered a wide range of topics. Day One began with David Collins’s “Assessing Current Work in Virtue Aesthetics”; followed by Ariane Nomikos’s work on everyday aesthetics, “Illuminating the Everyday.” Two papers on language rounded out the morning: Michel-Antoine Xhignesse’s “Titles Unnamed” and David Conter’s “Names in Fiction are Really Pronouns.” The afternoon began with two papers on knowledge from literature: Stephen Chamberlain’s “A Defense of the Cognitive Value of Literary Fiction” and John E. MacKinnon’s “The Garden of Forked Paths: Charles Baxter on Literature and Life.” The day closed with Akos Krassoy’s analysis of Levinas: “The Ethics of the Face in Art.”

Day Two began with two papers exploring the role of the artwork in generating and identifying artworks: Vanda Bozicevic’s “Artwork Apparatus” and Laura DiSumma-Knoop’s “Art Today: A Challenge to Philosophical Aesthetics.” Two works on Kant completed the morning session: Alexis Ana Pavlovich’s “Kant’s Aesthetic Ideas and the Principle of Complete Determination” and Suma Rajiva’s

Day Three began with Margaret Hodges’s “Environmental Art and Nature’s Intrinsic Value.” Fiction was the theme of the final two morning papers: Victor Yelverton Haines’s “The Performing Arts: Fictive Improv” and Ira Newman’s “Beckett’s Blackness: The Cognitive Power of Fiction.” The afternoon joined the CSA and the Canadian Philosophical Association in a special session on “New Work in the Metaphysics of Performance.” Presenters included David Davies, Chris Tillman and Wesley D. Cray.

Next year’s meeting will be held at the University of Calgary (Alberta), May 28 – 30, 2016. For further information check the CSA website at <www.csa-sce.ca> or contact Ira Newman at <inewman@mansfield.edu>.

Aesthetics News

25th Anniversary of the ASA Feminist Caucus Committee (FCC)

Everyone is invited to join us for the 25th Anniversary celebration of the ASA Feminist Caucus Committee (FCC) full day of workshop discussions on Saturday, November 14, 2015, followed by a celebratory reception at the Desoto Hilton Hotel, Savannah, Georgia, in conjunction with the annual ASA meeting that runs from November 11-14, 2015. Topics and speakers include:


Session 2. Feminist Scholarship Today OR The Impact—Hidden or Otherwise—of Feminist Scholarship, chaired by Carolyn Korsmeyer with discussants Sheila Lintott, Eva Kit Wah Man, Gemma Argüello Manresa, Monique Roelofs, and Sue Spaid.


The Feminist Caucus Committee was originally started in 1990 in Austin, Texas, with the goal of increased gender balance within the ASA: more women attending annual national meetings and more feminist topics on ASA programs. Other goals included: more women on the Board of Trustees and the editorial board of the journal, more diverse (multidisciplinary, feminist) topics published in the JAAC, a discussion of feminist pedagogy in relation to the teaching of traditional aesthetics, mentoring young feminists in the field, more graduate students at the annual and regional meetings, the inclusion of more racially diverse attendees, and increased international scope.

Currently the FCC also seeks to increase membership of the ASA and to work with the ASA Diversity Committee (chaired by A. W. Eaton) to expand opportunities for scholars and students, particularly under-represented minorities.

The workshop schedule and links to research in feminist aesthetics can be found on the ASA website at <http://www.aesthetics-online.org/feminist/>. Contact FCC Chair Peg Brand at <pb@indiana.edu> to be added to the ASA Feminist Caucus Committee listServ.

2015 Curriculum Diversification Grant

The Diversity Committee of the American Society of Aesthetics is pleased to announce the winners of the 2015 Curriculum Diversification Grant competition: Monique Roelofs, Associate Professor of Philosophy at Hampshire College, and Simon Fokt, a graduate student in philosophy at Leeds University. We received strong applications from ASA members in the U.S. and abroad. The applications were anonymously refereed by a committee. The results of awardees’ research will be published on the new ASA website and other venues. There will be another Curriculum Diversification Grant competition next year, to be announced in the early spring of 2016. For questions, please contact Anne Eaton at <eaton@uic.edu>.

Gender Fellowship in Philosophical Aesthetics

The Department of Philosophy and Media Studies, University of Basel, Switzerland, will offer a fellowship in philosophy to a junior researcher during spring term 2016. The ‘Gender Fellowship’ with an emphasis on Philosophical Aesthetics is aimed at female researchers from Switzerland and German-speaking countries who are pursuing postdoctoral studies or have completed their habilitation and are now looking for a paid leave from their current post or for continued temporary / bridge funding e.g. while applying for academic positions. The Gender Fellowship will enable the successful candidate to concentrate fully on a research project in Philosophical Aesthetics at the Institute of Philosophy (Philosophisches Seminar), University of Basel, during a period of four months (2/1/2016 - 5/31/2016). The University of Basel offers an inspiring interdisciplinary research framework for research projects in aesthetics. The successful candidate will therefore be able to prepare or complete a publication, a chapter of her habilitation or an application for a large project. Adequate office space will be provided at the Institute of Philosophy. In addition to her personal research, the successful candidate should offer a block seminar on her research topic. Regular participation in the activities of the Institute of Philosophy and an active engagement with colleagues will be expected. The Fellowship cannot be pursued in addition to any other employment or funding. It is rather aimed at supporting and encouraging junior female researchers in pursuing research projects independently of any other professional duties.

Minimum Requirements include a completed PhD in philosophy, research focus on aesthetics, excellent German or English language proficiency. The Application should include application letter, CV, academic certificates, list of publications, and research proposal including particular targets during the funding period (2 pages max.).

Please email your application documents by September 15, 2015 to: <miriam.fischer@unibas.ch>. You are welcome to contact Miriam Fischer in case of any questions regarding the Gender Fellowship or the application procedure.

Funding for Aestheticians

Several important application deadlines occur in the fall. We wish for success for all aestheticians who apply. Please let ASA Secretary/Treasurer Julie Van Camp know at jvancamp5@gmail.com if you win an award from any of these organizations.


ASA NEWSLETTER


Many state humanities councils, state arts councils, and cultural agencies at the city, county, and state level also offer funding opportunities for aestheticians. Please check your local organizations on the web for more information.

Perspectives on Contemporary Aesthetics

The Rhode Island School of Design, which partially funds Contemporary Aesthetics’ operating expenses, will soon publish Perspectives on Contemporary Aesthetics. This is a collection of seventeen articles from Volumes 1-11 of Contemporary Aesthetics selected by the Editor and Associate Editor. It is a physical book, reversing today’s usual mode of going from paper publication to online publication. However, each article also includes a QR Code that enables the reader to access the text electronically. The idea for this collection was proposed by the Provost of RISD, and its design concept was created by the Dean of Architecture and Design, a well-known graphic designer, and executed by a graduate student in Graphic Design. The result is sure to highlight the rich and diverse content of Contemporary Aesthetics, as well as the aesthetically sophisticated book design that reflects RISD’s expertise and creativity.

Evental Aesthetics

Announcing Retrospective 1, a look back at the first 10 issues of Evental Aesthetics, a peer-reviewed journal of philosophical perspectives on aesthetic practices and experiences.

Retrospective 1 is available for free at <http://eventalaesthetics.net/current-issue/retrospective-1/>.

The Missing: Reconstructing, Reshaping, and Recovering Vanished Cultural Property

I am looking for artists and scholars to participate in an exhibition I am organizing, “The Missing: Reconstructing, Reshaping, and Recovering Vanished Cultural Property.” One way to define cultural property is as objects with so powerful a connection to a community that they continue to influence that community’s dreams, hopes, and self-definitions even after the physical objects themselves have disappeared. Our world today presents many examples of such disappearances, whether via theft, unauthorized sale, or even deliberate destruction. The show will focus on what happens after the disappearance – how artists and scholars express their love and need for the vanished objects through the creation of artworks that react to or refer to the objects, through the painstaking reconstruction of the objects, or through fights to repatriate objects taken from one culture and tantalizingly displayed, out of reach, in another country.

The exhibition will run from December 9, 2015 to February 9, 2016, and will be accompanied by a symposium on a date to be determined. The exhibition will be held in the state-of-the-art Shiva Gallery at John Jay College of Criminal Justice (CUNY), a publically accessible gallery in the heart of Manhattan. If you know of artists whose work addresses missing cultural heritage or scholars or others who are attempting to reconstruct or digitally preserve cultural heritage who might be interested in participating in the exhibit or symposium, please contact me, Erin Thompson, at me at <ethompson@jjay.cuny.edu>.

New Journal Launch: ArchitecturePhilosophy

The journal serves as a platform for architectural practitioners and researchers to engage philosophical content, and for philosophers to interact with architecture in ways that are of increasingly greater interest and relevance to architects. Thus all our submissions are double blind peer reviewed, by two researchers drawn from each field, architecture and philosophy.

Please find a table of contents with all contributions from the first two issues here: <http://isparchitectures.com/contents/>. Both inaugural issues are available for free online, here: <http://ojs.library.okstate.edu/osu/index.php/jispa/issue/archive>.

For any other inquiries regarding the journal, please contact Carolyn Fahey at: <isparchitecture@gmail.com>.

Calls for Papers

ASA Pacific Division Meeting

Pacific Grove, California
April 6-8, 2016

The Asilomar Conference Grounds on the Monterey peninsula has served as the stage for the Pacific Division Meeting of the American Society for Aesthetics for over 40 years. The idyllic setting at Asilomar has traditionally produced a strong program with a broad draw from within philosophy of art. The 2015 meeting hosted a special panel on embodiment and the arts with Sean Kelly (Harvard University), Alva Noë (University of California, Berkeley), and David Davies. Other recent contributors have included Stephen Davies, Peter Kivy, Dom Lopes, Derek Matravers, Jenefer Robinson, and Kendall Walton.

We are now busy preparing next year’s meeting. We would like to see you there. We welcome paper and panel submissions from persons in all arts-related disciplines, including graduate students. Submissions may treat any area of interest within aesthetics and the philosophy of art. Particular attention will be given to papers that focus on interdisciplinary connections in philosophy of art as a complement to our special panel: Neuroscience, Film, and the Philosophy of Art. Other possible topics include, but are not limited to: art and imagination; issues relating to the perception and appreciation of art; embodiment and the arts; experimental aesthetics; phenomenology of art and artworks; history of aesthetics; philosophy of literature; philosophy of film and media arts; philosophy of music, dance and theatre; representation and depiction; the aesthetics of sport; and reflections on the state of the discipline, including its relationship to other philosophical domains and empirically grounded research.
Paper submissions must not exceed 3,000 words in length (20 minutes in presentation time), and should be accompanied by 100-word abstracts. Panel proposals should include a general description of the topic or theme, along with the names and affiliations of all proposed participants and brief abstracts of all papers. Essays written by graduate students may be considered for a special award, and all graduate student submissions should be clearly marked as such. Volunteers to serve as commentators and/or chairs are welcome.

All papers or proposals should be submitted electronically to William Seeley and Olivier Mathieu at <asapacific2016@gmail.com>. Please email the organizers also at this address if you would like to comment on a paper or chair a session.

Deadline: November 1, 2015

Society for the Philosophic Study of the Contemporary Visual Arts APA Meetings
Chicago, March 2-5, 2016
San Francisco, March 30-April 5, 2016

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 Meetings of the American Philosophical Association (APA). Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video games, or other visual aesthetic media.

Presentations should be 20-25 minutes (10-12 pages double spaced). Participants must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.) Please submit full papers only (not abstracts). 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.

The Central Division Meeting is on March 2-5, 2016, in Chicago. Submissions should be sent to Dan Flory (Montana State University) at <dflory@montana.edu>. The Pacific Division Meeting is on March 30-April 3, 2016, in San Francisco. Submissions should be sent to Richard Nunan (College of Charleston) at <nunanr@cofc.edu>.

Please submit papers or panel proposals as e-mail attachments, with “SPSCVA” initiating the subject line in your email.

Deadline for the Central Division Meeting: September 1, 2015
Deadline for the Pacific Division Meeting: September 15, 2015

Aesthetic Investigations

Aesthetic Investigations solicits contributions for its second issue. Submissions may relate to the calls below, but need not. For calls for future issues, please consult our website, <http://www.aestheticinvestigations.eu>.

Aesthetic Investigations is a new international journal for aesthetics. It is Open Access and anonymously reviewed. 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 viable 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.

Deadline: September 15, 2015

British Society of Aesthetics Conference on Fictional Characters
Southampton, UK
December 15-16, 2015

Fictional characters have received unprecedented philosophical attention in last few years including the publication of the following monographs: Thomasson’s (1999) Fiction and Metaphysics, Priest’s (2005) Towards Non-Being, Azzouz’s (2010) Talking About Nothing, Crane’s (2013) The Objects of Thought, Everett’s (2013) The Nonexistent, and the long awaited release of Kripke’s (2013) Reference and Existence. Despite the progress made by the above authors, there is still no consensus as to the best approach to the problem of fictional characters. The proposed conference, by bringing together some of those working in detail on the topic, seeks to highlight where there is agreement and what needs to be done to address the remaining problems.

As well as the invited speakers, there are five 45 minute slots available for submitted papers. Anonymized submissions of up to 3,500 words should be sent to <bsafictionalcharacters@gmail.com>. For more information, see <http://bsafictionalcharacters.weebly.com>.

Deadline: September 15, 2015

Essays in Philosophy: The Beautiful and the Good

Contemporary analytic philosophers typically treat ethics and aesthetics as largely distinct areas of concern. This contrasts with much of the history of Western philosophy, which assumes a close relation between them. The ancient Greeks, for example, employed the term kalokagathia to refer to that which is beautiful-and-good, reflecting Plato’s identification of the two. As secular ethics emerged during the early modern period, philosophers frequently appealed to the notion of the beautiful soul to help answer the question “Why be moral?” in the absence of divine sanction. More recently (see, for example, Levinson and Brady, Ethics and Aesthetics: Essays at the Intersection, 2001), philosophers have again begun to explore how the fields of ethics and aesthetics might inform one another. This volume seeks to build on this history.

Essays in Philosophy invites the submission of papers that explore some aspect of the relations and distinctions between ethics and aesthetics. All submissions should be sent to the general editor via email: <boersema@pacificu.edu>.

Submission deadline: September 30, 2015

Language, aesthetics and emotions in the work of the British Idealists

Abstracts are invited for a proposed special issue of the British Journal for the History of Philosophy on the theme of language, aesthetics and emotions in the work of the British Idealists.

We invite contributions which explore these themes as they are discussed and developed in the work of the British Idealists and their interlocutors. Possible (indicative) authors include T.H. Green, A.C. Bradley, R. L. Nettleship, Edward Caird, J.A. Symonds, F.H. Brad-
ASA NEWSLETTER

Deadline: October 31, 2015

by an ASA member.

Abstracts (between 500 and 1,000 words) should be emailed as an attachment to both <j.connely@hull.ac.uk> and <c.tyler@hull.ac.uk> by September 30, 2015. Authors will be notified of decisions within one month of this deadline. The papers (of between 6,000 and 8,000 words) should be submitted by December 1, 2016. All papers will be subject to double-blind peer review prior to decisions regarding final acceptance.

Deadline for Abstracts: September 30, 2015

Workshop: Art and Imagination: the role of metaphors, tropes and images in shaping experience and guiding action
San Francisco, California
April 2-3, 2016

Organized by the ArtSense Taste and Community project (Australian Research Council funded project) this workshop is also sponsored by the American Society of Aesthetics and hosted in part by the American Philosophical Association (Pacific Division).

The problem we will address concerns the limitations of our communicative capacity. This involves considering what Kant referred to as communities of varying magnitude; that is, the sub-cultures within a society. The workshop will analyze the way cultural artifacts acquire meaning and value as an example of the process by which communities establish shared terms of reference.

The organizers invite proposals for presentations of either 40 mins (+ 20 mins Q&A) or 30 mins (+ 15mins Q&A). There are 3-4 slots available. The proposal can be sent as either a full length paper (reading time 40 or 30 mins) or as a Power Point presentation with an attached 1,000 word summary. As far as possible (with the exception of artists who discuss their own work) prepare the proposal to be suitable for anonymous review.

Proposals should be sent to <diane.stringer@adelaide.edu.au>. A $1,000.00 travel grant is available (sponsored by the American Society of Aesthetics) for the best graduate student or untenured faculty submission by an ASA member.

Deadline: October 31, 2015

Journal of Social Science Education

The Journal of Social Science Education seeks papers for a special issue on Civic Education and Art Education: a) Which specific roles do citizenship as well as art education play in developing cultural awareness and cultural identity in today’s world? b) In which ways can art education enhance effective achievement of the goals of citizenship education? c) Are there specific methods of cooperation between art-citizenship education that are more effective than others (stating common goals? use of common methods? use of common values? etc.). d) What sorts of art education are suitable for fulfilling the aims and goals of citizenship education? e) How should cooperative citizenship education with art education vary by school level? Suggested length: 5,000-8,000 words. For more information, see <http://www.jssse.org/index.php/jssse/announcement/view/14>.

Deadline: November 15, 2015

Aesthetic Experience and Somaesthetics

The new Brill book series, “Studies in Somaesthetics” (http://www.brill.com/studies-somaesthetics), is inviting manuscripts for its first volume provisionally entitled Aesthetic Experience and Somaesthetics to be edited by Richard Shusterman. The collected volume of essays will be partly based on papers originally presented at a four-day international conference with that same title that took place in Budapest, June 2014. We seek new essays to complement those already selected for the volume. Essays either on aesthetic experience or on somaesthetics will be considered but there is particular interest in essays that connect the two concepts. Submissions should generally be between 6,000 and 7,000 words, although slightly longer or slightly shorter essays may also be considered.

Please send your essays to the editor at <bodymindculture@fau.edu> or <shuster1@fau.edu>. Essays that are not selected for the volume may, by author’s request, be subsequently considered for publication in the Journal of Somaesthetics. For a complete list of citation conventions (i.e. style guidelines for multi-authored works, book chapters, edited volumes, etc.) please see: <http://www.chicagomanualofstyle.org/tools_citationguide.html>.

Deadline: November 15, 2015

Teorema: Learning from Fiction

In ordinary critical practice, we take for granted that we can learn from fictions (literary or visual), i.e., that we can acquire new warranted beliefs on that basis. We similarly assume that we can acquire experiential knowledge — knowledge of what it is like — and knowledge-how, whether or not they differ from propositional knowledge. But can this be philosophically justified? First, empirical research suggests that we can be gullible when exposed to fictions; second, there are thorny indeterminacy issues; and thirdly, in any case, by their nature fictions appear to put fundamental barriers to the possibility of forming warranted beliefs on their basis. teorema invites submissions on all aspects of this topic, including the following: What is the nature of the fiction/non-fiction divide, and how does it affect the possibility of acquiring knowledge from them? Are there particular topics about which fiction is more adequate to provide knowledge? Could fictions include assertions? Is the content of truth claims in fictions more indeterminate than that of flat-out assertions, and does this raise any specific concerns? How does the possibility of acquiring knowledge from fictions affect their appraisal? What philosophical lessons can be gleaned from the empirical research on this topic?

Teorema encourages submissions on these and related questions. Articles must be written in English and should not exceed 6,000 words. For the presentation of their articles, authors are requested to take into account the instructions available here. Submissions must be suitable for blind review. Both a DOC and a PDF document must be sent to the Editor by November 15, 2015. Notification of intent to submit, including both a title and a brief summary of the content, will be greatly appreciated, as it will assist with the coordination and planning of the special issue.

Guest Editor for this issue will be Prof. Manuel García-Carpintero (University of Barcelona). Contact details for queries and submissions: Prof. Luis M. Valtésv Villanueva at <teorema@uniovi.es>.

Deadline: November 15, 2015

Creativity, Culture, and Identity in Africa and the African Disapora
Austin, Texas
March 24-27, 2016

Closely allied to the idea of genius, the discourse of creativity has privileged the individual subject whose Prometheus determination, originality, and passion bring
into being art, innovation, and excellence. This humanist understanding of creativity still has considerable currency in disciplines such as literature and the arts, psychology, mathematics and the sciences. Challenging the individualist and depoliticized ideology of creativity, the conference calls for papers that present alternative accounts of the social and political dimensions of creativity as they relate to invention, technology, work, artistic and cultural production, the body, desire, pedagogy and social change. The conference aims to reach a multidisciplinary academic audience; artists and grassroots activists; the political, journalistic, and information technology communities, and interested members of the general public. Selected papers will be published in book form. Joint panels are welcome. For this year, we welcome presentations that seek to demonstrate theoretical paradigms through the medium of performance. Graduate students are especially encouraged to attend, present papers and interact with senior scholars to build their own growth process as scholars. Proposals should include a 250-word abstract and title, as well as the author’s name, address, telephone number, email address, and institutional affiliation. Please submit all abstracts to: <africaconference2016@gmail.com>. The conference website is <http://www.utexas.edu/cola/orgs/africa-conference/>.

Deadline: November 30, 2015

Special Issue of The Journal of Aesthetics and Phenomenology: The Aesthetics of Urban Life

Urban life has long been of interest to philosophers and has played an important role in the work of phenomenologists at least since Martin Heidegger and Alfred Schutz. Many aestheticians, however, have not necessarily shown such a keen interest in urban life (although the art produced by urban artists has of course been of interest as have individual buildings considered as architecture). With recent interest in the aesthetics of the human environment, as well in performance and conceptual art, this is changing. The Journal of Aesthetics and Phenomenology invites submission on this theme for a special issue to be published in 2016. We welcome in particular submissions that are grounded in the phenomenological tradition (or other related traditions). Of course, relevant papers coming from other philosophical traditions are welcome as well, although we ask that authors show sensitivity to the journal’s philosophical orientation.

While literature in aesthetics has often been descriptive, we are also keenly interested in contributions that are normative. That is, while we very much welcome contributions that describe how we experience cities aesthetically or how aesthetics has played a role in urban development, we also seek contributions that show how aesthetics can help in addressing either current or future problems that arise in urban life.

For submission guidelines, see <http://www.tandfonline.com/action/authorSubmission?journalCode=rfap20&page=instructions>. For direct Inquiries, contact Jonathan Maskit at <maskit@denison.edu>.

Deadline: December 31, 2015

Canadian Society for Aesthetics

Calgary, Alberta, Canada
May 28 - 30, 2016

The 2016 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 85th 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) Environmental and everyday aesthetics 2) Philosophy of literature and narrative 3) Ethical and political issues in any of the arts 3) Iconoclastic and outlier cases in the arts 4) Aesthetics and education: Models of learning. 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. Participants selected for inclusion in the program are required to pay CSA membership and conference registration fees. Submissions must be sent as e-mail attachments (PDF, Word or RTF formats). Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); <innewman@mansfield.edu>.

Deadline: February 15, 2016

Stimpson Prize for Outstanding Feminist Scholarship

The University of Chicago Press and Signs are pleased to announce the competition for the 2017 Catharine Stimpson Prize for Outstanding Feminist Scholarship. Named in honor of the founding editor of Signs: Journal of Women in Culture and Society, the Catharine Stimpson Prize is designed to recognize excellence and innovation in the work of emerging feminist scholars.

The Catharine Stimpson Prize is awarded biennially to the best paper in an international competition. Leading feminist scholars from around the globe will select the winner. The prizewinning paper will be published in Signs, and the author will be provided an honorarium of $1,000. All papers submitted for the Stimpson Prize will be considered for peer review and possible publication in Signs.

Eligibility: Feminist scholars in the early years of their careers (fewer than seven years since receipt of the terminal degree) are invited to submit papers for the Stimpson Prize. This includes current graduate students. Papers may be on any topic that falls under the broad rubric of interdisciplinary feminist scholarship. Submissions must be no longer than 10,000 words (including notes and references) and must conform to the guidelines for Signs contributors (http://signsjournal.org/for-authors/author-guidelines/).

Deadline for Submissions: March 1, 2016

Special Issue: Journal of Aesthetics and Art Criticism

As the American Society for Aesthetics and its official journal approach their seventy-fifth anniversary of their founding, we invite articles for this special issue on the history and future of aesthetics. Articles submitted must include a retrospective element, but they are strongly encouraged to articulate and defend a recommendation for a new research emphasis. Ideally, the retrospective element will examine the past seventy-five years.

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see “Submissions” on the JAAC page of the ASA website: <www.aesthetics-online.org>).

If you have questions please contact: Robert Stecker at <jaac@cmich.edu> or Theodore Gracyk at <jaac@mnstate.edu>.

Deadline: December 1, 2016
Whether construed as virtual or bureaucratic, community spaces, and cultural objects, the public encompasses less a specific domain. Performances, and protests, the public encompasses less a specific domain. The conference program as well as registration information can be found in a special insert for this newsletter.

Perception and the Arts
Institute of Philosophy, London
September 16-17, 2015

The conceptual apparatus of philosophy of perception has been used in as diverse corners of aesthetics and philosophy of art as debates about depiction, aesthetic experiences, character engagement, our engagement with fictions, our engagement with narratives, aesthetic properties, metaphors, and so on. The aim of the conference is to provide a general framework for these ways in which philosophy of perception and aesthetics can be fruitfully combined, but, it is important to emphasize, a framework where not only aesthetics is enriched by philosophy of perception but philosophy of perception can also learn from aesthetics, making the interaction between the two sub-disciplines genuinely bidirectional. The conference is supported by a BSA Connections Conference Grant.

For more information, see <http://uahostuantwerpen.be/bence.nanay>.

British Society of Aesthetics Annual Conference
Cambridge, England
September 18-20, 2015

Confirmed keynote speakers: Paul Boghossian (New York University); David Bordwell (University of Wisconsin-Madison); Catherine Elgin (Harvard University). For more information, see <http://www.british-aesthetics.org>.

ASAP/7: Arts & the Public
Greenville, South Carolina
September 24-27, 2015

From parks, schools, and museums to monuments, performances, and protests, the public encompasses less a specific domain than a varying set of political institutions, community spaces, and cultural objects. Whether construed as virtual or bureaucratic, as utopian or ecological, the public can be both a catalyst for artistic production and an object of cultural critique. Although we gladly accept outstanding proposals on any topic relating to the contemporary arts, we encourage participants to think inventively about the intersections between and among the public, its manifestations and conceptualizations, and the arts of the present.

For more information, see: <ASAP/7 Conference: www.clemson.edu/asap7>.

Art and the Negative Emotions
Murcia, Spain
September 30-October 2, 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. For more information you can visit the website: <http://eventos.um.es/go/IXAMM> or contact Prof. María José Alcaraz León at <mariajo@um.es>.

Metaphors in Use
Lehigh, Pennsylvania
October 8-9, 2015

Metaphors do heavy lifting in philosophical thinking. Many of us take it for granted that you can’t get something from nothing, time flows, good building projects require good foundations, music has movement, raft’s can’t be built at sea, minds are like computers and cognition has architecture, etc. Cashing out metaphors can have interesting consequences for the positions they undergird, and important questions arise regarding how we are to understand arguments from metaphor.

See <https://philconf.cas2.lehigh.edu/> for more details.

Tracking the Creative Process in Music
Paris, France
October 8-10, 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.

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). TCPM 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/>.

The Tragic, the Sublime, and Melancholy: 12th International Congress of Aesthetics
Belo Horizonte, Brazil
October 13-16, 2015

The 12th International Congress of Aesthetics- Brazil will bring into discussion three significant concepts in the panorama of philosophical reflection about art (and nature): the tragedy, the sublime, and melancholy. All three indicate contradictory movements of overtaking and surpassing the negative link between subject and object, giving origin to a great new fortune of criticism in the tradition of philosophical writings about aesthetic phenomena, from the Greek period to present day.

The conference will be composed of presentations by invited researchers in the mornings of all days. The afternoons will be reserved for the presentations and panel discussions which will be followed by debates not only focused on the main topic (being the tragedy, the sublime, and melancholy) in the strict sense.

For registration, please send an email to <tsm@abrestetica.org.br>.

Globalization of Beauty
Birmingham, UK
October 14-15, 2015

This workshop focuses on whether a global dominant beauty norm is emerging; one with less cultural variation and less sites of resist-
Intermediality and Transmediality in Contemporary Artistic Practices
Genoa, Italy
November 13-14, 2015

The conference aims at offering an opportunity to carry on pondering over different theoretical approaches; over how to conceptualize the various relations within the creative and reception processes of any art work; and finally over any further critical readings of them all.

An interdisciplinary research group bringing together scholars, researchers and PhD students from the Modern Languages (LCM) and Philosophy (DAFIST) department at Genoa University announces an international conference themed around issues relating to recent experimental phenomena in the field of contemporary art and literature.

Moving Images 2015: Conference Of Moving Image Sciences
Kiel, Germany
November 19-20, 2015

For human perception, processing and cognition of moving images (whether they are interactive or not) the systems of the mental and the physical are crucial. Only in the interactive context of bodily participation, sensual addressing and cognitive organization emerges the phenomenal and semiotic dimension of understanding and experience; that shapes the actions of processing and cognition of media stimuli. The conference focusses on the diverse and complex interactions between the images and their specific media, the actions of perception and processing, which can be captured and analyzed in connection with somatic and mental processes.

In this context questions are raised about phenomenological and/or semiotic analysis of the processes of perception and reception of multimodal artefacts, about the diagrammatical and temporal structure of moving images (like movies or games), or about the role of sensomotoric processing of interactive images, which seems to be a crucial part of the reception of interactive images.

For more information, email Elisabeth Schellekens at <elisabeth.schellekens@filosofi.uu.se>.

Active Aestheticians


DOMINIC MCIVER LOPES (the ASA’s immediate past-president and Web Director) received a Guggenheim Fellowship for 2015-16. The editors congratulate Dom.

THOMAS E. WARTENBERG is the curator of the exhibit “Mel Bochner: Illustrating Philosophy,” at the Mount Holyoke College Art Museum. The show runs from July 21-December 20, 2015. More information can be found at <https://www.mtholyoke.edu/artmuseum/exhibitions>.

Send news of your significant scholarly and professional achievements to <goldblatt@denison.edu> or <henry.pratt@marist.edu>.

Is there a Philosophy of Fiction?
Uppsala, Sweden
November 23-24, 2015

The recent publication of Derek Matravers’s *Fiction and Narrative* (OUP, 2014) has called into question many accepted tenets of the recent Philosophy of Fiction. The questions raised include: whether there really is a fiction/non-fiction distinction; whether traditional attempts to draw such a distinction track any interesting differences in the ways in which narratives are produced and/or consumed?; whether there are distinctive philosophical questions about fiction as opposed to narrative more generally; whether there is any interesting connection between fiction and the imagination; whether all narrative works have worlds, like the fictional worlds of novels and stories.

The Department of Philosophy at the University of Uppsala is hosting a 2-day workshop on these themes, centred on Matravers’ Fiction and Narrative, and will include panel discussions, commentaries and open sessions.

For more information, email Elisabeth Schellekens at <elisabeth.schellekens@filosofi.uu.se>.
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Send calls for papers, event announcements, conference reports, and other items of interest to:

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>
or
Henry Pratt, Department of Philosophy and Religious Studies, Marist College, 3399 North Road, Poughkeepsie, NY 12601, <henry.pratt@marist.edu>

Deadlines: 1 December, 15 April, 1 August