

The American Society for Aesthetics

NEWSLETTER

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Fall 1985

ASA ANNUAL MEETING, LOUISVILLE, OCT. 23-26, 1985

LOUISVILLE, HOME OF JOHN AUDUBON, MUHAMMAD ALI, COLONEL SANDERS, THE KENTUCKY DERBY, DERBY PIE, AND FINE SIPPIN' BOURBON, INVITES YOU TO THE 43RD ANNUAL MEETING OF THE AMERICAN SOCIETY FOR AESTHETICS. THE MEETING IS HOSTED BY THE UNIVERSITY OF LOUISVILLE.

All members have been sent a program, registration and reservation materials for the annual meeting. Here is some information about upcoming events in Louisville.

On Wednesday night, the Louisville Orchestra will present a concert of new music, including Raymond Luedeke's "Shadow Music," Robert Rodriguez's "Favola Boccaccasca," Karl Korte's "Symphony No. 3," and Boris Blacher's "Variations on a Theme of Paganini." The concert will be held in the Music Building, a 5 minute walk from the Administration Building, where the opening reception will be held. On Thursday night, Orson Welles' classic *Touch of Evil* will be shown. Members are also invited to attend a colloquium sponsored by the University on "The Description of Egypt," a series of engravings commissioned by Napoleon, which will be on exhibit during the conference. On Friday evening, members are invited to attend the dress rehearsal of Bach's B Minor Mass performed by the Louisville Bach Society at the Cathedral of the Assumption, a short distance from the campus. There will be a concert performance of the Mass on Sunday afternoon. *Touch of Evil* will be repeated on Friday evening. Saturday's activities begin with an organ recital at 2:00 for members of ASA by organist David Lang, with a program including works by Bach, Dupré, and others. The concert will be followed by a tour of Old Louisville, a Victorian-era residential area whose styles include Victorian Gothic, Renaissance Revival, Richardsonian Romanesque, Queen Anne, and Chateausque. The tour will also include the cast-iron facades of Main Street, the Kentucky Center for the Arts with works by Miró, Dubuffet, and Nevelson, and, in conclusion, a private tour of Michael Graves' post-

modernist Humana Building, which critic Paul Goldberger has described as "perhaps the first skyscraper of our time to be both serious and visually alive." The tour will be followed by a wine and cheese reception in the Humana Building. Members who are planning to stay over Saturday night might also be interested in attending Actors Theater's production of Marsha Norman's "Traveller in the Dark," a psychological drama about a physician who may face losing a close friend on the operating table.

There will be three continuing exhibits during the conference: "The Description of Egypt," mentioned above; "Cityscapes," a photographic exhibit of 20th Century urban images from the Hallmark Photographic Collection; and "Harding and West," an exhibit of paintings by two pre-Civil War painters, including portraits of Robert E. Lee, General Sherman, Daniel Boone, Henry Clay, Lord Byron, and Whistler's father. Information on these exhibits will be available at the Registration Table.

Tours of Churchill Downs and the Kentucky Derby Museum can also be arranged. Sunday is the first day of the Fall Meeting for anyone caring to spend a day at the races. Mint juleps are available.

ASA CONFERENCES AND CALLS FOR PAPERS

Eastern Division

The Eastern Division of the ASA will hold its next annual meeting at George Mason University in Fairfax, VA (near Washington, D.C.) on Saturday, March 22, 1986. Papers in all areas of aesthetics are invited. Special consideration will be given to papers addressing philosophical issues concerned with the functional relationships of art, myth, and religion. Due date for receipt of papers is December 5, 1985. Papers should be sent (in triplicate) to Professor T.R. Martland; Program Chair, ASA/East; Department of Philosophy; SUNY/Albany; Albany, NY 12222.

Pacific Division

The Pacific Division of the American Society for Aesthetics wishes to announce its annual meeting, Asilomar Conference Grounds, Pacific Grove, California, April 2-4, 1986. Paper submissions and all inquiries should be sent to Professor Roger

Shiner, Department of Philosophy, University of Alberta, Edmonton, Canada T6 G 2E5.

REPORTS ON CONFERENCES

ASA, ROCKY MOUNTAIN DIVISION, COLORADO SPRINGS, COLORADO JUNE 28-29, 1985

The newly formed Rocky Mountain Division of the American Society for Aesthetics held its first meeting on the campus of Colorado College, appropriately located in the Pikes Peak region of the Colorado Rockies at a comfortable summer altitude of 6000 feet. On Friday evening, Larry Peer (Comparative Literature, Brigham Young) reported on the formation of the Division from its inception in '83, through the election of officers in '84, to the planning (within a short period of time) of the first official meeting. (The success of these meetings was due to the work of the 1984-85 officers: President Jane Cauvel, Colorado College, and Secretary Larry Peer, Brigham Young.) The Rocky Mountain Division's area is quite extensive and includes Utah, Arizona, western Texas, Idaho, Wyoming, Colorado, New Mexico, eastern Nevada, and the border areas of northern Mexico and southern Alberta, Canada. Participants heartily endorsed the suggestions of the officers that the emphasis of this region be broad and interdisciplinary; new foci include the participation of practicing artists and writers, western art and lore, the teaching of aesthetics, and the "business of art" (state and national funding through Humanities and Arts councils). A full day of presentations on Saturday successfully demonstrated this diversity.

The first session on creativity included two authors, a novelist and a poet, who agreed on several points: the inevitably autobiographical nature of fiction, the laboriousness of finding *le mot juste*, and the necessity of fulfilling the creative urge. Through examples, Don Marshall (Comparative Literature, Brigham Young) focused on the process of writing the short story and novel, which he described as "exhilarating but painfully exacting." For Marshall, much of the process proceeds along an unconscious level; memories, fragments of images and events, characters from one's past slowly evolve into 'fictional' characters and plot. Unintentional effects, such as sym-

bolism and interpretation, are sometimes as surprising to the author as to the reader. The poet, Alurista, (Spanish, Colorado College) in contrast, focused more on the content and delivery of his poems; he stressed the essential role of art *within* society (viz., to make people think) and his new interest in performing his work in public. Like Marshall, his own experiences influence his work; his social commentary sometimes blends English and Spanish, both standard and colloquial, within a single poem. Those present were treated to a reading of a number of poems in which different languages, inflection, and rhythm added to the effect. John Green (Humanities, Brigham Young) initiated discussion regarding the notion of regionalism, a controversial but appropriate topic for the group. (One conjures up the dual images of Saul Steinberg's well-known New Yorker cover in which Manhattan dominates the foreground of a landscape bleak beyond the Hudson, and the reactionary California version that treats anything to the east with analagous disdain. Those of us caught in the middle of two coastlines and suffering under the charge of regionalism, sometimes find ourselves forced to defend art, literature and music of a western or southwestern flavor.) The accusation of regionalism was easily dismissed by both authors, who felt that their works appealed to a wide audience beyond any regional boundaries, since "the universal" in art *emanated from* the regional or individual viewpoint.

In the second session, Marianne Stoller (Anthropology, Colorado College) explained the nuances of Navajo aesthetic theory and guided us through a collection of Navaho 'sand paintings' at the Colorado Springs Fine Art Center. The ramifications for traditional questions in aesthetics were numerous and thought-provoking. For instance, one might debate the status of the 'artworks' on view (they were actually paintings on brown wrapping paper of the originals done in sand, which the Navajo forbid anyone to photograph or reproduce at the time of the religious ceremony — all reproductions are from memory): are they works of art, copies of works of art, or recordings of temporary performance works? The question of the artist(s) also arises: is it the person or persons who construct the original sand painting (by dribbling out multi-colored sands onto a white sand background on the floor of a Navajo hogam) or is it the medicine man who directs the work but does not physically partake in it? Are various interpretations of the symbolism equally justifiable or, as the Navajo believe, is the medicine man the only person qualified and able to provide the one true interpretation of the image? Is the

Navajo concept of beauty similar to traditional western notions of beauty? Can such a regional art form, so integrally connected with a people's culture, medicine and religion, succeed in being universal? Is it 'fine art?' The Navajo, I would guess, may not feel a similar compulsion to answer these questions.

In the third session of the day, Peggy Brand (Humanities, University of Arizona) challenged participants to contemplate their preferred definitions of 'artistic convention' while reading through various examples of writings utilizing the phrase. The excessive use and misuse of the term was demonstrated by citing artists, art historians, art critics and aestheticians. The greatest liberty taken with the term was that of the critic Hal Foster in claiming that the artist Joseph Beuys *turns into* a convention. Brand offered a definition of 'convention', a partial typology of artistic conventions, and suggested that those interested in the arts might profit more if writers utilized clearer distinctions when writing about art. Judith Genova (Philosophy, Colorado College) questioned the need for such distinctions, especially among non-aestheticians, since their language is often richer than the rigidly defined terms philosophers attempt to use in their desire to clarify 'art'.

The fourth session of the day was a unique blend of visual and textual commentary from Reyes Garcia (Philosophy, Colorado College) entitled, "Waterwork: Field Notes in Ethnoaesthetics." Garcia described, from firsthand experience, a process quite alien to most people, especially those who live in urban environments far removed from 'the land': the process of irrigating a plot of land, rescued from the natural aridity of the region and providing subsistence, through cattle ranching, for generations of the Garcia family. Slides of the process illustrated the deliberate and intentional cycle of man in control of nature. (For if man fails in his ongoing responsibility by choosing not to irrigate or by failing to irrigate properly, nature resumes its dominion.) Perhaps, one might object, only farmers or ranchers can understand this alliance of man and his land, but Garcia succeeded in sensitizing his listeners to what he described as "the intersection of aesthetics and ethics." Acknowledging Hesiod's *Works and Days* and Vergil's *Georgics* as precursors in the very rare genre of 'ethnoaesthetics', Garcia considers the theoretical intellectualization of irrigation-as-artform a "nebulous but necessary part of aesthetics." The intermingling of aesthetics with ethics is apparent in the normal dilemma of choosing to irrigate (which nourishes cattle but kills off other natural inhabitants of the land)

while the inseparability of aesthetics with ethnicity is evident in the personal nature of the entire enterprise, both for Garcia himself and indigenous peoples of such arid regions of the west, such as the Navajo and Pueblo Indians, who live off the land. Commentator Donald Driscoll (Philosophy, University of Southern Colorado) aptly proposed two new categories by which we might distinguish among those found in the rather homogeneous group of philosophers: urban and pastoral. (No criteria were set, but just imagine the possibilities Perhaps those aestheticians who consider sunsets to be works of art would qualify as pastoral, those who disregard all artworks outside Manhattan would be urban)

The latest session of the day was led by Todd Britsch (Humanities, Brigham Young), a member of the Executive Committee of the Utah Endowment for the Humanities. Observations regarding funding for the arts and humanities were offered, especially by those with experience as members of other state councils and by Mary Ann Koenig, from the Denver-based Patten Institute for the Arts. Suggestions were made to aid applicants in securing funding and an urgent plea voiced for those involved in aesthetics and humanities to initiate more requests of an interdisciplinary nature. The reasons cited by most academics for not becoming involved in such councils (being too busy, receiving no monetary compensation or recognition by their home institution) were considered serious but somewhat secondary to the exposure interdisciplinary programs could receive in the outside community and the potential of future funding, once the members of the councils are attuned to the types of programs possible. This was a helpful session dealing with the practical aspects of aesthetics, especially in these times of budgetary cutbacks.

Late Saturday evening, a financial business meeting was held, attended by the conference participants who voted in the new officers of 1985: Larry Peer — President, Reyes Garcia — Vice President, Peggy Brand — Secretary/Treasurer. Suggestions for next year's conference were entertained; it was decided that the conference would again take place during the summer, somewhere in the Colorado, Utah, New Mexico region. It is hoped that next year there will be more persons attending from *outside* the Rocky Mountain area. We were all optimistic that the variety of approaches to traditional topics in aesthetics that we had enjoyed would remain a feature of future meetings in order to achieve a truly interdisciplinary dialogue.

P.Z. Brand (with help from Larry Peer)

**IXTH INTERNATIONAL
COLLOQUIUM ON EMPIRICAL
AESTHETICS, U.C. SANTA CRUZ,
AUGUST 19-22, 1985**

Set in the California hills and overlooking the Pacific Ocean, the University of Santa Cruz was a fitting site for a conference on aesthetics. Approximately sixty people from eight countries — The U.S., Canada, Great Britain, France, the Netherlands, West Germany, Italy and Hungary — gathered here for the IXth International Colloquium on Empirical Aesthetics. The arrangements — the small group of people sharing common suite-type dorms, two conference rooms and a cafeteria, all in the comfortable weather of Northern California — contributed to a collegial atmosphere in the sessions and elsewhere. Thus, the discussions in the formal sessions continued during meals and leisure time.

Available to conferees was a performance of classical music one evening, a performance of Hamlet the second evening, and a trip (accompanied by a story teller — unfortunately, or fortunately, the clatter of the bus was louder than her voice) to a Mission, and enough food to make one jogger add an extra mile to his daily jogging for two weeks. But back to the conference.

The topics of the papers were varied. Included were presentations on the visual arts, music, literature, computer art, theater and environmental design. The presentations held in common an emphasis on the empirical exploration of the so-called unquantifiable: aesthetic preference. Many of the participants had or were presently practicing an art, and this experiential basis gave papers added relevance to the arts examined. The session titles — *Advances in New Empirical Technology*, *Music, Aesthetic Responses I and II*, *Visual Arts I and II*, *Literature I and II* — gives only a limited sense of the conference content. There were many fine papers only some of which can be commented on here.

Today the name D.E. Berlyne and his concept of collative properties and their emotional effects is strongly associated with what is now called "the new empirical aesthetics." In one of the first sessions of this conference, Hy Day (Arts, York U., Canada) and Louise Koepfler (York) sought to distinguish between three of Berlyne's person-stimulus interaction concepts: novelty, complexity and incongruity. Berlyne had largely equated these. Day and Koepfler distinguish them and observe that, specifically with regard to complexity, there is a strong "ecological dimension" to the response. That is, association of the stimulus objects (usually black polygons) with past experience affects judgment of complexity and preference. Koepfler found a correlation between the level of

meaningfulness that subjects found in an aesthetic stimulus and their level of preference: the more meaningful, the more liked. Colin Martindale (Psychology, Maine), in an abstract, suggested that the collative and ecological dimensions are closely related. Gerald C. Cupchick (Psychology, Toronto) delivered a homage to Berlyne, with whom he had studied in the early 70s. Linguist, formalist, structuralist, inductivist, cross-cultural theorist, Berlyne set the standards for the field. Cupchick drew from Berlyne an interest in the aesthetic episode and its underlying processes. His tentative conclusions include: "A viewer's preference for a certain work over others reflects his or her idiosyncratic emotional response and the indirect emotional effects of attempts at understanding the works." He also notes that although viewers of paintings discern complexity in as little as 20 milliseconds, pleasingness tends to increase over the time of viewing, possibly because the viewer is struggling with meaningfulness. Memorableness of a work reflects this struggle. In another experiment, Cupchick and Robert Gebotys (Wilfrid Laurier U.) presented 12 paintings representing major stylistic and thematic dimensions in European art to twenty males and twenty females and found that aesthetic pleasure is probably affected by the emotional intensity of the artworks and the viewer's ability to interpret the work. In general, interestingness judgments are related to pleasingness judgments. A work is pleasing to the extent that it is meaningful, complex, and familiar. Female novices were found to be most sensitive to the emotional dimension. However, females with art training were more independent than their male correlates. Ronald Neperud and Douglas Marschalek (Wisconsin-Madison) examined the relationship of amount and location of information in black and white digitized variations of art works to affective response and aesthetic preference among art and non-art university students. They had students measure pleasingness on a seven-point scale. Amount of information was manipulated by increasing or decreasing the number of pixels in the computer-digitized image. It was found that potency or Arousal increased with the increase in information (i.e. density of pixelation) but that Pleasingness did not. In discussion it was suggested that under this definition of "information" a completely black image would contain the highest level of information. Neperud and Marschalek stated that they were aware of this problem and accounted for it.

There was a session Tuesday afternoon on "Digital Aesthetics." The overall thesis of this session was that the computer

challenges the artist to discover unknown visual territory by finding appropriate concepts of digital creation. Vera Molnar and Francois Molnar (Institut d'Esthetique et des Sciences de l'Art, Paris) stressed the importance of juxtaposition of colored forms to achieve aesthetic response. Advantages of computer art include the fact that the artist can easily retrace his or her steps, can change his or her mind, can achieve exactly what he or she had imagined on the screen, and can try out numerous subtle variations. Joel Slayton (Art, San Jose State) described his work with interactive computer art in which, using video disk technology, one can point to a place on a screen and penetrate the work. Stephen Wilson (Art, San Francisco State) explained how artificial intelligence computers can stimulate a fictional character within an environment, and showed slides of his work "Time Entity." Joanne Culver (Northern Illinois) and Frank Dietrich (Palo Alto, CA) showed examples of how they have used computers in visual works.

In Thursday's session, titled "Visual Arts II," William E. Jaynes presented a paper with Edgar T. Cleaver and Mark K. MacNeil (Psychology, Oklahoma State) in which they studied the relation between general affective traits, the choice of creative or non-creative careers, and social anchorages in students majoring in music and business. It was found that musicians tended to identify more with other musicians than business students do and that musicians were more aware of swing, classical, and jazz styles. Business students identified more with political leaders, work reference groups, and peer groups. Musicians tend to be more inquisitive, business students more conscientious. The authors explained their method in the following way: "A principal component analysis of the correlation matrix based on all the variables followed by screen test based on the eigenvalues indicates the presence of two systematic components. Thus, the first two principal components were subjected to varimax rotation."

The next two papers were closely inter-related. Stephanie Z. Dudek (Psychology, Quebec à Montreal) and N. Ricard investigated the relation of estimates of impulse control to painting style. They argued that it is possible to relate cognitive-affective defenses and controls as evaluated by means of Rorschach tests to three styles of painting: formal, gestural and classical. Formal style correlates with tight cognitive affective defenses, gestural style with loose control, and classical with balanced control. Although correlations were good, it was found that two or three painters consistently failed to behave according to expectation.

In relation to this problem, Pavel Machotka (Psychology, Santa Cruz) specifically studied two contemporary artists in whom there was no obvious correlation between artistic style and the artist's personality as revealed in Rorschach tests. However, he did find a relation emerging through observing and photographically documenting the process by which the paintings were constructed.

The next two papers were concerned with the development of artistic skill. Joachim F. Wohlwill (Psychology, Penn. State) used the computer languages LOGO and BASIC to study 8-12 year-old children's imaginative processes in creating visual designs. Although psychologists had speculated that children go into a latency period in the visual arts, the creations generated by the children on the computer seemed to counter this suggestion. Larry Smolucha and Francine Smolucha (Oakbrook Terrace, IL) drew from Vygotsky and Freud to suggest a fifth Piagetian Stage of human development in which there is an equilibrium between logical and sensori-motor thought in the creative adult. Sensori-motor thinking continues to mature even while logical thought is being acquired. Visual analogies (what are often called visual metaphors, e.g. Picasso's *Baboon* with Volkswagen head) express the collaboration between these two sorts of thought. A test for creativity, using colored blocks, is developed from this theory: fluency (number of items made in a designated time) and flexibility (variety of kinds of items) indicates creativity. A third paper, by John Matthews (Education, University of London) dealt with the earliest stages of creative development. Matthews argued that very young children spontaneously generate all of the basic structures of visual language, as well as creating meaningful symbolizations, in their scribbling stage. He noted that many of these representations concern relations of movement and time, and that later figurative drawings retain traces of these action-representations and are built upon this substratum. This seems to corroborate the Smolucha's claims about the continuation of sensori-motor process in later visual creativity.

R. James and W. Woods (U.S.) examined audience reactions to three comedies. The hypothesis was that more laughter would be elicited by "situations that revealed a greater level of distance from reality." The authors examined laughter in response to selected lines in the three comedies. The results confirmed the expectations. The least realistic situation — characters in mistaken identity — produced the most laughter. M. Lindauer, in a convincing demonstration of physiognomic affect — examined selected

Hungarian short-story titles. Physiognomic affects are expressive qualities that flow from the letter, the words and words of a title — the shape, size, space, etc. U.S. subjects were asked to match and rate sets of titles and translations. Results confirmed that despite controls, people selected accurate matching. The words looked and sounded like what they meant. Jack Nasar (Ohio State) studied perception of shoreline scenes in terms of preference. J. Waters and Bernard Lyman (Psychology, Simon-Fraser) found correlations between moods felt and moods perceived to be expressed over a wide range of musical styles. They found in a second experiment that images occurring with both music pieces and painting were almost entirely visual. M. Kramden (Germany) examined the way people use and respond to color to represent various emotional concepts (such as joy or sadness). He found that evaluative responses grew from color combinations, potency responses grew from color saturation and activity responses grew from hue. Jane Gear (Cottingham, U.K.) questioned the conceptual validity of Eysenck's test of 'good taste.' Can judgments made with reference to degrees of perceived 'harmony' really reflect degrees of 'visual aesthetic sensitivity,' and can measures of visual sensitivity measure 'good taste?' Gear also criticized the range of visual stimuli used by Eysenck (black and white shapes) and Eysenck's reliance on the authority of artists whom he has selected as "well-known." Holger Hoge (West Germany) carried out experiments which tended to confirm Fechner's view that associations are an important feature in aesthetic judging. A collection of abstracts has been included in a publication called *Proceedings: IXth International Colloquium on Empirical Aesthetics* ed. by Pavel Machotka, President, International Association for Empirical Aesthetics.

Thanks are due to Pavel Machotka (Porter College, U. Cal., Santa Cruz) and Martin S. Lindauer (Vice, President for the United States and Canada, IAEA, Psychology, SUNY Brockport) for organization of the conference, and to the University of California, Santa Cruz. The next conference will probably be scheduled in 1987 in Europe.

Jack Nasar, Ohio State University, and Tom Leddy

POSTMODERNISM AND POST-STRUCTURALISM AT THE VISUAL STUDIES WORKSHOP SUMMER INSTITUTE, ROCHESTER, NEW YORK, JULY 15-19, 1985

A report on the workshop in postmodernism and poststructuralism can

almost double as a book review of *Art after Modernism: Rethinking Representation*, because this new anthology published by The New Museum of Contemporary Art was used as principal text. Many artists, sensing the bankruptcy of modernist ideals, have based their practice on the poststructuralist ideas of Jacques Derrida, Roland Barthes, Gilles Deleuze, Jacques Lacan, and other. Topics covered in the workshop included introduction to semiotics and structuralism; poststructuralism and textualist art; psychoanalytics and art, based on Lacan's sexual difference theories; and politically critical art, which documents oppressive social conditions.

Because painting can no longer be a critical act in today's world of mechanically produced images, simulacra, and ungrounded signifiers, the two conditions which characterize postmodern art are media hybridization and critique of representation put out by various power elites. All this argues for photography (as well as film and video) as the medium of choice, because it is easily hybridized and manipulated so that representations by institutions such as advertising, Hollywood, etc. can be effectively deconstructed. Some artists using textualist strategies include Barbara Kruger, James Casebere, Laurie Simmons, Richard Prince, and Sara Charlesworth. By contrast, Neo-Marxist documentarians Allan Sekula and Martha Rosler combine photography and text to expose corporate abuses of workers, much like muckraking journalists would.

The workshop (offered every summer) provided an overview of current avant-garde visual art praxis based on poststructuralist theory.

Alfred Jan, San Jose, CA

AUSTRALASIAN ASSOCIATION OF PHILOSOPHY, NEW ZEALAND DIVISION, HAMILTON, N.Z. MAY 18-23, 1985

A small enclave of ASA members took part in the AAP meetings at the University of Waikato. The congenial gathering covered a wide group of topics, ranging from ancient philosophy to artificial intelligence and from analytic philosophy to feminism and nuclear deterrence. It also included three papers in aesthetics.

Dennis Dutton (Canterbury University) read a paper, "Why Intentionalism Won't Go Away." Dutton distinguished between Tolstoyan or Romantic intentionalism, the view that the artist is a privileged communicator or one who transmits special truths, and the critical intentionalism of Hirsch, which is based upon the absence of standards by means of which different

non-authorial interpretations of a literary work can be evaluated. Dutton reviewed the classic attacks upon intentionalism by analysts, including Wimsatt and Beardsley, whose focus, he said, is largely epistemological, and the more recent arguments of Deconstructionists, such as Derrida, whose objections to intentionalism are, according to Dutton, more metaphysically based. Dutton defended a position of modified intentionalism, arguing that although authorial intention should not be taken as the decisive condition of interpreting a work of art, it is a significant factor. It must, however, be understood within an appropriate context of stylistic and cultural conventions. These are historical and, like the evidence of authorial intention, may require reference to material outside the text. Together with the text, such conventional references set the limits of the domain of acceptable or valid interpretations of a work of art.

David Novitz (Canterbury University) in a paper, "Metaphors of Fiction," also explored the limits of interpretive freedom. Novitz maintained that the metaphors used in fiction are more effective than the sentential metaphors of ordinary discourse as a result of the constraints of the author's contrivance, which liberate the freedom of the reader's imagination. Not all possible interpretations of a metaphorical expression are equally warranted. The language presents incongruities that invite the reader's interpretation but, at the same time, limit its extent. Appreciative attention is guided to further extensions and integrations of the same figurative meaning within the fictive context. Metaphors may be juxtapository, illuminating a context

dialectically, or reinforcing a given idea. The author controls the context within which the metaphor is deployed, but it is up to the reader to grasp which among alternative functions the metaphor best serves within the given context. No algorithms can solve this problem, but not all solutions are equally acceptable.

The third paper, by Stephen Davies (Auckland), "On Authenticity in Musical Performance and Transcription," explored the issue of authorial primacy as it pertains to music. Davies affirmed that musical authenticity refers to the endeavor on the part of performers to reproduce the sound that a composer's contemporaries would have been likely to have heard in an ideal performance of the work. Non-acoustical replications of the social environment in which the work would have been performed are less pertinent to musical authenticity. Davies described essentially the same epistemological problems arising in the case of musical intention as occur in literary intention. In both instances the text must serve as primary evidence. Musical notation, however, is ambiguous and incomplete. Performers must refer to stylistic and performance conventions that are contemporary to the composer; and, inevitably, the performer introduces his or her own creative persona into the performance of the work. Neither a performance nor a transcription is simply a copy of an original work. Although they are "of" the work, they are not identical with it, and different performances and transcriptions of a given work can be more or less similar to one another and yet be equally authentic or faithful to the work. Davies argued that authenticity is to be

valued, but it is independent of the aesthetic merit of a musical composition. The latter accrues essentially to the work of the original composer, while the former pertains mainly to the art of performance. (Problems obviously arise with improvisations and with composer-performed works, as with non-dated productions.) Since performance is judged by other criteria as well, an inauthentic work may still be aesthetically valuable, while some authentic performances may be aesthetically disappointing. There can be a number of authentic and collectively illuminating performances of the same work. Davies' paper, as did the other two, stimulated spirited discussion of the relations between author, text and the (critical) audience.

It was autumn in New Zealand, and most of us took time out to explore the aesthetic pleasures of the region. The campus offered tranquil walks around ponds and streams, where duck congregate safely in the hunting season and black swans glide as if to remind us of the fallibility of positivism. In the city of Hamilton across the lyrically winding Waikato River, the Waikato Museum displays Maori artifacts and cultural history, as well as the work of New Zealand artists. At the new Hamilton Centre Gallery of Contemporary Art, an exhibit of works by the New England printmaker Rodney Fumpston was on display. Some of us also took the opportunity to travel two hours farther to Auckland, where a genuine New Zealand blockbuster, *Monet — Painter of Light*, was attracting huge audiences from all over the country.

Hilde Hein, Victoria University of Wellington, New Zealand

OTHER CONFERENCES AND CALLS FOR PAPERS

Oct. 24-27, 1985

Semiotic Society of America. Reading, PA. Contact: Semiotic Soc., Secretariat, PO Box 10, Bloomington, IN 47402.

Oct. 25-27, 1985

"Social Theory, Politics and the Arts," New School for Social Research and Adelphi University. Contact: Vera L. Zolberg, Graduate Faculty, New School for Social Research, 66 West 12th St., New York, NY 10011.

Oct. 31-Nov. 3, 1985

American Studies Association conference, San Diego. "Boundaries of American Culture." Contact: ASA, 307 College Hall, University of Pennsylvania, Philadelphia, PA 19104, (215) 898-5408.

Nov. 7, 1985

Winterthur Conference: "New Perspectives in American Furniture" Contact: Kenneth L. Ames, Chair, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735.

Nov. 14-16, 1985

"Avant Garde Art and Literature: Toward a Reappraisal of the Heritage of Modernism." This conference will be held at Hofstra University, Hempstead, N.Y. Contact: Barbara Lekatsas, Coordinator, AGA&L Conference, HU Cultural Center, Hempstead, NY 11550. (516) 560-5794.

Dec. 2-3, 1985

There will be a special session on Philosophy and Literature at the Mid-Hudson MLA Conference, Marist College, Poughkeepsie, NY. Send papers to: Charles Cantalupo, Dept. of English, Penn State University, Schuylkill Haven, PA 17972.

Dec. 27-30, 1985

The MLA convention will be held in Chicago. All participants must be members as of April 1. Contact: MLA, 62 Fifth Ave., New York, NY 10011.

Feb. 15-17, 1986

Western Division, American Society for Eighteenth Century Studies. University of Southern California. For information on this and other meetings of the society, contact: ASECS, St. Olaf College, Northfield, MN 55057.

March 6-8, 1986

The Southeastern American Society for Eighteenth-Century Studies will be holding a meeting at the University of South Carolina in Columbia. Contact: Professor Elizabeth Nybakken, Department of History, Mississippi State University, Mississippi State, MS 39762. (601) 325-3604.

March 19-22, 1986

American Comparative Literature Association, University of Michigan, Ann Arbor, Michigan. Topics: Literature and its Contexts, The Changing Canon/Changing the Canon, The Disciplinary Status of Comparative Literature. All ACLA members are encouraged to participate. Papers no longer than 20 minutes in length, titles and synopses or completed papers may be submitted, suggestions for panels welcome. Contact: Stuart Y. McDougal, ACLA Triennial, The University of Michigan, Program in Comparative Literature, 411 Mason Hall, Ann Arbor, Michigan 48109. (313) 763-9157. **Deadline Oct. 15, 1985.**

April 10-12, 1986

The Southeastern Nineteenth-Century Studies Association Conference will be held in Memphis, Tennessee. Mark Girouard is the key-note speaker. Contact: Dr. Joan Weatherly, SENCSA Program Chair, Department of English, Memphis State University, Memphis, TN 39152.

May 1-6, 1986

International Shakespeare Association World Congress, West Berlin. Contact: Levi Fox, Secretary and Vice-Chairman, International Shakespeare Association, Shakespeare Centre, Stratford-upon-Avon, England.

June 23-July 31, 1986

LSA Linguistic Institute will be held at the Graduate School and University Center of the City University of New York. The focus will be on computational linguistics and contextual linguistics. There will also be a course on metaphor. Contact: D. Terence Langendoen, Director, 1986 LSA Linguistic Institute, CUNY Graduate Center, 33 W 42nd Street, New York, NY 10036.

Aug. 27-30, 1986

British Society for Eighteenth Century Studies, Edinburgh. This conference will coincide with the International Conference on the Scottish Enlightenment, and the meetings of the Hume Society, the Society

of Political Thought, and the International Congress of the History and Philosophy of Science. Contact: Dr. J. H. Pittock, Department of English, University of Aberdeen, Aberdeen, AB9 2UB, Scotland.

Sept. 20-22, 1986

The Augustinian Historical Institute invites participation in the XIth International Conference on Patristic, Mediaeval, and Renaissance Studies at Villanova University. Initiative in organizing a section is also welcome. Abstracts (one double-spaced page bearing name, academic affiliation, and full address in the upper right hand corner, in duplicate) due **March 15, 1986**. You will be notified by May 25, 1986. Contact: Dr. Thomas A. Losoney or Rev. Joseph C. Schnaubelt, O.S.A., PMR Conference, Villanova University, Villanova, PA 19085.

Jan. 4-6, 1987

International Conference on Thinking. Waikiki Sheraton, Waikiki, HI. Contact: Soc. Science Research Institute, 2424 Maile Way, Honolulu, HI 96822.

MORE CALLS FOR PAPERS

1986 SOCIETY FOR CINEMA STUDIES CONFERENCE, NEW ORLEANS, APRIL 3-6

Those who wish to propose papers for the already selected member-proposal panel/workshop topics should send their 500-word proposals directly to the panel/workshop chairpersons that will be listed in a Sept. 15 call for papers which will be distributed to SCS members. The deadline is **Nov. 1, 1985**. Those who wish to propose papers on topics not dealt with by the already selected member-proposed panels or workshops should send three copies of their 500-word paper proposal or of their completed 10-12 page paper to the Conference Program Committee by Nov. 1. Twenty or so additional panels or workshops will be constituted from these submissions. Individual chairs will notify proposers of papers of their decisions by December 15, 1985. The Conference Program Committee will notify all others of their decision by the same date. Contact: Richard Abel, SCA Conference Program Chair, English Department, Drake University, Des Moines, Iowa 50311.

EDRA 17/1986 AT COLLEGE OF ARCHITECTURE, GEORGIA INSTITUTE OF TECHNOLOGY, APRIL 9-13, 1986

The theme of this conference is "The Costs of Not Knowing..." The

Environmental Design Research Association (EDRA) is the oldest international, interdisciplinary organization which examines the quality of human environments through research-based design. This conference provides a forum where individuals interested in understanding the relationships between their environments can be explored in depth. For the past four years, the conference has included sessions on environmental aesthetics. The deadline for submissions is **October 10, 1985**. A special effort is being made this year to solicit Design Projects that provide a demonstration or application of environmental design research concepts in design projects. Although a brief statement on the Design Project is due October 10, the detailed project submissions are not due until Jan. 17, 1986. Information: Willo Pequequet White, EDRA, L'Enfant Plaza Station, P.O. Box 23129 Washington, D.C. 20024. (301) 657-2651.

JOURNAL OF COMPARATIVE LITERATURE AND AESTHETICS

This journal invites papers for the following Special Issues:

1. Painting and Poetry: New Accents
2. Textual Strategy
3. Crisis in Criticism

The deadlines listed are in March and April of 1985 but the date of the

announcement was in July 1985, so it may be that papers are still being accepted. There will also be special issues on

1. Deconstruction and Criticism (1986), and
 2. Frankfurt School of Aesthetics (1987)
- Contact: A.C. Sukla, Journal of Comparative Literature and Aesthetics, B8 Sambalpur University, Jyotivihar: 768019, Sambalpur, Orissa, India.

SOCIETY FOR CLASSICAL REALISM

The Society for Classical Realism plans meetings with each of the three divisions of the American Philosophical Association in 1986-87. While papers dealing with any aspect of realism will be welcome, preference will be given to papers dealing with the relation of aesthetics and issues of realism; e.g. natural beauty and realism; the inter-relatedness of truth, beauty, and goodness seen as currently relevant; the importance of the concept of beauty in philosophical inquiry. At the Eastern Division A.P.A. the topic will be "Peirce, Gadamer, and Issues of Realism." Speakers: Thomas Olszewsky (Kentucky), Peter Ochs (Colgate), Mary Carman Rose (St. Mary's). Contact: Mary Carman Rose (St. Mary's Seminary and University) at home address, 402 Gittings Ave., Baltimore, MD 21212.

GRANTS AND FELLOWSHIPS

1. SEASECS ANNUAL AWARD

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual competition. An award of \$250 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual or collection between September 1, 1984 and August 31, 1985 by a member of SEASECS or a person living or working in the SEASECS area (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee). The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Individuals may submit their own work or the work of others. To be considered articles must be submitted in triplicate, postmarked no later than **November 15, 1985** to Professor Melvyn New, Department of English, University of Florida, Gainesville, FL 32611.

The winner of the 1984 award was M. Elizabeth C. Bartlet of Duke University for her article "Politics and the Fate of Roger et Olivier, a Newly Recovered Opera by Gretry," published in volume 37 of the *Journal of the American Musicological Society*.

The 1985 award winner will be announced at the SEASECS Annual Conference, meeting on the campus of the University of South Carolina in Columbia, February 27-March 1, 1986.

2. NEH DEADLINES

Dec. 1, 1985

Exemplary Projects in Undergraduate and Graduate Education, for projects beginning after April 1986 (William McGill, (202) 786-0384).

March 1, 1986

Summer Seminars for Secondary School Teachers, Participants for 1986 Seminars (Richard Emmerson, 786-0463). Summer seminars for College Teachers, Directors for 1987 Seminars.

April 1, 1986

Summer Seminars for College Teachers (Richard Emmerson, 786-0463). Participants for 1986 Seminars. Summer Seminars for Secondary School Teachers (Ron Herzman, 786-0463) Directors for 1987 Seminars.

June 1, 1986

Fellowships for Independent Study and Research (Maben D. Herring, 786-0466), Fellowships for College Teachers (Karen Fuglie, 786-0466), and Constitutinal Fellowships (Maben D. Herring, Karen Fuglie).

3. AMERICAN COUNCIL OF LEARNED SOCIETIES

Grants in aid. The purpose of Grants-in-Aid is to provide funds in support of significant humanistic research. The grant will be available to the recipient immediately following acceptance of the award and should be expended within one year after acceptance. Grants are to be used exclusively to advance specific programs of research in progress by contributing to the scholar's essential personal expenses for that purpose. These expenses may include personal travel and maintenance away from home necessary to gain access to materials, research or clerical assistance, and reproduction or purchase of materials. Stipends will not exceed \$3,000. Deadline for receipt of applications is **Dec. 15, 1985**. Awards will be announced within four months of this date. For information on this and other grants programs contact: Office of Fellowships and Grants, ACLS, 228 East 45th St., New York, New York 10017.

4. J. PAUL GETTY POSTDOCTORAL FELLOWSHIPS

Scholars who have received their PhD degrees in the period January 1980 — January 1986 are eligible for consideration. Although the program is mainly directed to art historians, candidates in related fields will be considered if they show evidence of substantial use in their work of the methods, materials or findings of art history. Work plans should look beyond narrow academic specialization. Contact: Getty Postdoctoral Fellowships, Woodrow Wilson National Fellowship Foundation, P.O. Box 642, Princeton, N.J. 08542. (609) 924-4714. Deadline: **Jan. 10, 1986**. Winners to be notified March 24, 1986.

5. THE ROCKEFELLER FOUNDATION HUMANITIES FELLOWSHIPS

This program supports writers and scholars in the humanities whose research helps to further understanding of contemporary social and cultural issues. For 1986-87 Rockefeller fellowships will be offered as residencies at host institutions which have been selected because they fortify emerging fields of the humanities. Applications from institutions that wish to be future sites for resident fellowships due **January 31, 1986**. Scholars interested in applying for support under this program for 1986-87 should contact the current host institutions directly. These include The National Museum of African Art and The Center for Asian Art at The Smithsonian Institution, the Theatre Communications Group in New York, the Wisconsin Center for Film and Theater Research at University of Wisconsin-Madison, and the Walker Art

Center in Minneapolis. For further information contact: Residency Program in the Humanities, The Rockefeller Foundation, Arts and Humanities Division, 1133 Avenue of the Americas, New York, NY 10036.

LETTERS TO THE EDITOR

... As a former ASA Trustee, I am concerned about the publication editorial policy of the ASA's official Newsletter. I have noticed over the past year a tendency to insert interpretation and/or assessment into the otherwise very useful reports of meetings. In one case, work of a well-known member of the ASA was dismissed as not central to aesthetics, apparently because it dealt with hermeneutics. In another, an entire convention was dismissed as unworthy, although I know this opinion was not the generally shared view of the ASA members present.

While there is no reason to exclude interpretation or assessment from the Newsletter, I urge that these not be permitted in the absence of the usual practices of refereed publications. This means that, if there is a desire to interpret and assess the papers presented at meetings or the meetings themselves, either the material must be subject to impartial refereeing or else it must be approved by an editor who is not engaged in writing. I myself believe it more feasible to restrict meeting reports to description and to provide an Op/Ed area in case anyone wishes to evaluate the work of program committees and convention organizers.

Anita Silvers, San Francisco, State University

REPLY

I agree with Prof. Silvers, insofar as I believe that the main purpose of this newsletter is to support the activities of the ASA, and that this cannot be done if evaluative comments are made in our Reports on Conferences section which may be offensive to members. I and the various other reporters on conferences may have been guilty of making such evaluative comments on occasion, although I am not aware of the two examples to which Prof. Silvers refers above. It should be stressed that the editors of this newsletter have never expressed the view that hermeneutics is not central to aesthetics. Indeed I would like to take this occasion to affirm our commitment to advertise and report on the activities of the entire aesthetics community. I have often regretted, for instance, that we have not had more reports

on the activities of aestheticians in the Marxist and Thomist traditions. I also want to encourage members of the ASA who are not professional philosophers, for instance psychologists who are working in empirical aesthetics, to submit calls for papers and reports on conferences. As for the second instance mentioned, it is true that one conference was recently strongly criticized in a letter to the editor. However, we felt that such strong views could be appropriately expressed in letters to the editor, since they would be attributed not to the newsletter, or to the ASA in general, but to the actual writer. On the other hand, the apology that appears in this issue is evidence that we can make mistakes. So we promise to be more vigilant in the future.

I am in less agreement with Prof. Silvers concerning the issue of interpretation. It is my view that some of the best reports on conferences are ones that go beyond mere reportage to make interesting connections and note overall tendencies. The fact that our reports, on conferences are almost necessarily interpretive is the reason why they are generally signed by the authors. They are responsible for their assertions, but they should also be commended to taking on a project which at times can be very delicate and difficult. I hope that our readers will take these reports as interpretations, and will go to the conference participants and their actual papers for the final word on their respective views.

Prof. Silvers additionally urges that reports on conferences should be "subject to impartial refereeing or else . . . approved by an editor who is not engaged in writing." Each of these suggestions is fine in theory but impractical. The Newsletter receives few submissions, although the editors regularly solicit them. Moreover, the refereeing process is time-consuming, whereas a newsletter of this sort should be, above all else, time-ly. I agree however that a report by one editor should be approved by the other, and in fact, this is how we generally proceed. I also want to take this occasion to thank Arnold Berleant for his invaluable assistance in the editing of the newsletter. He is, of course, not responsible for any of our errors.

TL

NOTICES

1. CANADIAN SOCIETY FOR AESTHETICS

The Canadian Society for Aesthetics/Société canadienne d'esthétique held its second annual meeting on 24-25 May 1985 in Toronto, sponsored by Département d'études françaises, University of Toronto, and the Institute for

Christian Studies, Toronto. The sessions were bilingual, French and English, and covered topics on Fiction, Technologie et Esthétique, History of Aesthetics, Histoire de l'Art: Problèmes de methodologie, and Censorship. At the business meeting members approved the Constitution and By-laws which the Board of Directors had been able to incorporate under the laws of Canada. Current directors are Cécile Cloutier and Calvin Seerveld (co-chair), Peter McCormick (Secretary-Treasurer), Roger Shiner and Susanne Foisy. The next annual meeting is planned to be held in Winnipeg, Manitoba in May 1986, with possibly an earlier regional meeting in Montréal. Allen Carlson, Department of Philosophy, University of Alberta, Edmonton, Alberta, is Program chairman for submissions in English at the 1986 meeting.

2. J. PAUL GETTY TRUST

The Getty Center for the History of Art and the Humanities announced its first Getty Scholars; 7 from the U.S. and one each from Germany, Great Britain, Italy, and Switzerland. They will be in residence at the Center in Santa Monica, CA for 1985-86 and will form the core of a visiting Scholars and Conferences Program that will bring other scholars together to carry out an interdisciplinary examination of art in cultures past and present. The scholars include Janet Cox-Rearick (Art, Hunter College CUNY), Thomas Gaetgens (Art History, Free University, Berlin), Carolo Ginzburg (University of Bologna, Italy), H. Wiley Hitchcock (Music, Brooklyn College, City University of New York), Jane Kott (Literature, SUNY, Stony Brook), Hans Luthy (Swiss Institute for Art Research), William L. MacDonald (Architectural History), John Onions (Art History, East Anglia at Norwich, England), Stephen E. Toulmin (Philosophy and Committee on Social Thought, Chicago), W. Wesley Trimpf (English, Stamford), and Catherine Wilkinson Zerner (Art, Brown).

APOLOGY

It has been brought to the attention of the editors of this Newsletter that the last paragraph of a report on Aesthetics at the Pacific Division of the APA, San Francisco, March 21-23, 1985 which appeared in the ASA Newsletter, Spring 1985, contained language that could be taken to imply unfairness to aestheticians on the part of the program committee of the APA. The writer (TL) asked "Are we being shortchanged by the APA?" It was not the intention of the writer to make any accusations or to imply any wrongdoing on the part of the

members of the APA program committee. He hereby apologises for not making this more clear. Prof. Anita Silvers, a member of that committee, has answered the above question in part by informing us that an effort has been made over the years to ensure that the Pacific Division APA meeting does not undermine the Asilomar program, and that one consequence of this effort is a decrease of papers in aesthetics submitted to the APA in years when the Pacific Division APA meets in the Bay Area. She also notes that several members of the APA program committee were also ASA members.

NEW JOURNALS

ISSUE: A JOURNAL FOR ARTISTS

This new journal is published three times a year. Each issue of *Issue* is prominently numbered so that it almost looks as though the winter copy is really titled *Issue 2*. The journal comes out of New York and almost all of the writers are painters, sculptors, or critics from New York City. The following survey of the second issue should give the prospective reader some idea of what to expect.

If there is an overall mood or tendency to the articles it is a general sense of unhappiness about the commercial aspects of the New York art scene in particular and American society in general. For instance, the opening article by Darnell Rucker (Skidmore College) speaks of a general cultural fragmentation, intellectual bewilderment and emotional malaise that characterizes American life. He sees our world as one in which business is king and art gets short shrift, and he calls for a mobilization of art towards constructing a truly humane, democratic, and casteless society. This requires communicating with as wide a public as possible so that art may reflect the values of the people. Rucker believes that this ideal was achieved in ancient Athens and is unconsciously pursued in New York graffiti art. Michael Corris (a New York artist), in a neo-Marxist manifesto titled "Gossip," agrees that the main question of the 80s is Art and Politics, although he is less optimistic about the power of art to bring about social change. Real knowledge and transformation of social conditions must be gained through practical political struggles to control the products of our labor. Artists must beware of bourgeois appropriation of oppositional forms within a liberal cultural context. Leroy Soleil (New York painter Linda Francis) takes a similar line when she argues that contemporary art reflects a society in which people defensively adopt values in relation to domination by abstraction and

consumerism. Today, art stresses those media which stimulate the senses over intellect, narcissism over reflection. In this environment the art world has become the art market and art works are pushed into identifiable movements in order to be more saleable. The greater visibility of art in the museums is representative not of a new pluralism but of a new popularism. Our society is barbaric in that it sacrifices humanities on the altar of economics.

Ross Nehr (artist, art-writer, New York) identifies this urban malaise with the legacy of Picasso, "the first painter to operate outside of the tradition of painting while remaining within the realm of urban culture and the first artist to operate fully in the age of mechanical reproduction." The fact that his work is easily reproduced photographically shows that it gives a skeletal, syntactic message which has encouraged in subsequent painters a kind of artistic license. David Salle for instance gives us nothing by flimsy sketches and washy rendering. Both Picasso and Salle appeal to the urban intelligentsia, who see art as entertainment and associate it with fashion. Although the collage tradition which Picasso helped found has dominated modern art history, it actually exhausted itself with Picasso. We should not let history coerce us into accepting its dominance.

The issue of consumerism in an urban culture is picked up again by Barbara Moynehan (arts writer) who praises Ja-an for keeping track of the contemporary New York art scene by bringing shows to department stores and restaurants. In Japan, contemporary American art is used as a marketing tool to win customers: "While Westerners kvetch about the publicity surrounding art today and call it hype, the Japanese blatantly use it as that and call it art education for the masses." Jerilea Zempel (sculptor, New York) is also concerned about the art market; in this case, for American sculpture. He traces the absence of new sculpture in the current New York scene to the fact that paintings are cheaper to transport, store and sell in an art world that is oriented to big business and fashion. He notes, however, that a group of British artists has produced a wave of important new sculpture largely because it has been adapted to new market conditions. For instance, much of this work is free-standing and suitable to most environmental contexts, whereas American sculpture tends to be site-specific.

Steve Wood (sculptor, New York) believes that the time is right for redefining abstractionism. He defines abstract art as a physical metaphor for an emotional state. It is a distillation of the spiritual from the physical. New modes of abstraction are needed, but these can only come when we

free ourselves from the idea that form exists for its own sake.

This issue of *Issue* also contains an interview with Lucas Samaras and a selection from his diary. In the interview Samaras discusses his works and mentions the importance of moments of panic and depression in the creative process. The last article is a piece of humor by Johny Vague (author of the *Dadaneist Manifesto*). Contact: Howard Smith, Publisher, *ISSUE*, A Journal for Artists, P.O. Box 122, Prince Street Station, New York, New York 10012.

T.L.

THE SEVENTEENTH-CENTURY

The Centre for Seventeenth-Century Studies has founded this new journal, which will be concerned with all aspects of the century. There will be two issues per year, each of which will contain four or five major articles of about 10,000 words and some short articles and scholarly notes. There will be no book review section. Contact: General Editor, Dr. Richard Maber, The Centre for Seventeenth Century Studies, University Library, Palace Green, Durham, DH 1 3RN, England.

ACTIVE AESTHETICIANS

NOTE: The purpose of this section of the newsletter is to make members of the society aware of various activities which individual members are engaged in. These include media events, important public lectures, appointments to arts councils, involvement in museums or symphony orchestras, shows of art works, etc. We depend on you to let us know what you are doing in these areas.

Peggy Zeglin Brand (University of Arizona: Humanities) recently had a painting accepted to *Womanart West '85* at the Western Colorado Center for the Arts, 1803 N. 7th St. Grand Junction, Colorado. The show will be from Sept. 7 — Oct. 6, 1985.

John C. Jacobs (writing consultant, Chicago) has recently published a translation of the medieval Latin fables of Odo of Cheriton (1185-1247), with an introduction and a critical analysis of the fables (Syracuse University Press, *The Fables of Odo of Cheriton*. His translation was supported in part by a grant from NEH.

DECEASED AESTHETICIANS

RAYMOND HOEKSTRA. One of the earliest members of this Society, Raymond Hoekstra, 84, emeritus professor of Philosophy at Wayne State University, died Sunday, June 16, 1985, in Birmingham, Michigan.

Well known for his teaching in the fields of aesthetics, Plato, and Aristotle, Professor

Hoekstra taught a number of members of this society. He was a graduate of Calvin College in Grand Rapids, Michigan and a recipient of a Ph.D. degree in philosophy at the University of Michigan.

He taught first at Oberlin College, then at the University of Michigan, and finally at Wayne State University, where he was thought of as an inspiring teacher of philosophy and humanistic studies. He retired in 1971 to continue his work in aesthetics at the Center for Creative Studies (formerly the Society of Arts and Crafts) in Detroit.

He was a graduate fellow at the University of Michigan and he received a fellowship from the American Field Service which enabled him to study at the Sorbonne. He was a lifelong member of the American Philosophical Association.

Professor Hoekstra is survived by his wife Pauline; a son, Dale, a surgeon at Henry Ford Hospital in Detroit; a granddaughter; and a brother and sister — and a host of regretful students.

Herbert M. Schueller

MONROE C. BEARDSLEY 1915 — 1985

After a prolonged illness, Monroe C. Beardsley died during the night of September 18. Educated at Yale, he taught at Mt. Holyoke, Yale, Swarthmore, and Temple. He was honored by being elected President of the American Society of Aesthetics, and the American Philosophical Association, and was a Fellow of the American Academy of Arts and Sciences. He had served on the editorial boards of eleven learned journals, and was for thirteen years Book Review Editor of *The Journal of Aesthetics and Art Criticism*. He left a rich legacy of scholarly works; thirteen books and well over a hundred articles. He was widely credited, without exaggeration, with being the most influential scholar in bringing aesthetics into the mainstream of philosophy during the second half of the twentieth century, and for making philosophical thinking a significant part of contemporary literary theory.

His voice was a voice of sanity, clear and unpretentious, in a sometimes irrational world. Intolerance was alien to him, save the intolerance of injustice. He courteously entertained all comers, great and small, without ever suggesting that anyone was ignorant or foolish, or any ideas not worth listening to once. He wore his own greatness with ease and modesty. The field of aesthetics has not seen, and will not see many like him.

Few issues in aesthetics escaped his critical gaze. Early on, his views on

aesthetic experience and the role of historical antecedents in criticism commanded the widest attention. A recent, probably incomplete, count shows that his "The Intentional Fallacy" (with W.K. Wimsatt) has been reprinted in eighteen different volumes. Later his interest focussed on interpretation. He was a steady opponent of the variety of relativisms which dominate interpretive theories today. He never abandoned the firm conviction that critical and interpretive statements were subject to the same logic as others.

Few people agreed with Beardsley on everything. Creating disciples was not only far from his ambition; he deplored the idea. His mission in aesthetics was to get people to think critically about theoretical issues. He shared the conviction of R.J. Collingwood, "If there are any who think my work good, let them show their approval of it by attention to their own."

Brutalized by physical handicaps, betrayed by his body, he struggled valiantly during the past few years to live the only life he knew. He wrote a few short pieces and several reviews. They were not among his best works. Perhaps all should have an appended footnote, "As always, he did his best. Physically he could do no more. Morally he was incapable of doing any less." As a philosopher he would have forbidden our grieving at his passing. As the decent man he was, he would have forgiven us.

John Fisher

(Excerpted from *The Journal of Aesthetics and Art Criticism*, Fall, 1985. © *The Journal of Aesthetics and Art Criticism*, 1985.)

WASHINGTON UPDATE

1. On July 31, the House of Representatives passed H.R. 3011 which funds the National Endowment for the Humanities, the National Endowment for the Arts, the Institute of Museum Services,

the Kennedy Center, the Smithsonian, and other similar agencies. The National Humanities Alliance reports to us that Rep. Richard Armey (R-TX) led the fight to cut current funding levels and that, in order to prevent serious damage, Rep. Sidney Yates (D-IL) was forced to introduce an amendment to the bill to freeze funding for NEH and IMS at FY 1985 levels, with 3 million earmarked for National Public Radio added to the FY 1985 NEA appropriation figure. The House passed this bill, setting appropriations at this level:

NEH \$139.478

NEA \$166.660

IMS \$21.560

There is a good possibility that the Senate will cut these programs. There is a need for letters and phone calls to your representatives and Senators regarding funding for these important programs.

2. The National Humanities Alliance appointed Dr. Marsha Wice as its director on July 24. The confirmation hearing for Edward Curran as Chairman of the National Endowment for the Humanities is set for October 2. In July the Senate bill reauthorizing the National Foundation of the Arts and Humanities (S 1264) was bogged down in negotiations. A hearing was held on the act on July 22. NHA member organizations were represented by Carolyn Heilbrun (past President of the MLA) and Marcus McCorison (Director and Librarian of the American Antiquarian Society). Marjorie Lightner (Executive Director of the Institute for Research in History) stressed the need for additional NEH support of women's studies.

3. IN CELEBRATION OF THE HUMANITIES: THE 20TH ANNIVERSARY YEAR OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

On July 24 there was a meeting to discuss the twentieth anniversary celebrations of the National Endowment for the Humanities.

On Sept. 14 at the Newberry Library in Chicago, John Brademas, (President, New York University) moderated a symposium on the humanities which will form the core of a special edition in *Harper's Magazine* and will be packaged for distribution on PBS. On Oct. 4 there will be a "salute" to the NEH at the New York Public Library. We are encouraged to participate in this celebration. The American Association of State Colleges and Universities has planned a concurrent session at its November annual meeting on the contributions of the Endowment to scholarship, research and teaching in higher education. The NHA will be coordinating activities, events and information about the NEH anniversary celebration through a Humanities Clearing House. Contact: Susan Metts, NEH Director of Public Affairs, 202-782-0446.

The American Society for Aesthetics Newsletter is published three times a year by the American Society for Aesthetics, C. W. Post Campus of Long Island University, P.O. Greenvale, New York 11548. The Newsletter is distributed free to ASA members. The Editors of the Newsletter are: Prof. Hilde Hein (Holy Cross College, Worcester, Mass) and Prof. Thomas Leddy, Dept. of Philosophy, San Jose State University, One Washington Square, San Jose, CA 95192.

We are happy to receive reports on aesthetics conferences, letters to the editor, reviews of new journals, information about activities of aestheticians, information about future conferences, reports on the activities of other aesthetics organizations or on aesthetics activity in foreign countries. Deadlines for material are Sept. 1, Jan. 1, and May 1. Materials should be directed towards publication about six weeks after the deadlines.

The American Society for Aesthetics

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