

# American Society for Aesthetics

**77<sup>th</sup> Annual Meeting**

**October 9 – 12, 2019**  
**Sheraton Grand**  
**Phoenix, Arizona**



The program is also available via the Grupio app, or at [www.groupio.com/asa2019](http://www.groupio.com/asa2019)

The ASA thanks Wiley Blackwell Publishing for its support of this meeting.

Wednesday, October 9  
**Opening Reception**  
Valley Overlook, 4<sup>th</sup> Level  
7:00 – 10:00pm

Thursday, October 10  
**Feminist Caucus Committee Lunch**  
South Mountain, 2<sup>nd</sup> level  
1:15 – 2:45pm  
*Preregistration a must!*

**Richard Wollheim Lecture**  
Eileen John  
Paradise Valley, 2<sup>nd</sup> level  
6:00 – 7:00pm  
Reception: Breeze Bar, 4<sup>th</sup> Level  
7:00 – 8:30pm

Friday, October 11  
**Diversity Committee Lunch**  
South Mountain, 2<sup>nd</sup> level  
1:15 – 2:45pm  
*Preregistration a must!*

**Arthur Danto Memorial Lecture**  
Natalie Diaz  
Heard Museum  
6:00 – 7:30pm  
Reception to follow.

Saturday, October 12  
**Business Meeting and Lunch**  
Paradise Valley, 2<sup>nd</sup> level  
1:30 – 2:45  
*All meeting participants welcome!*

# Thursday, October 10

## Camelback A

9:00 – 11:00

### ***Understanding(·) the cognitive value of literature***

Jeremy Page, Uppsala

*Comments:* Jonathan Weinberg, Arizona

### ***Indeterminacy, identity politics, and literature***

Stephanie Ross, Missouri-St Louis

*Comments:* Sarah Worth, Furman

*Chair:*

11:15 – 1:15

### ***The murder of Mity: Causality and coincidence in narrative logic***

Ira Newman, Mansfield

*Comments:*

*Chair:*

1:15 – 2:45

2:45 – 5:00

### ***Do artists work for a living? Artistic labor as a philosophical concept***

Karen Gover, Bennington

*Comments:* Darren Hudson-Hick, Charleston

### ***Understanding site-specific art***

Elisa Caldarola, Università di Padova

*Comments:* Glenn Parsons, Ryerson

*Chair:*

6:00 – 7:00

7:00 – 8:30

## Camelback B

9:00 – 11:00

### ***Kant's antinomy of taste***

Reed Winegar, Fordham

*Comments:* Hanne Appelqvist, Helsinki

### ***A sensus communis approach to Kant's antinomy of taste***

Aaron Franklin, Santa Cruz

*Comments:* Thomas Cantone, New School

*Chair:*

11:15 – 1:15

### ***Performance art and the disappearing body***

Rossen Ventzislavov, Woodbury

*Comments:* Tanya Rodriguez, Sacramento

### ***Skin: On living canvases and their artworks***

Julia Minarik, Manitoba

*Comments:* James Mock, Central Oklahoma

*Chair:* Eva Dadlez, Central Oklahoma

*Feminist Caucus Committee Lunch*

2:45 – 5:00

### ***Back to the secondary quality analogy:***

### ***Edith Landemann-Kalischer's Moderate***

### ***Objectivism about Aesthetic Value***

Samantha Matherne, Harvard

*Comments:* Sonia Sedivy, Toronto

### ***In support of value empiricism in aesthetics***

Nathan Smith, Duke

*Comments:* Servaas van der Berg, UBC

*Chair:*

***Richard Wollheim Lecture***

***Reception!***

## Alhambra

9:00 – 11:00

### ***Perceptible authenticity: The role of style recognition in aesthetic appreciation***

Lisa Giombini, Roma Tre

*Comments:* Joseph Kassman-Todd, Berkeley

### ***Perceptual presence, perceptual constancy, and the aesthetic temporality of style***

Jordan Kokot, Boston University

*Comments:* John Carvalho, Villanova

*Chair:*

11:15 – 12:15

### ***Arendt's Kantian political philosophy, and how it avoids a feminist critique***

Steven Haug, Santa Cruz

*Comments:* Sue Spaid, Independent Scholar

*Chair:*

*Preregistration required!*

2:45 – 3:45

### ***Panel: Feminist Caucus Committee***

Andrea Pitts, UNC-Charlotte

Che Gossett, Rutgers

Darla Migan, Vanderbilt

*Chair:* Gemma Aguello, UNAM

***Eileen John, Warwick***

## Paradise Valley

9:00 – 11:00

### ***Panel: Morality, race, and environment in Western films***

Dan Flory, Montana State

Cynthia Freeland, Houston

Thomas Wartenberg, Mount Holyoke

*Comments:* Carl Plantinga, Calvin

*Chair:*

11:15 – 1:15

### ***Fiction, pretense, and virtual reality***

Mark Silcox, Central Oklahoma

*Comments:* Tyler Olsson, Santa Cruz

### ***Towards an account of virtual realism***

Grant Tavinor, Lincoln

*Comments:* Kate Thomson-Jones, Oberlin

*Chair:*

*Location: South Mountain*

2:45 – 5:00

### ***Musical continuants and musical repeatability***

Peter Alward, Saskatchewan

*Comments:* Wesley Cray, Texas Christian U

### ***The ontology of musical versions:***

### ***Introducing the hypothesis of nested types***

Nemesio Garcia Carril Puy, Granada

*Comments:* David Davies, McGill

*Chair:*

***Paradise Valley***

***Breeze Bar***

# Friday, October 11

## Camelback A

9:00 – 11:00

### **Panel: Latinx aesthetics**

Ann Marie Leimer, Midwestern State  
Guisela Latorre, Ohio State  
Laura Perez, Berkeley

*Chair:* Mariana Ortega, Penn State

11:15 – 1:15

### **Aesthetic properties without perception**

Steve Humbert-Droz, Fribourg  
*Comments:* Umrao Sethi, CUNY-Lehman

### **You really can see fictional characters**

Nick Wiltshire, Antwerp  
*Comments:*

*Chair:*

1:15 – 2:45

2:45 – 5:00

### **“Interpretive authenticity” and the content of musical works**

Andrew Kania, Trinity  
*Comments:*

### **Heuristic devices in music**

Matteo Ravasio, Independent Scholar  
*Comments:* Jenefer Robinson, Cincinnati

*Chair:* Gary Hagberg, Bard

6:00 – 7:30

7:30 – 9:00

## Camelback B

9:00 – 11:00

### **Are artworks necessarily artifacts?**

Tim Juvshik, UMass-Amherst  
*Comments:* Stephen Davies, Auckland

### **Three histories of art**

Frank Boardman, Worcester State  
*Comments:* Ivan Gaskell, Bard

*Chair:*

11:15 – 1:15

### **Panel: The work of Stanley Cavell**

Arata Hamawaki, Auburn  
More soon!

*Chair:*

**Diversity Committee Lunch**

2:45 – 5:00

### **Panel: Diversity Caucus Committee**

Mexican Aesthetics  
More soon!

*Chair:* Clinton Tolley, UCSD

**Arthur Danto Lecture**

**Reception and tours!**

## Alhambra

9:00 – 11:00

### **Is poetry fiction?**

Anna Christina Ribeiro, Texas Tech  
*Comments:* Alan Kim, Stony Brook

### **The role of poetry in Daoist texts**

Phillip Barron, Connecticut  
*Comments:* Carol Gould, Florida Atlantic U

*Chair:*

11:15 – 1:15

### **Empathic listening and imaginative resistance in trauma narratives**

Zoe Cunliffe, CUNY Graduate Center  
*Comments:* Christopher Williams, NV-Reno

### **Imaginative resistance and care**

Emine Tuna, Brown  
*Comments:* Matt Strohl, Montana

*Chair:*

**Preregistration required!**

2:45 – 5:00

### **Conceptualizing race through Diamela Eltit’s decolonial feminist aesthetics**

Monique Roelofs, Hampshire  
*Comments:*

### **Decolonizing “play”: Lugones’ world-traveling and loving perception in aesthetic experience**

Amelia Hruby, DePaul  
*Comments:* Lupe Davidson, Oklahoma

*Chair:*

**Natalie Diaz**

## Paradise Valley

9:00 – 11:00

### **Panel: Aesthetic normativity**

Robbie Kubala, Columbia  
Errol Lord, Penn  
Antonia Peacocke, NYU

*Chair:* Andrew Huddleston, Birkbeck

11:15 – 1:15

### **Moral monsters: The cognitive pleasures of imaginative resistance**

Sai Ying Ng, CUNY Graduate Center  
*Comments:* Cheryl Frazier, Oklahoma

### **Upstanding stand-up: How stand-up differs from fiction**

Eva Dadlez, Central Oklahoma  
*Comments:* Katie Tullman, Northern AZ

*Chair:*

**Location: South Mountain**

2:45 – 5:00

### **Aesthetic attention and the freedom of the imagination**

Jessica Williams, South Florida  
*Comments:* Keren Gorodeisky, Auburn

### **The laughable as the opposite of the sublime: A Kantian approach**

Mojca Kuplen, UFF Rio de Janeiro  
*Comments:* Brent Kalar, New Mexico

*Chair:*

**Heard Museum**

# Saturday, October 12

## Camelback A

9:00 – 11:00

**Panel: Ethical responses to fiction**

Adriana Clavel-Vasquez, Sheffield  
Nils-Hennes Stear, Southampton  
Robin Zheng, Yale-NUS

*Chair:*

11:15 – 1:15

**Panel: Art and moral revolution**

John Gibson, Louisville  
Lydia Goehr, Columbia  
Kenneth Walden, Dartmouth

*Chair:*

1:15 – 2:45

2:45 – 5:00

**Panel: Dominic Lopes's Being for Beauty**

Robert Hopkins, NYU  
Brian Soucek, UC Davis  
Rachel Zuckert, Northwestern  
*Comments:* Dominic Lopes, UBC

*Chair:* James Shelley, Auburn

## Camelback B

9:00 – 11:00

**Autonomy and aesthetic engagement**

Thi Nguyen, Utah Valley  
*Comments:*

**Aesthetic testimony, authenticity, and emotion**

Shannon Brick, CUNY Graduate Center  
*Comments:* Aaron Meskin, Georgia

*Chair:*

11:15 – 1:15

**The temporality of paintings**

Mark Gatten, Toronto  
*Comments:* Paloma Atencia-Linares, UNAM

**Interpreting pictures**

Hoyeon Lim, New School  
*Comments:* John Brown, Maryland

*Chair:*

**Business Meeting and Lunch**

2:45 – 5:00

**Themes in literature: Universalism and skepticism**

Szu-Yen Lin, Chinese Culture University  
*Comments:* Eric Hatala Matthes, Wellesley

**Aesthetic transformative experiences**

Saul Fisher, Mercy College  
*Comments:* Laura Koop, William Paterson

*Chair:*

## Alhambra

9:00 – 11:00

**Ally aesthetics**

Jeremy Fried, Oklahoma  
*Comments:* Anne Eaton, Illinois-Chicago

**On "Open Casket" (2016): The Hermeneutics of Abstraction and the Networked Politics of (Artworld) Representation**

Darla Migan, Vanderbilt/Bard  
*Comments:* James Haile III, Rhode Island

*Chair:*

11:15 – 1:15

**Panel: Revisiting Suzanne K. Langer's aesthetics: Philosophical new key and virtual form in aesthetics**

Thomas Leddy, San Jose State  
Eva Kit Wah Man, Hong Kong Baptist  
Lona Gaikis, Academy of Fine Arts, Vienna  
Iris van der Turin, Utrecht

*Chair:*

**All participants are welcome!**

2:45 – 5:00

**Non-Standard Emotions and Aesthetic Understanding**

Irene Martínez Marín, Uppsala  
*Comments:* Lorenza D'Angelo, Syracuse

**Invitation and aesthetic communication**

Nick Riggle, University of San Diego  
*Comments:* Michel-Antoine Xhignesse, UBC

*Chair:*

## Paradise Valley

9:00 – 11:00

**Aesthetic explanation and its selectivity**

Moonyoung Song, Maryland-College Park  
*Comments:* Maria José Alcaraz León, Murica

**Visual hybrids, visual metaphors, and non-conceptual aesthetic perception**

Michelle Gal, Shenkar College  
*Comments:* Bill Seeley, Boston College

*Chair:*

11:15 – 1:15

**Vandalizing art**

Sondra Bacharach, Victoria-Wellington  
*Comments:* John Dyck, CUNY Grad Center

**Taking aesthetic obligations seriously**

Anthony Cross, Texas State  
*Comments:* Robert Stecker, Cent. Michigan

*Chair:*

**Location: Paradise Valley**

2:45 – 5:00

**Panel: Aesthetics of Urban Environments**

Zed Adams, New School  
Rebecca Kukla, Georgetown  
Sanna Lehtinen, Helsinki  
Elisabeth Scarbrough, Florida International

*Chair:* Alex King, Buffalo

Dear Participants,

Out of respect for our speakers, unless you receive their express approval beforehand, please do not use any visual or audio recording devices during their presentations. Enforcement is the responsibility of the session chairs, as directed by the speakers.

The ASA reserves the right to take still photographs of events at the Annual Meeting, for possible publication on its web site, newsletter, or other official publications. By attending such events, attendees are granting permission to the ASA to be included in such photographs.

The ASA Policies on Discrimination, Harassment, and Respectful Behavior are in effect for this meeting. The full text is available here: <https://bit.ly/2WQraLD>

Please wear your name tag at all times at the meetings to show that you are registered. Only persons who have registered are welcome at ASA meeting events, receptions, morning breaks, and luncheons.

For the most up-to-date information about this meeting, please check the Meetings page on the ASA web site: <https://bit.ly/2G2bHCv>

Any schedule changes will be available on the Meetings web page and on the Grupio app.

The ASA fully complies with the Americans with Disabilities Act. If you need any special arrangements, please let us know at your earliest opportunity at [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)

Sincerely,

The Trustees

### **Program Committee**

Gemma Aguello, Univ. Nacional Autónoma de México  
Chris Bartel, Appalachian State University  
Aili Bresnahan, University of Dayton  
Remei Capdavila, Oberlin College  
Andrew Huddleston, Birkbeck, University of London  
Alex King, University at Buffalo  
John Kulvicki, Dartmouth College (Chair)  
Mariana Ortega, Pennsylvania State University  
Charles Peterson, Oberlin College  
Elisabeth Schellekens Dammann, Uppsala University  
James Shelley, Auburn University

### **Officers**

President: Susan Feagin, Temple University  
Vice President: David Davies, McGill University  
Past President: Kathleen Higgins, Univ. of Texas at Austin  
Secretary Treasurer: Julie Van Camp, Cal State Long Beach  
JAAC Editor: Ted Gracyk, Minnesota State University  
JAAC Editor: Robert Stecker, Central Michigan University

### **Trustees**

María José Alcaraz León, University of Murcia  
John Gibson, University of Louisville  
Keren Gorodeisky, Auburn University  
Ted Gracyk, Minnesota State University (ex officio)  
Robert Hopkins, New York University  
Jonathan Neufeld, College of Charleston  
Anna Christina Ribeiro, Texas Tech University  
Monique Roelofs, Hampshire College  
Robert Stecker, Central Michigan University (ex officio)  
Paul C. Taylor, Vanderbilt University

### **Upcoming Meetings**

Pacific: Berkeley City Club, Berkeley, CA, March 2020  
Eastern: Courtyard Marriot, Philadelphia, April 17-18, 2020  
Rocky Mountain: Drury Plaza, Santa Fe, July 10-11, 2020  
2020 Annual Meeting  
Hilton Crystal City, Washington, DC, November 11-14  
2021 Annual Meeting  
Hyatt Regency, Montreal, QC, November 17-20  
2022 Annual Meeting  
Embassy Suites, Portland, OR, November 16-19

## Abstracts of Accepted Papers

Peter Alward, University of Saskatchewan

### ***Musical Continuants and Musical Repeatability***

Musical works are multiple in the sense that they have a plurality of performances, none of which can individually be identified with the works themselves. Two prominent approaches to musical ontology designed to explain this feature of musical works are the type-token model and the continuant-stage model. In this paper, I argue that the continuant-stage model can explain musical repeatability by invoking an independently motivated work-unifying continuity relation. Insofar as a performance conforms to a performance plan that falls within the range of flexibility permitted by the performance tradition that governs the work, it yields access to the work. And even if the entirety of a musical work is not present during a performance of it, all of its sonic properties may still be present; and experiencing all of a work's sonic properties is what *hearing* all of a work consists in.

Sondra Bacharach, Victoria University of Wellington

### ***Vandalizing Art***

Is vandalism ever permissible? Yes. Mere vandalism may never be permissible, because it destroys art. But, this paper argues that not all vandalism is purely destructive. I consider two kinds of vandalism which result in new art - replacement vandalism and additive vandalism. Ai Wei Wei's smashed Han dynasty urns involves creating something aesthetically valuable out of a grotesque act of destruction. Likewise, additive vandalism destroys the original art by adding new art, as the Chapman brothers do to Goya's prints. These works are powerful, because they seem to destroy Goya, without physically damaging them. All three forms of vandalism prevent us from experiencing the original art. Rightly or wrongly, though, we excuse vandals when they leave art behind for us to appreciate.

Phillip Barron, University of Connecticut

### ***The Role of Poetry in Daoist Texts***

Poetry's importance to the Daoist tradition goes beyond presenting philosophical content in verse. Authors of the *Dao de Jing* and the *Zhuangzi* make their claims about philosophy of language, not with proofs, but

through demonstrations of open-endedness. In this paper, I examine the Daoists' use of poetic techniques such as metaphorical language, rhetorical shifts, and allusion to conclude that the features of poetry which cause many Western philosophers (beginning with Plato) concern are the very features that Daoist authors depend upon.

Frank Boardman, Worcester State University

### ***Three Histories of Art***

Historicism about art is subject to charges of circularity and bootstrapping when art-historical narratives rely on the meaning-predications that they themselves vindicate. Here I offer a solution to this problem by distinguishing between – and prioritizing among – three distinct kinds of art history. These histories, the “intentional,” “psychological/ anthropological,” and “style” histories, correlate to three distinct senses of “meaning” in art. I conclude by giving some reasons for prioritizing the style history as we craft, discuss, and teach art-historical narratives.

Shannon Brick, CUNY Graduate Center

### ***Aesthetic Testimony, Authenticity, Emotion***

This paper offers an explanation of why there is a “norm of use” with respect to aesthetic testimony – a norm that prevents us from relying on knowledge gained by aesthetic testimony. The explanation is framed in terms of the higher-order value of authenticity. One is authentic when one forms evaluative beliefs by relying on one's own evaluative activity. We forego authenticity when we rely on aesthetic testimony, hence we should not do so. I argue that, in the evaluative domain, cognitive emotions are particularly valuable because they enable us to know we are being authentic.

Elisa Caldarola, Università di Padova

### ***Understanding Site-Specific Art***

Scholars are currently calling ‘site-specific’ (SS) a wide variety of artworks. For instance, Kwon (2002) considers SS works as diverse as Andre's metal plates installations, Fraser's gallery talks, Holt's public sculptures, and ‘community art’ projects, while Gillgren (2017) argues that Michelangelo's *Last Judgement*

fresco in the Sistine Chapel and *Pietà Vaticana* are SS. Is SS art a proper art category (like e.g. comedy or poetry) or is it, rather, just an just umbrella term used to design works that may only bear very loose resemblances to each other and may even have been produced in different epochs and cultures? In this paper, assuming that, if SS art is a proper art category, then it designs an art genre, I identify some key features usually possessed by SS works and make some remarks on the historical span of SS art and the peculiarity of SS works of installation art.

Anthony Cross, Texas State University

### ***Taking Aesthetic Obligations Seriously***

Taking aesthetic obligations seriously raises a number of questions: how are such obligations grounded? And what makes them *aesthetic*? I argue that such obligations are grounded in a particular kind of commitment to one's existing relationship with an aesthetic object—rather than in a self-promise, or in a more general commitment to integrity. I then concede that there is nothing distinctively “aesthetic” about aesthetic obligations, besides the fact that they involve aesthetic objects. The upshot, I argue, is that aesthetic obligations can acquire the same status and importance as other, more familiar forms of commitment.

Zoe Cunliffe, CUNY Graduate Center

### ***Empathic Listening and Imaginative Resistance in Trauma Narratives***

In this paper, I explore how the first-personal narratives of trauma victims can achieve morally pertinent benefits for both victims and those that attend to the narratives. I delineate three morally significant functions of victims' stories. First, narratives serve a reparative role for those whose experiences they represent; second, they have the capacity to expand moral understanding; and third, they facilitate empathy with others. The achievement of these moral features depends upon an empathic connection between victim and listener – my aim is to elucidate the demands of empathic listening.

## Abstracts of Accepted Papers

Jason Cutmore, Temple University

### ***Mere ‘memes’ and ‘likes’: A critique of “Mere Exposure to Bad Art”***

“Mere Exposure to Bad Art,” by Aaron Meskin et al., is a study conducted in response to an earlier experiment on artwork preferences and mere exposure by James Cutting, who showed that he could move viewer preferences by mere exposure alone, where aesthetic quality was *not* a factor. In Meskin’s article, the authors claim that Cutting’s paper risks buttressing aesthetic skepticism, and that their own study demonstrates that mere exposure, in fact, *facilitates* judgments of artistic quality. While supportive of Meskin’s goal, this paper critiques his findings, and argues that, ultimately, mere exposure experiments are incapable of dealing with real artistic appraisals.

Eva Dadlez, University of Central Oklahoma

### ***Upstanding Stand-Up: How Stand-Up Differs from Fiction (and How Neither is Immune to Ethical Criticism)***

One standard defense of Daniel Tosh, Andrew Dice Clay, Bernard Manning, and other stand-up comedians who have been accused of crossing moral lines is that the responses they elicit belong to an aesthetic rather than a moral domain to which standard methods of ethical evaluation are inapplicable. I will argue first, that fictionality doesn’t confer immunity to ethical criticism and, second, that the stance adopted by the stand-up artist is not fully analogous to a fictive one. Whatever the case with respect to the adoption of an alternative persona, the stand-up artist can refer in his or her pronouncements to the actual world in a way that a fiction does not.

Saul Fisher, Mercy College

### ***Aesthetic Transformative Experiences***

A range of aesthetic transformative experiences raise difficulties for characterizing, ahead of the transformation, how our thinking about aesthetic evaluations may change. I build on L A Paul’s notion of transformative experiences as yield problems of projection relative to rational choice—such as utility-based decisions regarding having a child, calculated before and after actually having a child. While aesthetic transformative experiences are unlikely to produce

rational choice problems of such magnitude, they yield domain-specific changes of similar character as relate to future possible aesthetic mindsets and worldviews. Such changes generate special problems for aesthetics and traditional models of aesthetic education.

Aaron Franklin, UC Santa Cruz

### ***A Sensus Communis Approach to Kant’s Antinomy of Taste***

In this paper, I aim to answer the following questions about Kant’s Antinomy of Taste in his *Critique of the Power of Judgment*: 1) What specific concept does Kant have in mind when discussing the indeterminate, indeterminable concept that secures the universalization of judgments of taste? 2) What role does the supersensible substratum play in the antimony? I present a textual case for why the idea of a common sense, presented in the fourth moment of taste, secures this universalization. I then go on to argue that our common sense can be understood as part of the supersensible substratum.

Jeremy Fried, University of Oklahoma

### ***Ally Aesthetics***

My aim in this paper is to discuss what I am calling ally aesthetics and to eventually suggest a set of necessary, though not necessarily sufficient, considerations for the creation of successful instances of ally art. My method in doing so mainly is two-fold, with some slight diversions along the way. First, I want to study the case of Dana Schutz’s *Open Casket*, which I am treating as a paradigm example of a failed attempt at ally aesthetics. I first describe the creation, display, and reception of *Open Casket* and attempt to locate the reasons that Schutz’s work failed to achieve her allying intent. In doing so, I identify some baseline criteria that a work of ally aesthetics must meet in order to possibly be accepted as successful, including meeting some audience response standards.

Michelle Gal, Shenkar College

### ***Visual Hybrids, Visual Metaphors, and Non-Conceptual Aesthetic Perception***

This essay characterizes the perception of the visual hybrid, which is an extreme nonetheless paradigmatic

aesthetic composition, and well established in art. The essay presents four main claims: 1. The perception of visual hybrids is of a non-conceptual mental content kind, since the original categories or concepts of the components are not combined into one, and their properties are not attributed to each other. 2. Language freezes the hybridity of the visual hybrid into conceptuality. 3. Given that language has a freezing effect in the case of an extreme visual phenomenon such as the hybrid, it is all the more restraining in moderate artistic compositions, such as visual metaphors. In those, nonconceptuality emerges from relatively organized compositions, forms and relations, and from a dependence of objects and their properties on perceptual context. 4. Thus, the non-conceptualist terminology is useful for the analysis of aesthetic perception in general and its relation to language.

Mark Gatten, University of Toronto

### ***The Temporality of Paintings***

Philosophers of art have traditionally made a distinction between the arts of time (music, poetry, drama, dance) and the arts of space (painting, sculpture, architecture). This distinction, however, ignores the many ways in which painting, sculpture, and architecture can have temporal aspects. In this paper I focus on paintings. I argue that our understanding and appreciation of paintings require a certain competence at seeing the depicted scene as part of a temporally extended event. I then consider how this characterization of one temporal aspect of paintings, although it is in a sense correct, risks conflating painted images with a certain way of seeing photographs, and it is thereby in danger of missing what is special about paintings.

Lisa Giombini, Roma Tre University

### ***Perceptible Authenticity: The Role of Style Recognition in Aesthetic Appreciation***

Since the mid-Sixties, philosophers have debated over the aesthetic value of authentic art-objects and their perfect replicas. ‘Originalists’ argue that authenticity, the quality of an object being of undisputed origin or authorship, is a *necessary* condition for aesthetic experience, since an artwork’s appreciation

## Abstracts of Accepted Papers

presupposes its correct identification. ‘Anti-originalists’ retort that we have no art-relevant reason to favor originals over visually-indistinguishable duplicates. To this extent, they claim, ‘there is no identification without (prior) evaluation’. Drawing from this debate, I argue that aesthetic appreciation does not necessarily require judgement of authenticity. There are instances, however, in which authenticity does intrude upon aesthetic evaluation, namely when style recognition is involved. In these cases, errors in attribution reduce the object’s impact and jeopardize aesthetic appreciation altogether.

Karen Gover, Bennington College

### ***Do Artists Work for a Living? Artistic Labor as a Philosophical Concept***

As philosophers of art, we tend to focus on the products of artistic creativity and not on the process or the producers. I argue that the concept of artistic labor is an overlooked but essential element in our philosophical thinking about art and aesthetics. And I will ultimately argue that, as a concept, our understanding of artistic labor is replete with tensions, contradictions, and paradoxes. At the same time, however, our intuitions and assumptions about the nature of artistic labor underwrite many of our philosophical theories and even our laws regarding the relation between artists and their artworks.

Steven Haug, UC Santa Cruz

### ***Arendt’s Kantian Political Philosophy, and How it Avoids a Feminist Critique***

Like a handful of other philosophers, Hannah Arendt pulled a political philosophy out of Kant’s writings, who never seriously developed one himself. Arendt’s approach is unique in that she develops a Kantian political philosophy based on Kant’s *Critique of the Power of Judgment*, a work devoted to providing an analysis of taste. In this analysis, Kant proposes a disinterested approach to judgments of taste. This position has been criticized by feminist philosophers for ignoring *situatedness*, the fact that all judgments are made from the position of our particular social situation. The task of this paper is to demonstrate that

the Kantian political philosophy developed by Arendt is not subject to this critique.

Amelia Hruby, DePaul University

### ***Decolonizing “Play”: Lugones’ World-Traveling and Loving Perception in Aesthetic Experience***

This paper explores Maria Lugones’ conceptions of playfulness, “world”-travelling and loving perception on an aesthetic register. Through the description and interpretation of two works of art that successfully and unsuccessfully interrogate marginalization and engage viewers across cultural/colonial contexts, the author endeavors to understand how works of art may serve as sites of decolonial coalition construction. The paper will conclude with reflections on play and the effects of decolonial feminist praxis as they may be uniquely (although not exclusively) cultivated in aesthetic experience.

Steve Humbert-Droz, University of Fribourg

### ***Aesthetic Properties without Perception***

According to the default position in aesthetics, aesthetic properties are partially grounded on perceptual properties, which we access through our senses. Literary artworks seem to challenge the perceptual view. In response to this, Advocates of the perceptual view argue that we access the aesthetic properties of literary artworks through *perceptual imagination*. In this paper, my purpose is to put pressure on the perceptual view enriched by perceptual imagination. I do so by focusing on an “extreme” case; the phenomenon of *aphantasia*: the inability to create and entertain mental images. Drawing from reports of aphantasics subjects on “what it is like” for them to read literature. And given their manifest ability to be caught up by some (though not all) aspects of literary artworks, I conclude that they can access some aesthetic properties – *narrative properties*. Such properties, however, can be accessed/ appreciated without resorting to perception or perceptual imagination.

Tim Juvshik, University of Massachusetts, Amherst

### ***Are Artworks Necessarily Artifacts?***

Morris Weitz has argued that artworks aren’t necessarily artifacts because a piece of driftwood can be

moved from a beach to an art gallery and so is art without being an artifact. Weitz assumes that artifactuality requires intrinsic physical modification, which Stephen Davies defends in support of Weitz. I argue that this is incompatible with cases of artifacts that were either only extrinsically modified or that underwent no modification at all. I then consider the role physical modification plays in our practices and suggest it’s to improve an object either aesthetically or functionally, which involves *evaluative*, rather than *constitutive* norms.

Andrew Kania, Trinity University

### ***“Interpretive Authenticity” and the Content of Musical Works***

Julian Dodd has recently defended “interpretive authenticity” – the injunction to perform a work *insightfully* – as a constitutive norm of Western-classical-music performance practice. He argues that interpretive authenticity may conflict with “score-compliance authenticity” – the injunction to play the notes in the score – and thus that performers may reasonably favor interpretive authenticity over score compliance. I argue that Dodd’s argument has untenable implications for the nature of musical works, in particular for the theories of musical ontology and content to which Dodd himself subscribes.

Jordan Kokot, Boston University

### ***Perceptual Presence, Perceptual Constancy, and the Aesthetic Temporality of Style***

Samantha Matherne has argued that the aesthetic concept of style offers a solution to the problems of perceptual presence and constancy while sidestepping the problem of the unity of perception. While her account successfully describes the stylistic component of object perception, it inadequately accounts for *how* it is made available for perceivers. Key to answering this question is recognizing that the unity of persons can also be understood in terms of style. To make this position clear, I explore an aspect of Merleau-Ponty’s philosophy largely overlooked by Matherne, the relationship between style and time. Styles are patterns of coherency through time manifested via developmental difference. Styles are permeable in that

## Abstracts of Accepted Papers

they natively allow for the integration of aspects of other styles, and persons themselves are composed of styles. Consequently, the problem perceptual presence is a species of the problem of how stylistic elements of perception are absorbed into the stylistic features of human persons.

Mojca Kuplen, UFF Rio de Janeiro

### ***The Laughable as the Opposite of the Sublime: A Kantian Approach***

In this paper I offer an alternative interpretation of Kant's theory of laughter that can meet the challenges left behind by the interpretations given so far. In short, I argue that laughter is a reaction to the dissolution of nonsense, which takes the form of realizing our own misconceptions about the object. In contrast to the sublime, laughter reveals something about our cognitive and rational system, namely that it cannot explain all our experiences and perceptions of the world and that we often need to revise our expectations in order to make sense of the world.

Hoyeon Lim, New School for Social Research

### ***Interpreting Pictures***

John Kulvicki argues that the way in which viewers assign contents to picture surfaces is constrained in a distinctive way; viewers rarely interpret pictures as differing in terms of the design-content relation. I argue that we experience pictures as resembling each other and the constraint Kulvicki discusses concerns more the way we compare pictures than the syntactic-semantic relation of pictorial representation.

Szu-Yen Lin, Chinese Culture University

### ***Themes in Literature: Universalism and Skepticism***

There have been attempts to identify universal and recurrent themes in literature, and these give direct support to the claim that there are universal themes in literature. The aim of this essay is to cast doubt on such support by presenting several worries about the position I call story "universalism." Particular emphasis is put on the version espoused by Georges Polti, for his work in this regard is representative. My conclusion is that story universalism has poor prospects. This conclusion also undermines Literary

Darwinism which sees universal themes in literature as inviting a biological explanation.

Irene Martínez Marín, Uppsala University

### ***Non-Standard Emotions and Aesthetic Understanding***

I start by showing that any account of art appreciation understood as a form of 'aesthetic understanding' requires, (1) a grasp of the reasons that make the claim about the good-making features of an artwork true, (2) providing an explanation that demonstrates understanding. According to this view, to appreciate is to understand *why* the features that we recognize as contributing to the aesthetic value of the object are good-making features. My argument will reveal that the non-standard emotions, being this higher cognitive emotions such as curiosity, courage, awe, and admiration, can play a significant epistemic role in our appreciative practices since they: (a) help us focus our attention in a deliberate way, and (b) place the appreciator in a state of second-order awareness of one's mental states. I conclude the paper by showing how these two epistemic tools (a, b) can help the appreciator to meet (1, 2).

Samantha Matherne, Harvard University

### ***Back to the Secondary Quality Analogy: Edith Landemann-Kalischer's Moderate Objectivism about Aesthetic Value***

Moderate objectivism about aesthetic value attempts to combine a recognition of the seemingly objective status of aesthetic value as part of the world with a recognition of its essential connection to the response of subjects. In defending this view, theorists, like McDowell and Wiggins, have drawn on the alleged analogy between secondary qualities and aesthetic value. However, prospects for this view have been called into question in light of the disanalogy between perceptual and aesthetic judgments with respect to normativity and autonomy. I argue that the early phenomenologist, Edith Landemann-Kalischer provides a more satisfying defense of moderate objectivism that avoids these disanalogies.

Darla Migan, Vanderbilt University/Bard CCS

### ***Dana Schutz's "Open Casket": The Hermeneutics of Abstraction, Mimetic Gestures, Memes, and the Networked Politics of (Artworld) Representation***

Dana Schutz's painting "Open Casket" (2016, Oil on canvas 99 x 135 cm; collection of the artist), selected for the 2017 Whitney Biennial, sparked controversy around whether the subject matter of anti-Black violence is an appropriate object of study for a White artist. I argue that Schutz misunderstood the stakes of handling the U.S. racial imaginary in her articulation of several related historical events: the lynching of Emmett Till in 1955, Mamie Till's decision to circulate an image made of her son's open casket (an important catalyst for the U.S. Civil Rights movement), and modes of image circulation since the original publication of the photograph. Schutz's underdeveloped work performatively attempts to mimic Mamie Till's decision, resulting in a failed activation of politically informed art that puts pressure on finding new criteria for aesthetic judgments as social-historical forces converge in a contemporary public sphere organized through social media networks.

Julia Minarik, University of Manitoba

### ***Skin: On Living Canvases and their Artworks***

In this paper, I argue that tattoos on living human canvases are ontologically different artworks than their perceptually identical counterpart tattoos on dead human skin canvases. I begin with a thought experiment that shows a difference between the two artworks, I then show that this difference stems from the personality of the living human canvas acting as an abstract part of the relevant tattoo artwork. I then defend the point that the personality of the living human canvas is an important part of the relevant tattoo artwork, leading me to conclude that artworks on living canvases are ontologically different than their counterpart artworks on dead canvases given that they have different parts. This leads me to conclude that one someone dies, any artwork-tattoos that they had go out of existence to be replaced by new perceptually similar artworks.

## Abstracts of Accepted Papers

Ira Newman, Mansfield University

### ***The Murder of Mity: Causality and Coincidence in Narrative Logic***

I consider the events described by Aristotle (*Poetics* 9) in which the murderer of Mity is killed by a statue of Mity, which accidentally falls on the killer while the killer is looking at it. While agreeing with Gregory Currie (and Aristotle) that this event sequence shows that narrative coherence does not entail causal coherence, I disagree with Currie's explanation. Currie traces narrative coherence to the story world itself; I argue this is only sometimes the case. Often narrative coherence is traceable not to the story world, but to the meanings projected by the literary work responsible for creating the story world. The Mity example illustrates this.

Sai Ying Ng, CUNY Graduate Center

### ***Moral Monsters: The Cognitive Pleasures of Imaginative Resistance***

Moral monsters – as I shall call them – are fictional characters who have moral flaws that are incomprehensible by our moral norms, yet we find cognitive pleasures in contemplating. In this paper, I argue that moral monsters can be deliberately created to elicit imaginative resistance, and are sometimes aesthetically meritorious if crafted to create confusion about prevailing moral norms, thereby allowing for possibilities of social change.

Thi Nguyen, Utah Valley University

### ***Autonomy and Aesthetic Engagement***

I offer a new account of the value of autonomy in aesthetic judgment: the *engagement account*. In aesthetic life, we value the activity of forming judgments more than the resulting judgments. In this way, the practice of aesthetic appreciation has a motivational structure similar to that of playing a game – where we aim at winning, but winning isn't the point: playing is. The engagement account provides a new resolution to a puzzle regarding aesthetic testimony. Why don't we defer to aesthetic experts, as we do with scientific experts? Because the value of aesthetic appreciation is to be found in the activity of forming aesthetic judgments, not in having correct

ones. The account also resolves a tension between autonomy and cognitivism in aesthetic judgment. We pursue correctness not for the sake of the correctness itself, but for the sake of bringing about a certain kind of absorbed relationship to aesthetic detail.

Jeremy Page, Uppsala University

### ***Understanding(·) the Cognitive Value of Literature***

This paper draws on recent work on the nature of understanding (particularly Alison Hills 2010, 2016 & 2017) in order to give an account of how (good) literary works embody understanding of their subject matter. It then argues for an account of the reader's engagement with the work which demonstrates how the reader can be justified in allowing their understanding of a subject matter to be changed in line with the author's presentation of the subject matter. In arguing for these views, I overcome four worries which arise for accounts of the cognitive value of literature.

Nemesio Garcia Carril Puy, Universidad de Granada

### ***The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types***

This paper explores the ontological nature of musical versions. I assume the widespread view that type/token ontologies offer the best explanation of the repeatable nature of works of music. However, I show that traditional type/token theories, which only distinguish between two levels of objects, face two problems when applied to the phenomenon of musical versions. Firstly, they are not able to accommodate the familiar intuition of our musical practices that the work versioned is repeated in its versions' performances. Secondly, they are not able to distinguish between two different phenomena of our practices: the phenomenon of a work's versions and the phenomenon of works inspired by, or derived from, other works. These undesirable consequences are entailed, under traditional two-level type/token theories, by the nature of types as ontologically thin entities. I defend that the hypothesis of nested types, a multiple-level type/token theory, can avoid these two problems while preserving the theoretical virtues of traditional two-level type/token theories and structural monism –the most widely shared view about the individuation of musical works,

according to which musical works are individuated by one, and only one, sound structure.

Matteo Ravasio, Independent Scholar

### ***Heuristic Devices in Music***

My aim in this paper is to explore a particular way in which extra-musical imagery might guide the production of music and shape our experience of it. I will name 'heuristic devices' the various strategies by means of which composers, performers and listeners use extra-musical elements to endow the music with musical properties and appreciate them, focusing particularly on expressive properties. I start by offering some concrete examples from the musicological and philosophical literature. I then discuss some prominent relations between heuristic devices occurring at different levels of engagement with music (composition, listening, performance). Finally, I suggest that resemblance theories of musical expressiveness may have mistaken accessory imaginative processes (that is, heuristics) for a fundamental characterisation of the experience of expressive music.

Anna Christina Ribeiro, Texas Tech University

### ***Is Poetry Fiction?***

The ancient Greek word *poiesis*, from which 'poetry' derives, means 'making it up'; this might suggest that in Antiquity poetry was considered fiction. The more recent notion of a 'poetic persona' suggests a similar approach. Yet the number of poems where the presumed persona and the author seem to collapse into one is too large to make this generalization credible. Drawing on examples of war poetry, love poetry, and praise poetry, I challenge that model of interpretation that would make poems fictional *tout court*, arguing that most lyric poems are best regarded as nonfiction

Nicholas Riggle, University of San Diego

### ***Invitation and Aesthetic Communication***

The familiar peculiarities of aesthetic communication—especially acquaintance, testimony, and disagreement—strongly suggest that some form of expressivism is true. Through a close (though not exclusive) look at acquaintance phenomena, I argue

## Abstracts of Accepted Papers

that a new hybrid theory of aesthetic communication is superior to expressivism. On this view the illocutionary force of aesthetic claims is a hybrid of a *report* and an *invitation to appreciate*. I present the view, show how it handles acquaintance, offer two reasons to favor it over expressivism, and sketch how the theory handles testimony and disagreement.

Monique Roelofs, Hampshire College

### ***Conceptualizing Race through Diamela Eltit's Decolonial Feminist Aesthetics***

In Diamela Eltit's 1988 novella *The Fourth World*, the city of Santiago de Chile—including its inhabitants—goes up for sale. Eltit's exploration of the specter of all-out commodification illuminates the entwinements of aesthetics and race under finance capitalism. This essay draws out three philosophical implications for the aesthetics-race relation: (1) the role of an expansive conception of racial identity; (2) a notion of aesthetic agency as a critical site of transformed racial existence; and (3) a call for multimodal forms of address to counter neoliberal rationality. These points both emerge from and support the novel's distinctive decolonial feminist aesthetic.

Stephanie Ross, University of Missouri, St. Louis

### ***Indeterminacy, Identity Politics, and Literature***

In this paper I investigate some puzzles that arise in creating, appreciating, and critiquing narrative works of literature. Because literature inevitably leaves countless details of the fictional world unspecified, we must fill them out in our imagination. But how can we perform this task for characters and situations far removed – by race, class, ethnicity, gender, sexual orientation, religion, and more – from us? I look to a recent account of mindreading to provide some indication of how this can be accomplished.

Mark Silcox, University of Central Oklahoma

### ***Fiction, Pretense, and Virtual Reality***

In "The Virtual and the Real" David Chalmers defends metaphysical realism about virtual objects against the view that VR environments are best thought of as "fictional worlds." I argue that the plausibility of his argument depends upon the suppression of a crucial

ambiguity in how philosophers talk about objects as "fictional." Sometimes, the term is used to refer to objects inhabiting the possible worlds described by certain kinds of narratives. But some metaphysicians also characterize problematic types of abstract entities (e.g. numbers, universals) as fictional because of the acts of pretense involved in referring to them in non-narrative language games. Claims about the existence of virtual objects, I propose, in fact belong to a much broader class of philosophically contentious assertions that are best interpreted as occurring within the context of (principally aesthetic) discourse about the value of gameplay.

Nathan Smith, Duke University

### ***In Support of Value Empiricism in Aesthetics***

This paper advocates for a strong value empiricism in aesthetics, namely, a theory that holds that the particular phenomenal character of an experience both makes it a specifically *aesthetic* experience and is determinate of aesthetic value. This is in contrast to objective theories of value (value and individuation are in the object, namely, a work of art) and weak empirical theories (value is in experience, individuation in the object). These alternatives want to avoid the so-called heresy of separable experience (Budd) or separable value (Shelley), which allows, for instance, that non-art objects could cause experiences like those art does. Namely by defending the strong empirical theory against four objections, this paper argues, however, that the heresy is far from detrimental to aesthetic valuation. Indeed, by accepting the heresy and thereby adjusting our notion of value in aesthetics, we obtain an understanding of aesthetic experience that better squares with testimony

Moonyoung Song, University of Maryland, College Park

### ***Aesthetic Explanation and its Selectivity***

It is commonplace in aesthetics that an object having certain non-aesthetic properties explains it having a certain aesthetic property. One interesting feature of such an explanation is its selectivity—it cites only some of the non-aesthetic properties on which the aesthetic property supervenes. Hence a question arises as to what principle governs such selection. I propose a

selection principle that mirrors L.R. Franklin-Hall's selection principle for causal explanation, according to which causal explanation selects those factors that maximize the ratio of delivery (the degree to which the explanans stabilizes the explanandum) to cost (the amount of information an explanation contains).

Grant Tavinor, Lincoln University

### ***Towards an Account of Virtual Realism***

That VR media are realistic, and even more realistic than other traditional forms of depictive media, has sometimes been claimed to be a "common-sense" view. It is tempting to frame a new concept of *virtual realism* to refer to cases where a virtual world overwhelms its users with a sense of the reality of the items, places and people they encounter within it. Yet, the notion of "virtual realism" might also seem like an oxymoron. "Virtual" implies that something is not a real instance of its kind, but merely has the powers or capacities of that thing. What is it for something to be virtually realistic? Indeed, is the concept even a sensible one? In this paper I analyse the several senses in which virtual media might be claimed to be realistic and argue that these senses are materially distinct and of differing usefulness and credibility.

Emine Tuna, Brown University

### ***Imaginative Resistance and Care***

The scope of imaginative resistance (IR) is an ongoing debate. While some, let's call them "Exclusivists," argue that its scope is limited to the normative domain (Gendler 2000, 2006), others, let's call them "Inclusivists," argue for the inclusion of counter-descriptive claims to the list of IR triggering claims (Yablo 2002; Weatherson 2004). Inclusivity seems less attractive due to its seeming allegiance with a more restrictive interpretation of IR, which takes it to result from an inability. I propose an alternative interpretation of IR which endorses Inclusivity while rejecting the construal of IR in terms of an inability. I will argue that the cause of IR can be traced to our general unwillingness to violate what we care about. Given that what we care about is not limited to what is moral or evaluative, we will end up getting a more inclusive theory that might satisfy the doubters of Inclusivity.

## Abstracts of Accepted Papers

Rossen Ventzislavov, Woodbury University  
***Performance Art and the Disappearing Body***

The human body is essential to performance art both as an expressive medium and a locus of aesthetic appreciation. This has made it tempting for artists and theorists to assume a level of authentic corporeal presence, immediacy and intimacy in the exchange between performer and audience. My study questions this assumption and its philosophical background. I use Dewey's theory of experience to identify some unproductive tendencies in our thinking about the human body that persist in philosophical aesthetics and art criticism until today.

Jessica Williams, University of South Florida

***Aesthetic Attention and the Freedom of the Imagination***

The "free play" of imagination and understanding is central to Kant's account of beauty in the *Critique of Judgment*. Although Kant insists that the imagination is free and self-active in the experience of natural beauty, he also claims that it is constrained by the form of the object it apprehends. In what sense, then, is the imagination free? In this paper, I argue that, on Kant's view, although the imagination is bound to the form of the object, the subject is free to direct her attention to aspects of the object's form that are different than those to which she would attend for practical or cognitive purposes.

Nick Wiltshire, University of Antwerp

***You Really Can See Fictional Characters***

In recent work on the question of how to characterize and explain our experience of film, two broad positions are discernible. The first position, more popular and perhaps better-developed, has it that fictional films occasion some sort of imaginative seeing of the events, locations, and people represented. The second position has it that there is no such imaginative seeing involved: even with fictional films, there is a respectable sense in which a viewer straightforwardly sees those things that the film represents. This paper is a modest contribution to the cause of the second position. I argue that viewers' experience of actors, on screen and stage alike, is such that they see the characters that the actors are portraying. I argue for

this position by means of a slippery slope from deception to acting, and explain it with reference to perceptualism about other minds. I then answer several potential objections.

Reed Winegar, Fordham University

***Kant's Antinomy of Taste***

In the 3rd *Critique*, Kant resolves the antinomy of taste by appealing to an indeterminate concept of the supersensible. Paul Guyer has argued that this appeal represents an unwarranted introduction of metaphysics into Kant's theory. I defend Kant against this criticism by arguing that Guyer's own interpretation of Kant's account of pleasure ultimately entails an appeal to an indeterminate concept of the supersensible. Moreover, I show that Kant's appeal to the supersensible does not constitute an illicit turn to pre-Critical metaphysics; instead, it belongs to Kant's criticism of the traditional metaphysical inference from natural beauty to God's existence.

Submitted Panel

***Ethical Responses to Fiction***

Adriana Clavel-Vasquez, University of Sheffield

Nils-Hennes Stear, University of Southampton

Robin Zheng, Yale-NUS

The last two decades have seen renewed interest in narrative artworks addressing ethical questions, especially in film and television. Works like *The Good Place*, *Breaking Bad*, and *Mad Men* have moral questions among their core themes. While critics often discuss such works' ethical aspects, the moralism debate in philosophy has, ironically, stagnated. That is until recently, when a number of new papers (including the panellists') have begun revitalizing the topic. Continuing this development, this panel addresses the morally relevant experiences such works and other fictions provide, examining the ethical aspects of the broad range of cognitive-affective responses they prescribe. Fictional narratives often invite participants to engage in ethically charged imaginings. This is not merely because they include ethical content, but sometimes because they require fully engaged participants to adopt ethical perspectives. Specifically, such

imaginings call for ethically inflected cognitive-affective responses towards narrated events and characters.

Papers in this panel investigate whether such imaginings are ever intrinsically wrong; whether they are ever ethically evaluable *qua* responses to fiction; and some of the works prescribing such imaginings. Zheng & Stear argue that some imaginative acts are intrinsically wrong in virtue of what is being done with them, which depends on the interplay between the imaginative attitudes they prescribe to participants and the contexts in which they are performed. In contrast, Clavel-Vázquez argues that such responses are never ethically evaluable *qua* responses to fiction because fictional narratives as such do not refer to real entities, and only prescribe make-believe attitudes not indicative of appreciators' characters. Paris examines rough-hero works arguing that, contrary to appearance, such works are morally meritorious; by exploiting features specific to television series, they exercise and expand our empathic and other morally relevant affective-cognitive capacities.

Submitted Panel

***Revisiting Suzanne K. Langer's Aesthetics:***

***Philosophical New Key and Virtual Form in Aesthetics***

Thomas Leddy, San Jose State University

Eva Kit Wah Man, Hong Kong Baptist University

Lona Gaikis, Academy of Fine Arts, Vienna

Iris van der Turin, Utrecht University

As Thomas Leddy puts correctly, Susanne Langer's idea of virtual space expressed in *Feeling and Form* has been under-recognized in recent years. The panel proposes to revisit the philosophical sources, the originality and the theoretical frame work of Susanne Langer's aesthetics as a new key, and check out its contemporary implications through expanded reading. It involves two papers tracing the influences that Langer's philosophical aesthetics are under (Cassirer, Whitehead, and more) and two papers reviewing Langer's specific discussion of the art forms music and dance, in which her distinguished, in-depth line of thought is comprehensible.

Thomas Leddy compares Langer's philosophy to that of her contemporaries (Dewey, Goodman, Danto) and

## Abstracts of Accepted Papers

singles out her notion of art as discontinuous experience in everyday life as main difference. This contrasts positions mainly informed by pragmatism in her field. He further emphasizes the distinctive feature of virtuality in her theory, which suggests linkage rather than segregation of the orders of the primary and secondary illusions therein mentioned. Leddy points out the innovativeness of Langer's reading and its contemporary revelation. Iris v.d. Tuin extracts the generative idea in Langer's ontology of differing art forms and contrasts this with her notion as being embedded in a single philosophical project with others. V.d. Tuin's reading is based on Langer's personal mentioning of an extended bibliography (with Bell, Fry, Bergson, Croce, Baensch, Collingwood, Cassirer) in which she positions herself. This poses questions in Langer's interpretation and outset. Both will relate their theoretical engagement to artistic perspectives as well.

Further developing the notion of Langer as art theorist with emphasis on musical form, the other two papers deal with contemporary discussions and examples that relate to Langer's theory of arts. Eva Man continues the analysis of primary and secondary illusions in dance performance and distinguishes a particular shift in its virtual quality. She discusses Langer's theory based on examples from today's dance choreographers in post-colonial Hong Kong that suggest an advancement of Langer's theory of dance. Her reading puts Langer's suggestion of pure virtual form under social context, providing possible dimensions in understanding the related shift in form and illusions. Lona Gaikis will give a further understanding of how Langer conceives and uses the term 'feeling' that appears so prominently in her philosophic oeuvre. She will draw attention to and contextualize the particular meaning of musical form and relate this to a shift in art theory: a growing attention to the import of sound and musics in the arts. These papers expand the reading of Langer's aesthetics to contemporary media art and academic cultures. Critical reflection is the key in all contributions. The diverse papers allow a cross over review of continuity/discontinuity of modernity and post modernity related to Langer's discussion. The basic references in this panel are Langer's two representative

works, *Feeling and Form* (1953) and *Philosophy in a New Key* (1942). The order of presentation is set according to the proposed content and relation. It puts the discussion of the virtual form of dance and feeling in music in the middle, and places the philosophical tracing and critical reflection at the beginning and the ending of the panel.

Submitted Panel

### ***Morality, Race, and Environment in Western Films***

Dan Flory, Montana State University

Cynthia Freeland, University of Houston

Carl Plantinga, Calvin College

Thomas Wartenberg, Mount Holyoke College

We propose a panel that will explore a number of related aesthetic and philosophical issues raised by Hollywood Westerns. Wartenberg will investigate how John Ford's 1962 *The Man Who Shot Liberty Valance* suggests history is often "made" in the West and Ford's implicit critique of that practice, as well as how this film's presentation of race undermines that critique. Flory will offer a general theory of how racialized disgust functions in standard portrayals of Native Americans in classical Hollywood Westerns. He will also link this theory to recent work on implicit racial bias. Freeland will analyze the links between the environment and morality in three revisionist Westerns directed by and starring Clint Eastwood. Plantinga, who has previously written on Westerns, disgust, and Clint Eastwood, will then offer comments on these presentations and raise issues that might be pursued in the question and answer portion of the session.

Invited Panel

### ***Aesthetics of Urban Environments***

Zed Adams, New School

Rebecca Kukla, Carleton

Sanna Lehtinen, Helsinki

Elisabeth Scarbrough, Florida International

Around 4.2 billion people, or 55 percent of the world's population, lives in urban areas; this percentage is expected to rise to 68 percent by 2050. The urban setting thus constitutes the living environment for a growing global population and not only its social, cultural, political, and practical aspects, but also its

aesthetic ones have an influence on our lives on a daily basis. Like its inhabitants, urban environments are constantly changing and adapting themselves to new circumstances while preserving traces from the past. All these transformations are reflected aesthetically. This panel explores aesthetic features of urban environments and illustrates some of the current research in the field, specifically on urban ruins, urban art, and urban sustainability.

Invited panel

### ***Author-meets-critics: Dominic Lopes's Being for Beauty***

Robert Hopkins, NYU

Rachel Zuckert, Northwestern

Brian Soucek, UC Davis

Embedding aesthetic value within a vast array of socially-coordinated aesthetic practices, *Being for Beauty* explains how a thing's having aesthetic value lends weight to what an agent aesthetically should do, how beauty isn't and is related to pleasure, how appreciation stands to other aesthetic acts, and how beauty functions in a life well-lived.

Invited Panel

### ***Art and Moral Revolution***

John Gibson, Louisville

Lydia Goehr, Columbia

Kenneth Walden, Dartmouth

Description coming soon!

Invited Panel

### ***Aesthetic Normativity***

Robbie Kubala, Columbia

Errol Lord, Penn

Antonia Peacocke, NYU

Description coming soon!

Invited Panel

### ***Latinx Aesthetics***

Ann Marie Leimer, Midwestern State

Guisela Latorre, Ohio State

Laura Perez, Berkeley

Description coming soon!

## Abstracts of Accepted Papers

Invited Panel

***The work of Stanley Cavell***

Arata Hamawaki, Auburn

And others...Still in progress

Invited Panel: *Feminist Caucus Committee*

***Title coming soon***

Andrea Pitts, UNC-Charlotte

Che Gossett, Rutgers

Darla Migan, Vanderbilt

Invited Panel: *Diversity Committee*

***Mexican Aesthetics***

Clinton Tolley, UCSD

And others...still in progress