

# The American Society for Aesthetics

## NEWSLETTER

Volume 6, No. 2

Winter 1985

### ASA CONFERENCES AND CALLS FOR PAPERS

#### NATIONAL MEETING

The American Society for Aesthetics is issuing a call for papers for its Forty-Fourth Annual Meeting, October 22-25, 1986, which will be held in Boston under the auspices of Boston University. Papers in all areas of aesthetics, applied and theoretical, traditional and exploratory, are welcome. Contributions on the following topics are especially sought:

Eroticism in the Arts, The Aesthetics of Lessing, The Aesthetics of Croce, The Ugly, Teaching Aesthetics to Undergraduates, Aesthetics in Scandinavia, Aesthetic Appraisal of Natural Objects, The "Fine Arts" as Exploiting the "Popular Arts," Godard's "Everyman for Himself."

In addition the Society announces an Essay Contest on the subject of "The Place of Aesthetics in Society." **The first prize is \$250 and the best entries will be placed on the program.**

Papers are limited to 20 minutes. Complete papers or preliminary abstracts should conceal the name of the author and be in triplicate, with a covering letter identifying the author. **Send all materials by Monday, March 10, 1986** to Robert Ginsberg, Program Chair, the Pennsylvania State University, Delaware County Campus, Media, PA 19063, USA. Complete papers will be given preference over abstracts. Persons wishing to serve as moderator or discussant are invited to make themselves known.

Program Committee: Arnold Berleant (Phil., Long Island U., *ex officio*), Allen Carlson (Phil., U. of Alberta), Noel Carroll (Phil., Wesleyan U.), Renee Cox (Music, U. of Tennessee at Chattanooga), Mary Devereaux (Phil., Bucknell U.), Robert Ginsberg (Phil., Pennsylvania State U.), Barbara Sandriss (Architecture and Urban Design, The Paul Partnership, New York), Roger Seamon (English, U. of British Columbia).

#### ROCKY MOUNTAIN DIVISION

The Rocky Mountain Division of the American Society for Aesthetics will hold its annual meeting at the Inn of the

Governors, Santa Fe, New Mexico on July 11th and 12th, 1986. Plan to arrive on the 10th. Meetings are scheduled for Friday and Saturday, enabling participants (and their families) the opportunity to spend the weekend or longer in Santa Fe. Santa Fe is located in the Sangre de Cristo mountain range at a pleasant summer elevation of 7000 feet. The Santa Fe Opera is a main summer attraction along with the Chamber Music Festival, the Wheelright Museum, the Museum of International Folk Art, the Museum of Fine Arts, the Center for Contemporary Arts and numerous galleries. (Since Santa Fe is so crowded in the summers, advance registration and payment for rooms will be necessary. Opera tickets should be purchased well in advance). The Opera schedule: Wed., July 9 — Strauss's *Die Fledermaus* (in English). Friday, July 11 — Mozart's *Magic Flute* (in English). Sat., July 12 — Monteverdi's *L'incoronazione di Poppea* (in Italian).

In keeping with the aims of the division, papers in various areas and of interdisciplinary nature are welcome, including traditional topics in aesthetics and art criticism, the teaching of aesthetics, art funding, western and southwestern art and lore. Practicing artists, musicians and writers are especially encouraged to submit papers for consideration.

**The deadline for submission of papers is April 15, 1986.** Papers should be 12-15 double-spaced pages (reading time of 20-30 minutes) and should be sent to Prof. Larry H. Peer, Department of Humanities, Classics, and Comparative Literature, 3010 JKHB, Brigham Young University, Provo, Utah 84602.

Accommodations: please keep in mind that the city hosts the opera, a chamber music festival and the art season in the summer. We have reserved a block of rooms for only the nights designated. If you wish to arrive earlier or stay later, you need to inform the Inn as soon as possible. They will not be able to extend the same conference rate, however, for those nights before or after the nights we have already reserved. The toll-free number of the Inn of the Governors, located in the center of town, is 1-800-552-0070, Ex. 224.

Transportation: There is no airport in Santa Fe so please be aware that those participants flying into New Mexico will be

arriving in Albuquerque, New Mexico, approximately 70 miles south of Santa Fe. Individuals can either rent cars (we can arrange carpools) or use a shuttle service that operates between the two cities. Contact: Peggy Zeglin Brand, Humanities Program, U. of Arizona, 371 Modern Languages Bldg., Tucson, Arizona 85721, (606) 726-5024 (home); (602) 621-7416 (university).

#### EASTERN DIVISION

The Eastern Division will hold its annual meeting on March 22, 1986 at George Mason University in Fairfax, Virginia (near Washington, D.C.) The meeting will focus on papers concerned with relationships between art, myth and religion. At last year's Eastern Division meeting in Storrs, Connecticut, a steering committee was elected to provide some continuity for the organization and to serve as a program committee. Joyce Brodsky, Robert Ginsberg, and Sondra Fraleigh are members remaining from last year's committee, with newly elected members Sara Fowler and Thomas R. Martland. Sondra Fraleigh was elected to chair the steering committee. Contact: Sondra Fraleigh, Department of Dance, Graduate Program Director, State University of New York College at Brockport, Brockport, New York 14420, (716) 395-2153. James Fletcher, Associate Professor of Philosophy and Vice President of Academic Affairs at George Mason, which is hosting the meeting, is in charge of local arrangements.

#### PACIFIC DIVISION

The Pacific Division of the ASA will be meeting at the Asilomar Conference Grounds, Pacific Grove, California, April 2-4, 1986. The Asilomar grounds are located within walking distance of the Pacific Ocean and within a short drive of the towns of Carmel and Monterey. The attractions of these towns (Monterey Aquarium, Carmel shops and galleries, Mission Carmel, proximity to Salinas, Santa Cruz, and Big Sur) are well known to those Society members who have attended these meetings in the past. Contact: Roger Shiner, Department of Philosophy, University of Alberta, Edmonton, Canada T6G 2E5.

### Wednesday, April 2nd

I — 3:00 p.m. — 4:30 p.m.: *Good Art, Better Art: Isenberg and Casebier on Evaluation*. Speaker: Tom Leddy (San Jose State). *Reviewing Past Aesthetic Judgment*. Speaker: Stan Godlovitch (Mount Royal); Commentator: Anita Silvers (San Francisco State); Chair/Commentator: James Carney (Arizona State).

II — 5:00 p.m. — 6:00 p.m.: *Imagining Emotions and Appreciating Art*. Speaker: Susan Feagin (Missouri/Kansas City); Commentator: Bela Szabados (Regina); Chair/Commentator: Dabney Townsend (Texas/Arlington).

III — 7:30 p.m. — 9:30 p.m.: *The Study of Aesthetics as the Study of Human Nature*. Speaker: Julius Moravcsik (Stanford); Speaker: Alan Code (California/Berkeley); Commentator: John Fisher (Temple); Chair/Commentator: Jay Bachrach (Central Washington). 9:30 p.m. — Wine and Cheese Party.

### Thursday, April 3rd

IV — 9:00 a.m. — 10:00 a.m.: *Metaphorical Thought and Truth*. Speaker: Cynthia Rostankowski (Santa Clara); Commentator: Philip Hanson (Simon Fraser); Chair/Commentator: Ron Moore (Washington).

V — 10:00 a.m. — 11:00 a.m.: *Aural Veils: Aesthetic Suspicion and Electronic Music*. Speaker: Gary Hagberg (Alfred); Commentator: Peter Kivy (Rutgers); Chair/Commentator: Albert Hayward (California State/Long Beach).

VI — 11:30 a.m. — 12:30 p.m.: *Philodemus and the Art of Rhetoric*. Speaker: Jonathan Barnes (Balliol College, Oxford); Commentator: David Blank (U.C.L.A.); Chair/Commentator: Stuart Hampshire (Stanford). 1:30 p.m. — 1:45 p.m. — Business Meeting.

VII — 1:45 p.m. — 3:15 p.m.: *Paul Ziff's Antiaesthetics*. Speaker: Dale Jamieson (Colorado); Speaker: Noel Carroll (Wesleyan); Commentator: Paul Ziff (North Carolina/Chapel Hill); Chair/Commentator: Peggy Battin (Utah).

### Friday, April 4th

VIII — 9:00 a.m. — 10:00 a.m.: *World Evocations and the Poetic Act*. Speaker: Roger Seamon (British Columbia); Commentator: Gary Iseminger (Carleton); Chair/Commentator: Larry Peer (Brigham Young).

IX — 10:00 a.m. — 11:00 a.m.: *Pictorial*

*Representation*. Speaker: John Heintz (Calgary); Commentator: Jim Bogen (Pitzer); Chair/Commentator: Ted Gracyk (California State/San Bernadino).

X — 11:30 a.m. — 12:30 p.m.: *A Reading of Woody Allen's "The Purple Rose of Cairo"*. Speaker: Joel Rudinow (Sanoma State); Commentator: Alex Sesonske (California/Santa Barbara); Chair/Commentator: Flor Leibowitz (Oregon State).

XI — 1:45 p.m. — 3:00 p.m.: *The Artistic Legitimacy of Words in the Talking Film*. Speaker: Mary Devereaux (Bucknell); Commentator: Peggy Brand (Arizona); Chair/Commentator: Forest Williams (Colorado).

## ASA NOTICES

### MANUSCRIPT REVIEW

After some unavoidable delays, the ASA Manuscript Review Program is under way. A number of manuscripts have been received and distributed to reviewers, who are asked to reply directly to the authors. Thanks to those who responded to the request to participate as reviewers in the program. They now far outnumber the manuscripts that have been received. Manuscripts are welcome at any time from scholars wishing a critical reading of a paper before sending it out for consideration by journals. They should be mailed to the Secretary-Treasurer, ASA (Long Island University, C. W. Post Campus, Greenvale, N.Y. 11548).

We should like to correct our misinformation about the origins of this program. The manuscript review program, in which many other scholarly societies also participate, was initiated by the Conference of Philosophical Studies, not the American Philosophical Association. The Conference is the largest philosophical organization in the western hemisphere, publishes the "Philosophical Calendar" which lists meetings by numerous philosophical organizations, and sponsors workshops involving different philosophical societies.

### BOARD ACTIONS

The ASA Board of Trustees held several meetings during our annual conference in October. The agenda was a full one and a number of decisions were made.

1. The Board accepted the invitation of University of Missouri at Kansas City to host our 1987 annual meeting. Allan Carlson was named Program Chair for that meeting.

2. A Budget Committee was appointed to entertain proposals for expenditures and make recommendations to the Board for the coming year. The committee members are

the officers of the Society — Alexander Sesonske, Joseph Margolis, Arnold Berleant — and trustees Roger Shiner and Mary Wiseman.

3. The Board rejected the offer of Long Island University that the ASA co-sponsor an annual summer institute in aesthetics at its Southampton College campus. Instead, the Board authorized President Sesonske to appoint a committee to discuss the possibility of the Society's developing its own summer institute.

4. The Board heard and discussed the report of the committee that reviewed the *Journal of Aesthetics and Art Criticism*. It adopted a series of recommendations based on that report. (See the separate article on the JAAC review.)

5. A sum of \$1000 was authorized for the purchase of a printer for the ASA national office.

6. The length of student membership in the ASA was increased from three to six years.

### THE REVIEW OF THE JAAC

As was announced in an earlier issue of *The ASA Newsletter*, President Sesonske appointed a committee of trustees to review *The Journal of Aesthetics and Art Criticism* as part of the regular procedure in reappointing its editor. This was the first such review since the last revision of our Constitution formalized five-year terms for the editor. The committee was composed of Mary Wiseman (Chair), Noel Carroll, Allan Casebier, and Alexander Sesonske (ex officio). Letters were solicited from members and the committee visited the editorial offices of the *Journal*. The committee's report was discussed by the Board when it met in Louisville and the trustees adopted the following recommendations:

1. that the *Journal* increase its present size up to 32 additional pages in each issue;

2. that the *Journal* publish up to five additional issues of unspecified size on special topics over the next five years, which may call for guest editors;

3. that the editor and the editorial board solicit articles;

4. that the "Afterword" section be expanded, changing its name to "Discussion," foregoing the requirement that only pieces about a particular *Journal* article be included, and encouraging discussion about topical issues, such as the theory of post-modernism, deconstruction and literary criticism, and the calling into question of the boundaries between philosophy and literature;

5. that the *Journal* include periodic field

reviews of the sort done by some other journals;

6. that John Fisher be re-appointed for a five year term and that appreciation be expressed to him;

7. that henceforth the editor be appointed for five years with the strong presumption of reappointment for a second five years and a strong presumption against reappointment for a third term;

8. that financial support of the *Journal* be increased to include hiring a proofreader;

9. that the Society support the attendance by the editor at two conferences in cognate fields in the U.S., in addition to the annual meeting of the Society;

10. that the Society subsidize the occasional use of color plates in the *JAAC*.

## REPORTS ON CONFERENCES

### ASA FORTY-THIRD ANNUAL MEETING, OCT. 23-26, 1985 LOUISVILLE, KENTUCKY

What follows is an account of *some* of the papers read and comments made at the Annual ASA conference. Since there were concurrent sessions, it would be impossible for any one reviewer to cover all of the papers given. It has also struck this reviewer that this approach cannot even give an authentic *impression* of the overall conference since, although some attendees might attend some of the same sessions and events, it is possible for two attendees to attend a completely different conference insofar as they attended a completely different set of sessions and events. What is covered in a conference of this size seems to depend entirely on the interests and the stamina of the reviewer! And so, once again, the editors of this newsletter would like to encourage ASA members to join in this process (e.g. for next year's annual convention) by volunteering to write reports on two or three sessions that interest them or by offering to co-write the final report with one or more other scholars. This might be particularly useful for anyone who is attending the conference and who does not happen to be giving or commenting on a paper . . . e.g., in convincing the home institution to provide travel funds.

Although the conference began on Wednesday, the first talks were on Thursday. I attended a session on the avant-garde in which James Hamilton (Kansas State) read a paper by Stefan Morawski (National Humanities Center) on "Utopias and the 'PostModern' Artists," Robert A. Jones (Wisconsin-Milwaukee) read a paper on the European Circus and the avant-garde, and Hamilton commented on both. Hamilton has provided the following summary:

"Prof. Morawski set for himself four tasks: (1) to present a brief analysis of 'utopia-mindedness,' (2) to present a description (partly historical) of 'the contemporary, anti-artistic scene' and to distinguish those anti-artistic movements that are utopian from those that are not, (3) to give a taxonomy of current 'artistic-utopian projects,' and (4) to identify and sum up the principal conflicts inherent in any artistic-utopian project. The aim in doing this was to illuminate the opposition (sometimes called a 'tension') between 'Is' and 'Ought,' i.e., between the facts of an existence that is unbearable and of an awareness that some programs for change can unexpectedly yield disaster and the moral imperative that demands change." Professor Jones attempted to utilize a sequence of views within the tradition of critical theory (from Lukacs to Buerger) to both frame and provide "insights" into the history of the circus and its "extradition" into the forms of "high" literature (by such writers as Hofmannsthal, Rilke and Thomas Mann). He claimed that no comprehensive and critical history of the circus has been written because of its status as a "low" artform. Professor Hamilton criticized both papers (a) for the way they engage in writing art-history (claiming that neither had made its historical case) and (b) for their tendency to disguise their desire for a neutral sociology of art instead of grappling seriously with the normative dimension inherent, Hamilton claimed, in writing critical history.

Later in the morning there was a session on Drawing and Representation which featured talks by Susan L. Feagin (Missouri-Kansas City) and Tim Quigley (Wisconsin-Madison) with comments by Jenefer Robinson (Cincinnati). Feagin gave an analysis of the ability to draw and its relation to the theory of action. She found that drawing is different from pictorial representation since someone can draw a set of circles and in so doing represent a bird without actually drawing a bird. Nor is drawing something always a case of pictorially representing it, since one can represent various people but always draw Charlie Brown. Also, drawing must be distinguished from putting marks on paper since (1) some drawings are incised and (2) attaching a pencil to the back of one's head will produce marks whenever one moves but not drawings (unless of course one knows how to draw this way). Feagin believes that integrated psychological control distinguishes drawing from making marks and that this control requires, in turn, integrated mental representation of what is drawn, i.e., a representation of action content — not of a series of muscle movements. Feagin takes these matters to

be aesthetically significant, since figuring out what was drawn is a way of reconstructing how the artist created and how the artist viewed the world. Robinson asked why Feagin could not say everything she did in terms of schemata and not in terms of a mental realm. Why do we need to refer to internal states? In the second paper, Tim Quigley outlined a causal theory of pictorial representation, drawing from the work of Dennis Stampe, and in opposition to Jenefer Robinson's claim that a causal Kripkean theory is not sufficient for pictorial representation. The causal theory says that if an object's being F causes a representation to be G, the representation has this quality only because the object is F. A portrait of your Grandpa Harold has the properties it has only because he has the physical properties he has. Thus we can know what Grandpa looks like from his picture, if the portrait is accurate. The essence of representation is that the properties of the object are causally related to the pictorial properties. Quigley further held that *expressed* properties are those properties of an object that would cause the production of the representation under fidelity conditions, i.e., conditions under which an interpretation of the representation would be reasonable to accept as true. Fidelity systems are relative to a particular representation-generating mechanism (e.g. realistic portraiture). As for Robinson's objection that the causal theory fails to account for visual metaphor, Quigley replied that Churchill's behavior might cause a picture of a lion to express certain Churchillian properties by causing the staff artist of a newspaper to pull that picture. Similarly, lions are often used to express courage, and this system determines the content of properties attributed to Churchill when he is caricatured in a picture that is half lion/half man. Robinson replied that, although the Quigley-Stampe view pretends to get along without intentional concepts, any portrait-production mechanism would have to consult such concepts. Also, there are some works, such as those of Escher, in which there is no set of properties which could cause the representation. The Quigley-Stampe view also gets into problems with multiple causal chains.

There were several papers on issues surrounding the definition of art. Richard McCarty (Missouri-Columbia) spoke on aesthetic responsibility and the definition of art. Robert Wicks (Wisconsin-Madison) discussed the aim of art in relation to Danto's concept of the death of art. Wick argued that painting has not reached its developmental end point, that there continues to be technological progress in the arts, and that Danto's thesis that art has reached its end presupposes that the sole end of art was

photographic representation.

That evening Arthur Danto delivered the David and Marianne Mandel Lecture, which was preceded by a moment of silence in honor of Monroe Beardsley. Danto's lecture, "Art and the Evolution of Historical Consciousness," considered the possibility of breeding for artistic genius as a prologue to making the point that the eye is very innocent but the hand is not; that matching does not have a history but making does. Thus, the history of art can't be a history of illusion but of dexterity. Perspective, then, is not a symbolic form but completely neutral. If art is only one of the ways culture expresses itself, then it cannot be of evolutionary importance. Hegel, and Danto insofar as he follows Hegel, would agree with Mandel that art can be pivotal to history but not at the genetic level.

On Friday, Catherine Lord (Syracuse) addressed the question of circularity in Dickie's new definition of art and argued that, if Dickie's theory is going to work, the expression "artworld" must be indexical in the Putnamian rigid designator sense. She divided Dickie's theory into two components: a traditional component that seeks necessary and sufficient conditions, and the circular component which tries to answer Weitz's classical objections to essentialist theories. On the traditional side Dickie provides a necessary condition: a work of art must be an artifact made to be presented within the framework of the artworld. But art's hodgepodge character induces Dickie to introduce circularity, which Lord believes merely covers up the indexical component of the theory. If driftwood can be used as a medium of art, as Dickie claims, so can a dog groomed for a dog show. In fact such a dog could meet all of the conditions of Dickie's definition, if an indexical element is not included. But there are drawbacks to the indexical account. Lord notes that, on the indexical view, if Martians had a history like ours except that they decided that Rubik cubes were works of art, then there could not be an art world on Mars. Neither could we say that the Rubik cube might have been taken as a work of art in 1810 on Earth. Thus, Dickie gives us reference, but no real sense. This was followed by a paper by Anita Silvers (San Francisco State) which discussed the problem of defining art in relation to the history of art. Can a neutral history of art exist? How is the history of art similar to the history of science? Silvers suggested that there are strong disanalogies between the history of science and the history of art. Korsmeyer replied that both Lord and Silvers address circularity in Dickie's institutional theory. For Silvers, a neutral art history could help avoid the circle. Silvers replied that she is not sure that she is a critic

of the institutional theory; she just wants to know how there can be an art history.

Also on Friday morning Eddy Zemach (New Mexico) argued that there is "No Identification Without Evaluation." Identity criteria of works of art, presuppose evaluation by well trained art critics. For instance, the meaning of a literary work is identified by the interpretation which best complies with certain aesthetic criteria. A painted canvas may still be there when the painting is completely blackened. This does not mean a work of art is an immaterial object or a set of Platonic universals. Zemach's theory is that one cannot have criteria for identity of physical objects *as such*, only for kinds (sortals) of things, e.g., trees, paintings. These conditions are determined by our interests and hence there are overlapping sortals. Sortals are value laden, which means that we cannot define any *kind* of thing without defining a good instance of that kind. You point to a good F, indicate its good-making features *qua* F, and say that it and things similar to it in these respects are Fs. So, the canvas and the painting are overlapping material objects. Thus you may destroy the canvas and not the painting. Paintings can be in two places at once because identity conditions of works of art are derived from their function of being contemplated for their beauty. Reproductions of the "Night Watch" are the "Night Watch" if they are sufficiently good. The contrary view is fetishism in art, a result of conceptual confusion. The discussion that followed was quite animated.

After lunch I attended a paper by Nona R. Bolin (Memphis State) on "Plato's Formalist Theory of Art in the Early Dialogues." Bolin distinguished between Plato's theory of art in the early dialogues and that of the middle and later dialogues. The theory of forms and the theory that art is imitation do not come into play until the middle dialogues. In the early dialogues the beautiful is manifest in all beautiful things and is an epistemic paradigm, but its status is obscure. Beauty is *crafted* or *transferred* but not imitated. In his comments, Julius Moravcsik (Stanford) stressed the separation of theory of art from aesthetics in Plato's thought. The notion of beauty in Plato's early works is part of a larger theory of "the fine," but this does not mean a theory of fine arts. In *The Republic*, Plato has a representational theory of some, but not all of the arts.

In the late afternoon there was a guest lecture by Richard Wollheim (University of London and California-Berkeley) on "What the Artist Does." Wollheim discussed the thematization in art which produces meaning. Rejecting the common view that pictorial meaning is dominated by rules, he suggested that the proper account is not

linguistic but psychological and rests on the experience produced in the spectator. Indeed, the artist's thematization is too fine-grained for language. Style, both general and individual, is central to painting and style is not like a language. Francis Sparshott (Toronto) made appreciative comments, observing that it may be a mistake to see Wollheim's views as a rival to Dickie's, for Dickie does not trivialize the practice of art. This session was followed by a reception in the sculpture court of the Speed Museum.

On Saturday morning, in a session on "Reader/Viewer," Laurie Edson (Harvard) gave a paper on "Art, Literature and the Pleasures of Reading," in which she compared Mallarmé's *Un Coupe de Dés* with Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*. Both Mallarmé and Duchamp refuse to allow the reader/viewer to be passive, independent observers. Both achieve this by favoring complex systems of relations, doing violence to traditional syntax and form, and introducing blank spaces as integral parts of their works. This invites a plurality of readings and the pleasures of reading advocated by Barthes. Edson was drawn by these observations to reject the view of the work of art as a closed, self-contained entity to be deciphered. For instance she denied that the answer to the mystery of *The Bride* can be found by decoding the *Green Box*. The role of the viewer was also explored by William Bywater (Allegheny College) in his discussion of the masculine subject position in Orson Welles' film, *Touch of Evil*. (The program committee is to be commended for providing two occasions on preceding evenings in which this film could be seen.) Bywater argued, contra Stephen Heath, that the subject position of *Touch of Evil* is not merely bourgeois but a masculine patriarchal position. In fact, the bourgeois subject position of the God's-eye view *is* the patriarchal position. The world in TOE is seen from the standpoint of a powerful removed observer. It is a world of violence and love in which marriage is seen as sugary froth. Most of the film operates to put the wife (Susan) in her place and to prepare the subject to accept the closing scene, when Mike (the husband) kisses Susan, as a real closure. There, Susan is no longer a lover equal to Mike but is transformed into a mother protector. Bywater used various scenes, in which the camera seems to take up the position of a male voyeur in relation to Susan, to substantiate his point.

A symposium, "Beyond Form and Structure: Alternatives in Architectural Aesthetics," also was on the program for Saturday morning. Arnold Berleant reports that it consisted of three papers preceded by an introduction. Berleant (Long Island U., C.W. Post Campus) began by observing that

architecture is not a purely visual art that deals with isolated structures. Rather it joins many sensory elements and factors into a complex and comprehensive unity. Form and structure are both insufficient and misleading concepts for an aesthetics of architecture, for there is much more to architectural aesthetics than these two terms can handle. The aesthetics of architecture must deal also with voids, with time, with light and shadow and the movement of air. It must give attention to texture, density, and color of materials, to thermal comfort, and especially to the role human beings play in architectural space. Further, there is the individual personality of buildings and the evocations of memory they can elicit and the sense of place they can create.

The three papers in the symposium explored some of the ideas that can capture the active force of such features. Allen Carlson (University of Alberta) began, in "An Ecological Approach to Architectural Aesthetics," by extending architecture beyond the building form to become an environment, "our natural human environment," he called it, in which the idea of functional fit best illuminates its creation and persistence. Against the traditional view of architecture as dealing with isolated buildings whose aesthetic appeal is primarily visual, Carlson offered an ecological approach, regarding buildings and their environments as sets of relationships that include people and their cultures, relations that exist in any case but that can be enhanced by the architect through designing their "functional fit." In "The Poetics of Wood: A Sophisticated Japanese View," Barbara Sandrisser (The Paul Partnership, Architecture and Urban Design) explored how the use of wood as a building material determines far more than form and structure. Using Bachelard's image of the nest as a metaphor for traditional Japanese architecture, she showed in a subtle, yet revealing way how wood carries an aura of sense and significance, infusing dwellings with qualities of stillness, temporality, human scale, and compatibility that never lose the feel of their origins in trees. Finally, John Clauser (Yellow Springs Center for Contemporary Studies and the Arts) held architectural design up against our contemporary information age. In "The Silicon Chip and the Mandala: Cultural Software toward a Theory of Architecture," Clauser compared the conditions of present technological culture and its emerging cultural paradigms with traditional architectural issues of technic, imagery, and sense of place. Using a kaleidoscopic sequence of slides, Clauser gave an impression of how architecture may move beyond visual forms into a unity of sense experience that transcends our local and

limited awareness of time and space. Through aesthetic participation, intercultural dialectic, and the illumination of difference, we may move toward a new, total architecture for our age.

The three presentations shared the conviction that architecture, rather than providing the glory of monuments or the bare utility of protection, does nothing less than create the human place. Slides offered eloquent visual support for all the papers. Comments by Thomas K. Simpson (St. John's, Santa Fe) succeeded both in capturing the distinctive differences and the shared commitment of the different approaches and in raising three provocative questions. To Sandrisser, he puzzled over how the Japanese paradigm could be used in architectural practice, by literal borrowing or as a catalyst for some kind of transformation within our own culture. To Clauser, he wondered about the closeness with which the architectural development and social and political dialectic can be coupled. And to Carlson, Simpson queried whether an ecological approach does not require a changed role for the architect or designer in the human ecosystem, either in the form of a broader individual contribution or a design team approach.

There were several artistic and aesthetic events to tempt the conference-goer. Perhaps the most popular was the tour of Old Louisville, the Kentucky Center for the Arts and the Humana Building (by Michael Graves). The Humana Building, completed in 1986 at a \$60 million cost, dominates the downtown area. It is commonly believed to be one of the most impressive statements of the contemporary postmodern style of architecture. In private conversations some of the members compared it to a production by Cecil B. DeMille. A reception at the Humana Building was the closing event of the conference. Special thanks are due to Mary Wiseman (CUNY — Brooklyn College and Graduate Center), Chair of the Program Committee; Philip Alperson (U. of Louisville), Local Arrangements; the other members of the Program Committee, the College of Arts and Sciences and the Department of Philosophy of the University of Louisville, the J.B. Speed Museum, and Humana, Inc.

**Tom Leddy  
(with the help of James Hamilton  
and Arnold Berleant)**

**APA MEETINGS, WASHINGTON,  
D.C., Dec. 27-29, 1985**

There were several papers of interest to aestheticians at the Washington meetings. Arnold Berleant (Long Island, C.W. Post) in his paper "Art Without Object" pursued

the question of the definition and location of art through commenting on Richard Wollheim's view that artists require paintings to carry meaning by asserting something about how things look or expressing a mood. For Wollheim, this meaning is determined by its appropriateness or "fit" to what it asserts or expresses. Berleant replied that this problem of reconciling paintings with their meaning is a philosopher's problem and not an artist's. Against Wollheim's intellectualist, object-centered view of art, Berleant proposed a view of art that stresses the active-receptive experience, and which reconciles the visual with the humanly significant. He saw this experience as an original unity that exists prior to separation of art object and aesthetic perceiver, and he argued that this participatory unity in the experience of art is highlighted in such twentieth century art movements as Dada, Expressionism, and Optical art, as well as in the landscape art of the 17th and 18th centuries. Berleant concluded that the object in art is no more than a means to aesthetic experience and a dependent part of that experience. Mara Miller (Yale) commented that Berleant's thesis challenges not only the traditional concept of art but the assumption that reality is apprehended independent of artistic mediation. She suggested that if he is right, then the human subject must be reinterpreted so that wholeness is seen as our ordinary condition, and the history of aesthetic theory since the 18th century must be seen as an exercise in alienation. Miller went on to give several examples of how art changes us by reconstituting our world.

At the meeting for the Society of the Philosophy of Creativity, John Gilmour (Alfred U.) opened a paper on "Postmodern Art and the Myth of Creativity" with a discussion of Anselm Kiefer's "Wolundlied," a painting which has certain modernist qualities but which disturbs the viewer by mixing these with references to traditional landscape and mythology. Gilmour held that Kiefer's work creates a fictional reference in order to challenge the world-view of modern technological society in a way that the modernist tradition has failed to do. Modernism joins the scientific world view in separating the artist from the materiality of nature and history. This is effected through the use of the visual grid. Thus, modernism implies a notion of creativity in which the mind is a subjective force independent of material reality. Gilmour saw this view of creativity as a myth, and he posed an alternative based on Gadamer's concept of art as play within a tradition. The artist is not so much a creative mind as an active participant improvising within a tradition. Thomas Leddy (San Jose State) responded by linking Gilmour's paper

with Suzi Gablik's *Has Modernism Failed*, which also takes Kiefer as a paradigm of postmodern art at its best. Although he agreed with the demise of the modernist concept of creativity and with the estimation of the importance of Kiefer, he questioned whether modernism has actually failed or whether it represents a "myth" in the sense of "false theory." He also raised difficulties with understanding creativity on the model of playing games. Whereas works of fine art refer to the nature of reality, games do not. Gilmour replied that "myth" was not intended to mean "false theory" and sought to distinguish his use of "tradition" from that of Gablik.

Also of interest to aestheticians was the meeting of the Society for Classical Realism in which Mary Carman Rose (St. Mary's Seminary & U.) gave a paper on "Toward Renewal of Interest in Realism" and Thomas Olszewsky (Kentucky) gave a paper on "Toward a Hermeneutical Realism." The Søren Kierkegaard Society offered a paper by Ronald Hall (Francis Maron College) on Kierkegaard's concept of irony. The North American Nietzsche Society had Maudemarie Clark (Columbia) on "Deconstructing *The Birth of Tragedy*" with Gayle Ormiston (Colorado/Colorado Springs) as commentator, and a paper by Debra Bergoffen on "Seducing Historicism" (George Mason) with commentary by Gary Shapiro (Kansas). The Society for Women in Philosophy had Meredith Michaels (Mt. Holyoke) on "The Novel as a Model for Moral Choice" with Donna Catudal (Randolph-Macon) as commentator. Martha Nussbaum (Brown) also spoke on morality and literature in the APA program. Cora Diamond (U. of Virginia) replied. This list is probably not exhaustive. Thanks to the program committee and the local arrangements committee of the APA, and to the program committees of the various societies, for a well-run conference.

T.L.

#### AESTHETICS IN CZECHOSLOVAKIA

The Czechoslovak Society of Aesthetics, which is attached to the Czechoslovak Academy of Science in Prague, Czechoslovakia, organized two sessions in 1985. On April 30 a conference was held on "The Function of Art in the Life of an Individual and Society." Papers of the participants concerned the specific character of art, problems of creative process, and applied industrial aesthetics. On October 30 there was a common session of the Czechoslovak Society of Aesthetics and the Group for System Research for Artistic Expression and Communication, working within the

Institute of Art Theory and History of the CAS. Karel Stejskal, presented a paper concerning the methodology of art history in confrontation with present knowledge.

#### SOCIAL THEORY, POLITICS AND THE ARTS CONFERENCE, Oct. 25-27, 1985

This conference occurred at the New School for Social Research in New York. It included papers on Social Symbolism in Visual and Performed Arts; Culture, Aesthetics and Politics; Democracy, Inequality, and Culture; Status, Power and the Arts; Deviant Arts and Art Careers; Cultural Policies: Public and Private; The State as World of Art; Cultural Policies: International Perspectives; Protest Art: Status, and Ethnicity; Politics and the Fate of Avant-Garde Art; Accounting for Change in Modern Art Movements; Support Systems and Aesthetic Consequences; Critics as Gate-Keepers; Art as a Profession; Mass Media and the Arts. There were over 60 papers given.

*Note from the Editors:* This is an annual conference which would be of great interest to many members of the ASA. Please let us know if you would like to submit a report concerning next year's conference. For further information on the conference, contact Sally Ridgeway, Department of Sociology, Adelphi University, Garden City, NY 11530.

#### ANNUAL CONFERENCE OF THE BRITISH SOCIETY OF AESTHETICS, Sept. 20-22, 1985, LONDON, ENGLAND

(The following article is edited for reasons of space.)

The BSA has the *British Journal of Aesthetics* and the annual conferences as its main regular activities. Other local meetings, lecture series and seminars are held and broadcast through the Society's *Newsletter*. There is a thriving local aesthetics society in the University of Nottingham in the Midlands. The national conference is held in London each autumn in one of the University of London Halls of Residence in Bloomsbury. The size of the conference allows time for about seven or eight papers to be read in full and receive quite lengthy discussion.

There were seven papers at the 1985 conference and an additional informal one was offered on the Saturday evening for those not taking advantage of the visit to London to attend theaters, etc. On Friday evening the opening address was given by David Thistlewood, Lecturer in the Department of Architecture of the University of Liverpool. He spoke on the work of Sir Herbert Read, who had had very

close links with the Society in its early years. The paper was primarily biographical and descriptive of Read's works and ideas. It related his political ideals and affiliations to his writings on art and creativity. The speaker emphasized the complex relationship between Read's ideas on art and his politics, in particular his own form of anarchism. It is Herbert Read's work in art education, however, that has remained influential.

The first paper on Saturday was given by Nicholas Davey, lecturer at the South Glamorgan Institute of Higher Education, on the subject "Nietzsche's Early Aesthetics and the Question of the Hermeneutic Interpretations." This was a substantial paper which sought carefully to build a case for subsuming Nietzsche's work in the hermeneutic tradition and to pull away from the more usual view in which it is seen as a symptom of late Romantic irrationalism. With reference to *The Birth of Tragedy* and Nietzsche's earlier notes, the speaker showed how Nietzsche stands apart from post-Kantian directions in the theory of art through his interest in the question of the interpretation of the work of art in its social setting and in the hermeneutic question of the historical gulf between interpretation and interpreted. The problems of objectivity and historical distance involve acknowledging one's own implicit subjectivity and it is only by putting one's own questions to the past that the activities of historical people can come alive. However, what we share in common with the Greeks and what makes their work intelligible to us is a common predicament, namely the awareness of an *a priori* incommensurability between the world as constituted in thought and the world as it is. So for both cultures, art, rather than being an escape or detachment from existence, is a mode of transformation and enlightenment of life. A question posed to the paper inquired whether or not an existential insight into the absurd contingency of existence doesn't itself require very specific historical conditions to emerge. If so, wouldn't these conditions be very different between classical Greece and nineteenth century Europe? The reply distinguished between the constant of the incommensurability between thought and reality and the manner and role of this awareness at different times.

The next paper was given by one of the American visitors to the conference, Barbara E. Savedoff (Rutgers), who gave a neatly argued paper on "The Dependence of the Art Object on Theory." Her thesis was that most contemporary criticism of painting abandons the objects themselves in favor of the theories which surround them. In the face of this, she argued that the painting itself has a more central role in both the identification

and the interpretation than is allowed for in the recent writings of such aestheticians as Danto and Binkley. She suggested to us that Danto in the early sections of *Transfiguration of the Commonplace* described not different works but different possible readings of the same work, as though the paintings themselves had merely the status of diagrams. In contrast, by using xeroxed variations of Duchamp's LH00Q, she sought to show how different readings of a painting significantly depend on differences in the work itself. Her paper gave rise to a lively and extended discussion about the relations between titles and paintings. I would say that the speaker succeeded in maintaining that a title or description of a painting can never override the physical data of a work, even though it can place that data in a new context.

The fourth paper, given by Flint Schier (Philosophy, Glasgow), was titled "Delicacy of Taste: Themes from Hume and Mill." He reintroduced us to Hume's discussion of the relationship and contrast between delicacy of taste and delicacy of passion. Delicacy of taste is good but of passion bad, since the latter is vulnerable to outrageous fortune. The speaker questioned the assumption implicit in Hume's position that objects of taste are in our control in a way in which objects of passion are not. He also pointed to an ambiguity in the structure of delicacy. A delicate judgment is one of discrimination and niceness but it can also involve an intensity of feeling which is easily triggered. Sensitivity to this ambiguity makes it possible to see how any aesthetic theory which knows the resolution to Hume's paradox must be informed by philosophical psychology through a better understanding of pleasure and by morals. Dr. Schier wanted us to see that aesthetic judgments are modes of knowledge and that knowledge is not reducible to hedonistic considerations.

That evening an additional paper was given in the form of an informal talk by Paul Crowther (U. of Aberdeen). He spoke about the exhibition organised by the philosopher J-F. Lyotard at the Pompidou Center in Paris. The exhibition shows how our contemporary realities are underpinned by "immaterials" of infinite complexity. In our postmodern times, we cannot ever consider reality to be simply perceived — it is deciphered as a complex interplay of codes of meanings to such an extent that the surfaces which support the messages of modern life are unstable, elusive and undergoing rapid transformation. Crowther had deep reservations about the theoretical writings of Lyotard, to which this exhibition is an extension. Lyotard sees postmodernism as an incredulity towards any Grand Narrative (of art, culture, history). But is not

his own account of the avant-garde and his insistence on the sublimity of the invisible and undemonstrable itself shaped by such a narrative? Is not the exhibition itself an aestheticization of techno-science, and as such does it not bypass the political ramifications which give us responsibility towards our culture?

This talk and these questions met happily with a paper given the following morning by Janet Wolff (Sociology of Art, U. of Leeds) on "The Politics of Postmodernism." She aimed to give what indeed turned out to be a very useful introduction to the debates around the concept of postmodernism. She first distinguished between postmodernism as a set of artistic practices and postmodernity as a form of consciousness or social condition. She then showed some of the difficulties of giving any close or consistent meaning to either of these terms or their relation with each other.

The two final papers were both issues in the interspace between philosophy and art history. Richard Woodfield, (Trent Polytechnic) gave a paper titled "In Defense of Realism" in which he defended Gombrich's work against the criticisms and arguments in Norman Bryson's recent book *Vision and Painting*. In particular he wanted to show how Bryson's readings of certain images of medieval and quattrocento art are anachronistic. The final paper was given by the art historian Marcia Pointon (U. of Sussex). She spoke on "Liberty on the Barricades: Politics, Power and the Erotic in Delacroix," and gave what was to me a convincing and well-argued account of the force of the central figure in Delacroix's famous picture. The speaker wanted particularly to present a thesis about the complex and dialectical alliance between the political and the erotic — the seam apparent in this work between the real woman and the allegorical female. She described ways in which this painting deviated from and disrupted accepted iconographical conventions in order to show how sexuality is constructed within the whole of the painting in ways which bring out a particularly potent alliance between the political and the erotic.

**Carolyn Wilde, (Philosophy, Department of Extra-Mural Studies, U. of London)**

**EIDOS OF ART — SECOND INTERNATIONAL CONFERENCE ON AESTHETICS, JAGELLONIAN UNIVERSITY, CRACOW, POLAND, August 23-29, 1985**

The conference comprised 70 participants from 13 nations, plus a number of visitors (mostly Polish) to the sessions. The four and one-half day sessions devoted to discussing

the contributed papers were the core of the conference.

The most numerous and the most discussed contributions dealt with artistic creativity, new art or avant-garde art, and problems producing an aesthetic adequate to the understanding and appreciation of such work. Several speakers were openly pessimistic about our prospects of success. Alicja Kepinska (Poland) saw cultural conventions widely challenged and rejected, while contemporary language is too impoverished to capture the process; Alan Simpson (England) indicated how we have been startled again and again by avant-garde artworks to the point that they have lost their power to shock; and Katarzyna Rosner (Poland) found a crisis in the traditional paradigms of philosophical aesthetics. In the discussion of Rosner's thesis, however, it was pointed out that German Idealism is not the only source of such traditional paradigms. Indeed the phenomenological paradigm of Roman Ingarden could be cited, which was developed in his years of work at the same university that was hosting our conference.

One intriguing contribution by Danuta Kuznicka (Poland) is more hopeful. She began by indicating how certain aspects of a theater performance, like a gesture or a prop, could be quite important to a scene, yet not find its way into the performance literature. Her point is not that a good critic would overlook this in a review, but that there is no agreed on way of fixing them so that future productions could benefit from them.

She is exploring Umberto Eco and Noam Chomsky for a depth grammar of theatrical performance that would make preserving such aspects possible. Carolyn Wilde (England) sketched the rise of abstract expressionism in painting and then sought illumination of the concept 'expression' in the aesthetics of music. (Music aesthetics, incidentally, was almost absent from the program, with only one contribution, by Krzysztof Szwejger of Poland.) Ales Erjavec (Yugoslavia) indicated in an intriguing contribution how little aesthetic theorists had influenced the work of artists — the influence of Worringer and the empathy theorists on the painter Franz Marc being a notable exception. Erjavec thinks that a benign influence on the current art scene would be a desideratum for aestheticians. Of course, if you count such American critics as Harold Rosenberg or Clement Greenberg as theorists, cases of influence would mount considerably.

Albert van der Schoot (The Netherlands) is critical of views like Ernst Gombrich's that art does or should make progress like science does. He points out that it is now very much open to question whether even science

makes progress, according to the paradigm of the positivist philosophers. Turning the tables somewhat, Gunter Scholz (West Germany) pointed out the presence of aesthetic elements in science.

Lev Kreft (Yugoslavia) takes issue with the stand of Marxist aesthetics toward the avant-garde. For a long period, Marxist aesthetics as a formal, normative system offered nothing but a blanket condemnation of the avant-garde as a sign of social decadence. Now a reaction has set in leading to an uncritical embracing of all avant-garde artwork. In the ensuing discussion, Bohdan Dziemidok (Poland) pointed out that some Marxist aestheticians like Bert Brecht were more open to the avant-garde and that some Polish aestheticians had offered fruitful interpretations of avant-garde works since the 1950s.

An example of an art form that is new if not avant-garde and that received some attention is the hologram. Piotr Olszoka (Poland) invited us to consider artworks as holograms, and John Fisher (USA) indicated how we can borrow some aesthetically evaluative techniques for holograms from photography but must also develop some new ones.

The question of the relation of emotional states like love to artistic creativity was raised in contributions by Florence Hetzler (USA), who criticized Freud's view that artistic creativity stems from neurosis, in turn caused by repressed libidinal desires. In the discussion it was pointed out by Iwona Lee (Poland) that for Freud, neurosis is by no means peculiar to artists; Janina Kozen (Poland) indicated that for performing artists like herself, jealousy and anger were stronger motives to creativity than love. Eva Syristova (Czechoslovakia) showed and interpreted artworks by schizophrenics she had treated.

Let me now comment briefly on a few other noteworthy contributions that are not linked by a thematic thread. The only contributions on the aesthetics of literature were two by Canadians. Peter McCormick treated some problems in the aesthetic of Derrida, and Pierre Gravel interpreted Aristotle's theory of metaphor, stressing the importance of significant detail. There were also sketches of very broad and encompassing aesthetic theories by Leonid Stolowicz (USSR), Janina Makota (Poland). Ulrich Dierse (West Germany) pointed out for us some interesting aesthetic reflections of Georg Simmel, and two young Polish aestheticians provided us with provocative critical interpretations of outstanding contemporary aestheticians: Barbara Smoczynska of Monroe Beardsley, and Irena Kocol of Mikel Dufrenne.

Being familiar with the problems of communication and of getting useful work

done at international conferences, I would judge this conference a very productive one. My ideas of what my colleagues in Eastern Europe are doing in aesthetics are now much clearer than they were after the World Conference in Montreal last year. We are much in debt to Mme. Golaszewska, her husband, and her colleagues in the Dept. of Aesthetics at the University of Cracow for their professional-quality organization. Getting the contributions printed up and distributed to the participants well beforehand was a bold stroke that future conferences ought to imitate. This freed us from the drone of listening to papers being read and enabled vigorous discussion leaders like Ted Cohen (USA) to conduct genuinely productive sessions. The availability of the Convivium social room between and during sessions enabled smaller groups to pursue topics of special interest, to renew old contacts and make new ones. And the evening gathering honoring Harold Osborne, the grand old man of aesthetics, was a high point of the conference.

John Hoaglund  
(Christopher Newport College)

#### FIRST JOINT MEETING OF FOUR MUSIC SOCIETIES, VANCOUVER, B.C. Nov. 7-10, 1985

When approximately 1000 musical scholars converged on Vancouver, B.C., November 7-10, it turned out that music wasn't their only scholarly concern. A surprisingly large number of sessions dealt with aesthetic issues explicitly or implicitly.

The occasion was the first joint meeting of the American Musicological Society, the College Music Society, the Society for Ethnomusicology, and the Society for Music Theory. The eldest of them, the AMS, celebrating its 50th anniversary this year, was founded in response to a need for a learned society in America devoted to the interests of music scholars as distinct from the interests of music composers and performers. The other three societies have been founded within the past generation in response to diverse needs within the field of music scholarship.

With an index listing 239 authors, panelists, and respondents, obviously I cannot give a first-hand account of all the goings-on. But I can report that in the 17 presentations I managed to attend and in the printed abstracts, there was discussion of more aesthetic problems than I have space to mention. Here is a sampling.

FORMALISM. Recent textbooks and anthologies in aesthetics have taken for granted that the Wagner-Hanslick controversy neatly epitomizes the representationalist formalist controversy.

Thomas Grey's AMS paper pointed out that a careful reading of Wagner's own writings shows that they are "by no means opposed to the aesthetic principles of Hanslick; [Wagner's] ideas are, however, rooted in a heterogeneous aesthetic tradition which Hanslick's treatise did not fully contradict (as he claimed), but rather split apart and polarized."

EXPRESSION. In the aesthetics of music it is taken for granted, usually, that the triad is a consonance expressing release from tension and/or fulfillment of expectancy at cadences. Jan Herlinger's CMS paper pointed out that in the Trecento "triads are treated as dissonances," hence are not used to express anything of the sort but on the contrary are avoided at cadences. This historical fact introduces historical relativism into expression theory, contra Beardsley's objectivist view of regional qualities and Meyer's psychological theory of musical expectancy.

RELATIVISM. There were implications of relativism, not only in expression theory, but also in interpretation theory. Joseph Lam's SEM paper concerning 282 recently re-discovered songs for imperial sacrifices in the Ming Dynasty asserts that "for a broad understanding of the musical phenomenon . . . analyses [must] take contextual factors into consideration; . . . the function and role of the music in society are . . . essential clues to understanding." Contextualism was the hottest issue at the conference, dividing those who believe that cross-cultural theorizing is desirable from those who believe it is impossible. This dispute echoes that over Chomsky's contention that a single deep structure underlies all languages. Unfortunately, music scholars seem as unaware of relativism in philosophy (e.g., the ontological relativism of Margolis or the epistemic relativism of Goodman) as philosophers do of contextualism in ethnomusicology (e.g., the ethnographic contextualism of Bruno Nettl or the anthropological contextualism of Alan Merriam).

CRITICISM AND EVALUATION. Many music scholars, however, are impatient to surmount interpretative disputes and come to grips with problems of evaluation. Actually the main plenary session of the conference was entitled "Fact and Value in Contemporary Musical Scholarship." This three-hour marathon began with four addresses by the four society presidents and continued with four responses, one from a prominent scholar in each society. AMS President Margaret Brent of Princeton University deplored the "aesthetic assumptions underlying our view of masterpieces founded on a positivistic attitude toward facts," pointing out that the modes of scientific certainty have changed

and that "we can be sure the facts won't be the same today as yesterday." SMT President Wallace Berry of the University of British Columbia quoted Bertrand Russell's remarks approvingly: "With man the quest for certainty is a natural impulse but an intellectual vice. All our knowledge is more or less uncertain." He concluded: "The ideal scholarly community is one of vibrant eclecticism." CMS President Phillip Rhodes of Carleton College called for interdisciplinary cooperation in higher education, saying we fail to educate students adequately in the Judeo-Christian tradition. SEM President Carol Robertson of the University of Maryland asserted that "our views of musical facts will always be colored by our views of cultural values" and therefore "musical facts are of little value unless understood in the context of a culture." Obviously, among the presidents relativism in criticism and evaluation is rampant.

An earlier wide-ranging CMS session on "A Century of Musicology," chaired by Leonard Meyer, addressed questions of evaluation even more forcefully, Alexander Ringer contending that musicology has lost its humanistic soul to the allurements of science and technology, William Poland replying that this is a false dichotomy, and

Joseph Kerman commenting on both that in order to reconcile the original humanistic ideals of musicology with modern science and technology musicologists must heed Charles Seeger's adage that "questions of aesthetic value come down to questions of morality" and must write more criticism, not journalistic criticism dealing with individual performances but evaluative criticism dealing with questions of value in contemporary society, notably musical values in the mass media.

ONTOLOGY. Where there is axiological smoke, there is ontological fire. Christopher Hasty's SMT paper pointed out that "twentieth-century music has called into question ideas of continuity, progress, closure, teleology, and causation [in musical structure], issues which traditional theory found unnecessary to address critically." His question might be put informally as: what is a line of texture? He didn't need to say that the notion of melody no longer suffices to answer this question. He proposes the concept of "linearity," which though admittedly in the formative stage is clearly some kind of ontological entity, as in its way a melody is. In another SMT session, Judy Lockhead invoked contemporary studies in the philosophy of time to clarify the question whether time is an epistemic framework in

which musical entities "move" or whether time is a theory of reference denoting musical entities which do not "move."

COGNITION. Joseph Pacholczyk's SEM lecture with taped musical examples showed that we have no means of detecting "wrong notes" in the classical music of Kashmir, since there is no verbalization of music theory in that cultural tradition, much less a notational system. Nothing could illustrate more vividly a gulf separating music scholarship from aesthetic scholarship today than the fact that this lecture was not included in any of the three sessions devoted to "Music and Cognition" (all of which concerned cognitive psychology). Most musicians today know that there are many different repertoires in which musical works are individuated and identified without conceptualized theories and notational systems, but find no cognitive significance in that fact. By contrast most aestheticians today understand the cognitive significance of individuating and identifying musical works by Goodman's theory of notation, but are unaware that counterinstances exist in abundance.

**Robert B. Cantrick**  
(SUNY Buffalo)

## OTHER CONFERENCES AND CALLS FOR PAPERS

### Feb. 14-17, 1986

The Society of Dance History Scholars conference on the history and philosophy of dance, in New York City at Aaron Davis Hall, City College of the City University of New York, W. 134 and Covent Avenue, Manhattan. The Monday session will be devoted to the German modern dance pioneer Mary Wigman, with funding assistance from Goethe House, New York. Program chair: Alice Helpert (212) 787-7448. Local: Dawn Lille Horwitz (212) 677-1952. Also: Robyn Shamlian Bissel, Program in Dance, University of California, Riverside, CA 92521.

### March 27-29, 1986

American Philosophical Association, Pacific Division, Los Angeles Hilton, Los Angeles, CA. Contact: Anita Silvers, Secretary-Treasurer, San Francisco State U., 1600 Holloway, San Francisco, CA 94132.

### March 28-April 1, 1986

Western Humor and Irony Membership (WHIM), Arizona State U., Tempe, AZ. Contact: Don L.F. Nilsen, Dept. English, Arizona State U., Tempe, AZ 85287.

### April 2-6, 1986

Society of Architectural Historians in Washington D.C. Headquarters will be at the Mayflower Hotel. Contact: Antoinette Lee, Columbia Historical Society.

### April 2-6, 1986

Popular Culture Association, Philosophy Section. Contact: Douglas Kellner, Philosophy Department, University of Texas, Austin, Texas 78712.

### 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.

### April 11-13, 1986

An inaugural conference to celebrate the move of The School of Criticism and Theory to Dartmouth College will be held on "Literature and History." Contact: The School of Criticism and Theory, Dartmouth College, 202 Wentworth Hall, Hanover, NH 03755.

### April 18-19, 1986

"Nietzsche in Italy" at Stanford

University. This conference will cover topics related to Nietzsche's Turin writings and to the reception of his thought in Italy. Contact: Judith Polenta, Dept. of French and Italian, Stanford University, Stanford, CA 94305. (415) 497-4185.

### April 23-25, 1986

"The Experience of Modernity and the Modernist Text: Revisions of German and Austrian Modernism." The Center for Twentieth Century Studies. Contact: Director, Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201.

### May 1-3, 1986

"Conference on Value." The International Association for Philosophy and Literature will meet at The University of Washington, Seattle, Washington. The conference will consist in two plenary lectures by Bernard Williams and Barbara Herrnstein Smith, two roundtables, four meetings in which papers will be read and eleven seminars devoted to two two-hour discussions of papers circulated in advance. Sessions include issues like The Value and Institution of the University; Devaluing/Re-valuing; The Use and Abuse of Canons in Philosophy; Exemplary Tales:

Narrative Examples and Moral Meaning; The Concept of Value in Hermeneutics; Style and Value; Power, Gender, Values; Models of Agency as a Way of Defining Value for Literary Experience; Issues in Contemporary Ethical Thinking. Contact: Hugh Silverman, Executive Secretary, Philosophy, SUNY Stony Brook, Stony Brook, N.Y. 11794.

**May 1-3, 1986**

American Philosophical Association, Western Division, Clarion Hotel, St. Louis, Missouri. Contact: Virginia Klenk, Philosophy Department, West Virginia University, Morgantown, West Virginia 26506.

**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 22-Aug. 2, 1986**

Tenth Summer Session of The School of Criticism and Theory at Dartmouth College. Students will "explore the most recent developments in literary and humanistic studies." Approximately sixty-five postdoctoral and graduate students will be accepted. The College provides ten fellowships for postdoctoral scholars who are still in the first ten years of their professional careers. Applicants will be judged beginning Feb. 1, 1986.

**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. Of interest to aestheticians might be Samuel R. Levin's course on metaphor. Contact: D. Terence Langendoen, Director, 1986 LSA Linguistic Institute, CUNY Graduate Center, 33 W. 42nd Street, New York, NY 10036.

**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.

**Sept. 26-28, 1986**

Tenth Annual Conference of the German Studies Association in Albuquerque, N.M. Call for Papers. Proposals are invited on any topic in German Studies. Proposals for entire sessions are particularly helpful and interdisciplinary sessions encouraged. **Deadline: March 1, 1986.** Contact: Jennifer E. Michaels, Department of German Studies, Grinnell College, Grinnell, IA 50112.

**Oct. 2-4, 1986**

Popular Culture Association in the South. Chattanooga, TN. Call for papers: James S. Hedges, English, University of North Carolina, Charlotte, NC 28223. **Deadline: May 1, 1986.**

**Oct. 9-11, 1986**

International Institute of Culture and Communication, Philadelphia. Themes include: Communication Theory, Government, Industry and Culture; Art as Cultural Artifact. **Deadline: March 3, 1986.** Contact: Sari Thomas, Institute of Culture and Communication, Temple University (RTF), Philadelphia, PA 19122.

**Dec. 27-30, 1986**

Linguistic Society for America/American Association for Applied Linguistics. New York Hilton Hotel, New York, NY. Contact: Linguistic Society of America, 428 East Preston Street, Baltimore, MD 21202.

**April 21-25, 1987**

First International Conference on Word and Image, Vrije Universiteit, Amsterdam. The conference is organized jointly by the Faculty of Letters at the Free University, Amsterdam, the Museum Hedendaagse Kunst, Utrecht, and the journal, *World and Image*. The co-chairpersons of the conference are John Dixon Hunt, senior editor of *Word and Image*, and A. Kibedi Varga, Professor of French at the Vrije Universiteit. Besides three plenary sessions and a reading of poems on pictures (accompanied with slides), the following scholars have accepted invitations to organize a session: Stephen Bann (Kent), Visual Poetics; Carel Blotkamp (Vrije), Contemporary Dutch Art and Literature; Anton Boschloo (Leiden), Mythology and Italian Renaissance Art; Anne-Marie Christin (U. Paris VII), Frontières de L'écriture; Peter Daly (McGill), Emblems; Joan Friedman (Yale Center for British Art), Book Illustration; Jean Pierre Guillermin (U. de Lille III), 19th Century French Art and Literature; Michael Herzfeld (Indiana), Semiotics and Anthropology; Hans Hollander

(Technischen Hochschule, Aachen), Surrealism; John Hollander (Yale), Ekphrasis; David Nye (Odense), Photography and Literature; Wendy Steiner (Pennsylvania), Ornament in the Arts; A. Kibedi Varga (Vrije), Ut Pictura Poesis in 17th Century France; Ilja Veldman (Vrije), 16th and 17th Century Dutch Arts.

Contact: Prof. J.D. Hunt, School of English and American Studies, University of East Anglia, Norwich NR4 7TJ, UK; Professor dr S. A. Varga, Faculteit der Letteren, Vrije Universiteit, Postbus 7161, 1007 MC Amsterdam, The Netherlands.

**April 22-26, 1987**

Annual Meeting of the Society of Architectural Historians, Palace Hotel, San Francisco, CA. Contact: Richard Betts, University of Illinois (general chair) or Dell Upton, University of California, Berkeley (local chair).

**COMMUNICATIONS: THE EUROPEAN JOURNAL OF COMMUNICATIONS**

Communications invites articles for review from authors in all empirical areas of human communication. Articles are published in English, French or German while abstracts appear in all three languages. Articles do not have to deal with European-specific issues. Submit three copies of articles (not exceeding 40 pages) to: Rolf T. Wigand, North American Editor, School of Public Affairs, 231 Wilson Hall, Arizona State University, Tempe, AZ 85287. (602) 965-1349.

**RESEARCH SEMINARS AT THE CENTER FOR TWENTIETH CENTURY STUDIES**

Sept. 10, 11 — Alice Jardine; Oct. 1, 2 — Martin Jay; Nov. 12, 13 — Rosalind Krauss; Nov. 19, 20 — T.J. Clark; Dec. 4, 5 — Kenneth Frampton; Feb. 11 — Kristin Thompson; Mar. 4, 5 — Fredric Jameson; Mar. 6 — Hans Robert Jauss; Mar. 25, 26 — Renate Lachmann; Apr. 14, 15 — Jean-Francois Lyotard. Contact: Director, Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201. (414) 963-4141.

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**NOTICES**

**ARTS INTERNSHIPS**

Graduate students and outstanding undergraduates in arts administration or related fields now have the opportunity to work on important arts issues while gaining an in-depth view of Congress and the legislative process. Three internship

programs are available: January to June; June to August; and September to December. If you are interested, send a resumé, a writing sample, and two letters of recommendation to: Arts Internship, Congressman Thomas J. Downey, 2232 Rayburn House Office Building, U.S. House of Representatives, Washington, D.C. 20515.

#### LOUIS GOTTSCHALK PRIZE

David B. Morris has been awarded the 1984 Louis Gottschalk Prize for his book, *Alexander Pope: The Genius of Sense*, published by Harvard University Press. Intended for the best book on the eighteenth century published during the preceding year, this \$500 cash award has been made by the American Society for Eighteenth Century Studies. Morris resigned his position as Professor of English at the University of Iowa and for the past three years has been working independently as a writer in Kalamazoo, Michigan. Nominations (by publisher only) for the 1985 Gottschalk Prize may be addressed to: American Society for Eighteenth Century Studies, St. Olaf College, Northfield, MN 55057. (507) 663-3488.

#### INTERNATIONAL SCULPTURE CENTER

The International Sculpture Center publishes International Sculpture Magazine and sponsors International Sculpture Conferences. It also provides a computerized listing and referral service designed to connect artists with potential buyers and exhibition institutions. Contact: International Sculpture Center, 1050 Potomac Street, N.W., Washington D.C. 20007.

#### UNIVERSITY OF WARWICK

The University of Warwick has established a Center for Research in Philosophy and Literature. Graduate students and visiting fellows may apply. Contact: R.H. Trigg, Warwick University, Coventry CV4 7AL, U.K.

#### FOWLER HAMILTON VISITING RESEARCH FELLOWSHIP

Christ Church, Oxford, England, proposes to elect a Fowler Hamilton Visiting Fellow in the Humanities or the Social Sciences from the United States of America for up to one year in the period September 1986 to August 1987. The Fellowship is intended to enable a distinguished scholar to pursue his/her own study and research as a member of the college. The Fellow will be entitled to free accommodation, a study

in college and free dinners. Return fare from the United States will be paid for the Fellow and his/her family. Limited financial subvention may also be offered depending on individual circumstances. Further details may be obtained from The Dean's Secretary, Christ Church, Oxford OX1 1DP, England, to whom applications should be addressed not later than 28 February 1986.

#### THE JOHN WILLIAM MILLER FELLOWSHIP FUND

Williams College announces an essay prize and research fellowships to advance study of the philosophy of John William Miller. Miller's work ranges from aesthetics to the philosophy of history and centers on his concept of the "functioning object" — an original and provocative response to post-Cartesian dualism and skepticism. An annual prize of \$1,000 is offered for the best essay published in a recognized journal on some aspect of Professor Miller's work. **Entries should be submitted to the address below before June 30, 1986 for an award in the following year.** In addition, fellowships in the amount of \$10,000 are available in support of research looking to book-length publication. Please address all applications and communications to The John Miller Fellowship Fund, c/o The Library, Williams College, Williamstown, Massachusetts 01267.

#### PEER REVIEW

The latest issue of *Science, Technology and Human Values* ("Peer Review and Public Policy," Vol. 10, No. 3) deals with the question of peer review. The editors conclude that "by no means are the practices empirically described for peer review consistent with the rhetoric that guides their use" nor is there a tradition of critical evaluation of the peer review process. Also the summer 1985 issue of *CBE Views* contains an article by Alfred Yankauer (U. of Mass. Medical School at Worcester) on "Peering at Peer Review" in which Yankauer used an empirical study to show that persistence is not sufficient to assure publication, but that most papers that were rejected several times were finally published in a version substantially different from the original. (Taken from *Scholarly Communication* Fall, 1985).

#### SCHOLARLY PUBLISHING

There is a new book by Walter W. Powell titled *Getting into Print: The Decision-Making Process in Publishing*, Chicago Press, 1985, which reports Powell's case studies of two firms. One observation: chances of acceptance are only one in 100 for manuscripts submitted unsolicited but

one in ten for manuscripts by authors with some previous link to the firm. (Also from *Scholarly Communication* . . . a valuable resource itself: American Council of Learned Societies, Office of Scholarly Communication, 1717 Massachusetts Avenue NW, Suite 401, Washington, D.C. 20036).

#### THE REASONS OF ART/L'ART A SES RAISONS

The University of Ottawa Press will be publishing *The Reasons of Art/L'Art a ses Raisons*, ed. by Peter McCormick. This collection of articles represents the Proceedings of the Tenth International Congress in Aesthetics, held in Montreal in August 1984, and offers a wide variety of perspectives from all over the world on various aspects of the philosophy of art. The general topic of the conference was "Artworks and the Transformation of Philosophy." Contact: University of Ottawa Press, 603 Cumberland, K1N 6N5, Ottawa, Canada. Special pre-publication price: for orders postmarked February 28, 1986 or earlier \$29.95. Regular price: \$34.95.

#### GRANTS AND FELLOWSHIPS

#### RECENT NEH AWARDS OF INTEREST

(OR: outright funds, FM: matching grants)

(1) Historians of Netherlandish Arts, Pittsburgh, PA, for Carol J. Purtle to conduct an international conference on current research in northern European art — including sessions on technical approaches, the debate over symbolic meaning, and politics and patronage. OR \$10,000, FM \$3,000. (2) National Humanities Center, Research Triangle Park, NC for Wayne J. Pond to produce 52 30-minute radio programs featuring conversations in the humanities with fellows and visitors to the center. \$167,463. (3) Princeton U. Press for Margaret Case to publish an edition and translation of Averroes' commentary of Aristotle's *Poetics*. \$3,500. (4) Rutgers U. for Michael C. Jaye to conduct a major travelling exhibition, photographic panel exhibitions, a catalogue, a book of essays and supplemental printed materials on Wordsworth and the age of English romanticism. OR \$467,833, FM \$450,000.

Books published with NEH support: (1) Bourdieu, Pierre — *Distinction: A Social Critique of the Judgement of Taste*, tr. Richard Nice, Harvard U. Press. (2) Bramann, Jorn K. *Wittgenstein's Tractatus and the Modern Arts*, Adler Publishing Co. (3) Bush, Susan and Murck, Christian, eds.

*Theories of the Arts in China*, Princeton U. Press. (4) Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*, ed. and trans. by Caryl Emerson, U. of Minn. Press. (5) Said, Edward W. *The World, the Text and the Critic*, Harvard U. Press. (6) Walsh, George B., *The Varieties of Enchantment: Early Greek Views of the Nature and Function of Poetry*, U. of North Carolina Press. (7) Mooney, Michael. *Vico in the Tradition of Rhetoric*, Princeton U. Press.

#### INSTITUTE FOR HUMANE STUDIES

F. Leroy Hill Fellowships for untenured faculty who are early in their careers. Disciplines should be related to history and political and legal theory, philosophy or economics. **Deadline: March 15, 1986.** Contact: Leonard P. Liggio, President, Institute for Humane Studies, F. Leroy Hill Fellowship, George Mason University, University Dr., Fairfax, VA 22030.

#### JOURNALS

##### EXPO-SEE

This is not a new journal, but may be unknown to most members. It is subtitled "Critical Commentary on the Art of the Greater San Francisco Bay Area" and is sometimes given out free at various galleries. It is a quarterly journal published in cooperation with "Friends of Support Services for the Arts" and edited by Mark Van Proyan, a California critic. The Winter 1985/6 issue contains three articles. The first is an interview with Viola Frey, a local artist who has gained some recognition for large ceramic figures. Frey and her interviewer, AMW, discuss her work in relation to the things said about it by art critics. For instance several labels have been applied to her work (pop expressionist, cartoonist, funk). She does not feel any of these appropriate. There is also discussion of such labels as "painter," "sculptor," etc. She admits that it is important to take into account what critics have to say. What is the role of the critic? AMW mentions the San Francisco critic and artist Fred Martin's claim that the critic should never say anything negative about an artist's work. This claim is not discussed here but it leads nicely into Charles Shere's essay, "Taste and Stance." For Shere, taste is one's own business and should be suppressed in criticism. Yet stance is the critic's attitude towards the external world and cannot be suppressed. Shere contrasts the subjective state of mind, in which a man looks at the outside world or at himself as he would like it to be, i.e. to his own taste, with the objective state of mind that sees the

#### NEH DEADLINES

##### March 1, 1986

Summer Seminars for College Teachers. Participants, Summer 1986. Directors, Summer 1987 — Kenneth Kolson, (202) 786-0463

##### June 1, 1986

Fellowships for Independent Study and Research — Maben Herring, (202) 786-0466

Fellowships for College Teachers — Karen Fuglie and Maben Herring

##### Oct. 1, 1986

Summer Stipends — Joseph B. Neville, (202) 786-0466

Interpretive Research Projects — David Wise, (202) 786-0210

Interpretive Research Humanities, Science and Technology — Daniel Jones, (202) 786-0210.

##### Nov. 1, 1986

Young Scholars — Leon Bramson, Kenneth Kolson, (202) 786-0463.

For more information contact: National Endowment for the Humanities, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506.

world as it is. Stance might rest on taste, but the purpose of criticism is not to praise or defend or to advertise the critic's good taste. It is to expand the meaning of the work of art and render it more accessible. So taste is not a tool but a goal. Through stance, the artist transforms taste into confrontation of life and its meaning.

The third article, *Mardi Gras: Sex Boogie of the Gods or Barber College Prom from Hell* by Michael Peppe almost says it all in the title. This paper contains a definition of art: what one must resort to because one is not at Mardi Gras. "Mardi Gras is to art what a China Sea typhoon is to the rubber thing with the little holes in it that makes your faucet into a shower." Mardi Gras makes uninterrupted joy and freedom seem possible by being permeated by something which makes life the most fun: death. Mardi Gras excavates the meaning of true or profound play which is not to kill time but to stop it. Mardi Gras promotes emancipation, egalitarianism (all roles are exchangeable), affirmation, spontaneity, death-awareness, attention-to-the-moment, and worship of beauty.

Contact: Expo-See, 934 Brannan Street, San Francisco, CA 94103.

T.L.

#### ACTIVE AESTHETICIANS

**MIRASLAV LIVAR**, Ph.D., Prague, Czechoslovakia, member of ASA, published two articles in 1985. The one was published in the Journal of Czechoslovak Academy of Science ESTETIKA on "The Methodology of Literature Psychology." The other article, "The Classification of Space Art" was published in Proceedings, "The Eidos of Art," of the 2nd International Conference on Aesthetics held in Cracow in August 1985.

**RUDOLF ARNHEIM** gave the commencement addresses and received honorary doctorates at the Kansas City Art Institute and the Massachusetts College of Art. He spent two weeks each as a lecturer at the University of Idaho and the University of Indiana-Purdue in Indianapolis. He lectured on "Psychotic Art and Its Echoes" at the Boston Museum of Fine Arts in November and his *New Essays on the Psychology of Art* will be published by the University of California Press early in 1986. Sarah Lawrence College also awarded Prof. Arnheim an honorary doctorate of letters on Oct. 5, on which occasion he gave a lecture titled "The Late Style of Great Art." The Office of College Relations released the following comment: "Sarah Lawrence has much for which to applaud Arnheim. As a pioneer in forging bridges between the disciplines of psychology and art, Arnheim is credited with creating the academic field of the Psychology of Art. He did much of his early work at Sarah Lawrence, where he arrived in 1943 to teach other psychology courses listed in the college catalog. The first course he taught at Sarah Lawrence explored the perception of shape and color, asking questions about why we see things as we do, why art exists, and how artistic work comes about. During the twenty-five years he taught here (1943-1968), he explored his developing ideas with his students. He led seminars in the Psychology of Art, the Psychology of Abstraction, Perceptual Expression in Art, Abstraction in Thought and Art, and the Psychology of Art and Music. It was Arnheim's genius to recognize that the study of perception and thinking could illuminate art and that psychologists could learn something about perception and thinking from the careful study of art and art-making."

**ROBERT MUELLER** recently had a work of art accepted for inclusion in the permanent collection of the prestigious Victoria and Albert Museum in London. Mueller is an artist with a strong interest in aesthetics, whose most recent publications are "Idols of Computer Art," in *Art in*

America (May 1982) and "When Is Computer Art Art," in *Creative Computing* (Jan 1983).

## DECEASED AESTHETICIANS

**VAN METER AMES**, Professor Emeritus of the University of Cincinnati, died at his home in Cincinnati in 1985. He joined the faculty of the university in 1925 and was head of the Philosophy Department from 1959 until his retirement in 1966. Born in DeSoto, Iowa, on July 9, 1898, Van Meter Ames graduated from the University of Chicago, where he also earned a PhD. in Philosophy in 1924. Ames was author of *Aesthetics of the Novel*, *Introduction to Beauty*, *Proust and Santayana*, *Andre Gide*, and *Zen and American Thought* and co-author of *Understanding the World and Japan and Zen*. He also wrote books of poetry and edited two books of his father's writings, *Beyond Theology* and *Prayers and Meditations*. His bibliography includes more than 200 articles on philosophy, aesthetics, ethics, and literature. He held interim appointments at Cornell University, The University of Texas, The University of Hawaii, The University of Aix-Marseilles (where he was the first American to be on the faculty of a French university), and Columbia University.

Ames received a Rockefeller grant to study current French philosophy in France in 1948-49 and became a Fellow of the University of Cincinnati Graduate School in 1959. He was a Fulbright research professor of philosophy in Japan, where he lectured at Komazawa, a Zen university in Tokyo and studied Zen during the academic year 1958-59. In 1976 he was designated Humanist Fellow for Outstanding Contributions to Humanist Thought in Ethics and Aesthetics by the American Humanist Association.

Van Meter Ames was the son of Mabel Van Meter Ames and Edward Scribner Ames, who had been chairman of the philosophy department at the University of Chicago, Minister of The University Church of Disciples of Christ, and dean of the Disciples Divinity House in Chicago. Van Meter Ames is survived by his wife Betty Breneman Ames of Cincinnati; son Sanford Scribner Ames of Cincinnati; daughters Christine Ames Cornish of La Jolla, California, and Damaris Ames of Beverly, Massachusetts; grandchildren, Judson Ames Cornish and Alison Cornish of California; and sister Polly Scribner Ames of Chicago.

Harvey Mullane

**CAMPBELL CROCKETT**, Professor of Philosophy at the University of

Cincinnati, died of cancer on September 13, 1985. Professor Crockett, born in 1918, was very active in the American Society for Aesthetics in the 50s and 60s, and served on the Board of Trustees for the Society from 1959 to 1962. He gave several papers at meetings of the Society, often on topics involving psychiatry or psychoanalysis and aesthetics and he served for many years as an Editorial Consultant for the *Journal of Aesthetics and Art Criticism*. His published work is in a variety of areas, but much of it is in aesthetics. He received numerous awards and honors, including a Ford Faculty Fellowship at the University of Michigan and Harvard University and a Fulbright Research Fellowship at the University of Oslo, Norway.

Professor Crockett was associated with the University of Cincinnati all his professional life. From 1959 to 1967, he was Dean of the Graduate School and from 1971 to 1975, he was Dean of the College of Arts and Sciences. His last years were spent back in the Philosophy Department, teaching, which he loved to do and did so well. His death came after a long fight with cancer. Despite his illness, he taught all his classes last Spring Quarter and remained his usual cheerful and witty self to the end. His students and colleagues will miss him greatly.

Jenefer Robinson

## WASHINGTON UPDATE

### CURRAN REJECTED AS NEH CHIEF

Edward A. Curran, President Reagan's nominee to the chair of the National Endowment for the Humanities, was turned down by a Senate Committee on Nov. 19, 1985. This unusual defeat for the President was brought about by several months of lobbying by various humanist associations, which argued that Curran was not qualified for the job. Curran had written to the President in 1982 suggesting the abolition of the National Institute of Education, which he directed at the time. In the letter he criticized the Institute as a tool of the political "left." He was forced to resign after this letter. It was also argued that Curran's secondary school background (as headmaster of the National Cathedral School for Girls), his credentials (an M.A. in teaching from Duke U.) and his limited knowledge of scholarly research showed him inadequate for the job. At one point in the Oct. 2 Senate hearings, Curran admitted that he had never done any writing or speaking on the humanities. At another point he confessed that he did not know anything about the field of semiotics. The Washington

Post (Wed., Nov. 20, 1985, B11) mentions the American Society for Aesthetics as one of the groups opposed to the Curran nomination. Currently there is no new nominee for the position. However, several people are being interviewed by the White House Staff. It is generally thought that White House Chief of Staff Donald Regan will make the final selection and that more concern will be given to the needs of the scholarly community.

### FUNDING FOR THE ARTS AND HUMANITIES: 5.2% REDUCTIONS EXPECTED

On Oct. 10, 1985, the House passed legislation (H.R. 3248) to reauthorize the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services at a funding level which included slight increases over fiscal-year 1985 levels. The House set 1986 funding levels at \$167 million for the Arts, \$140 million for the Humanities, and \$22 million for the Museums. The bill also allowed for a four-percent increase in 1987. The Senate passed arts reauthorization at similar funding levels on Oct. 3 (S 1264), including an amendment that promoted the position of the Library of Congress Poetry Consultant to that of the Poet Laureate Consultant in Poetry. The Poet Laureate will be appointed by the Librarian of Congress and will be expected to present a major work during his or her year of tenure, for which a stipend of \$10,000 will be given by NEH.

The bill then went to conference committee. The final bill for reauthorization was essentially the House legislation with one exception: that the reauthorization would be for five years rather than the two years specified by the House. Several minor amendments were made to the original act which eliminated sexist language, replacing "Chairman" with "Chairperson." The following language was included concerning the appointment of the Chairperson of the National Council of the Arts: "In making such appointments, the President shall give due regard to equitable representation of women, minorities and individuals with disabilities who are involved in the arts."

On Dec. 20, the President signed the reauthorization for NEH (P.L. 99-194) for five years. Funding was continued at 1985 levels. However there was a general interior appropriations cut that was leveled at 0.6%. Thus the total NEH appropriations for 1986 came to \$138,640,000. However, the Gramm-Rudman-Hollings Deficit Reduction measure, which has been much in the news lately, is expected to cause further reductions of 4.6%.

Some (particularly Rep. Arme R-Tx and

Rep. Delay R-TX) have argued that the NEA is plagued by elitism, cronyism, poor management, and poor moral judgment concerning sexually explicit material. A broadcast concerning the latter issue over the Christian Network brought a barrage of letters to Congressional offices. Marsha Adler of the National Humanities Alliance reports that this was discussed in the House in October and that it was generally felt that it would be too difficult to define exactly what pornography is. Certain restrictions were added, however, in compromise amendments: these included more stringent pre- and post-award reviews, reporting requirements for award recipients, and prohibitions on individual applicants sitting on subpanels considering their applications. Although no mention of pornography was made in these restrictions, it is thought by some that pre- and post-award reviews were directed to this concern. (This information was provided by Robert J. Mrazek, Congressman, 3rd District, New York, Oct. 30, 1985, by the National Humanities Alliance News Brief and by Marsha Adler of the NHA in telephone conversation Jan. 7, 1986.)

#### NEH RESEARCH DIVISION GUIDELINES AVAILABLE

In 1985, Richard Ekman, Director of the Research Division of NEH, solicited comments on a proposed reorganization of the Research Division and changes in guidelines for grant proposals in the research division. A number of NHA member

organizations commented on the changes, and many of the comments and criticisms were incorporated into the final version of the document. The guidelines are now available from NHA or from Richard Ekman at NEH. Contact: National Humanities Alliance, P.O. Box 228-93, Hoya Station, Washington, D.C. 20057.

#### NATIONAL HUMANITIES WEEK

February 10-15, 1986 will be designated National Humanities Week. The DC Community Humanities Council, George Washington University, and NHA have planned a symposium on the humanities to be held on Wednesday, Feb. 12, at GWU.

#### NATIONAL ENDOWMENT FOR HUMANITIES NEWS

The NEH reports that since it was established in Sept. 1965, it has awarded more than \$1.4 billion for over 31,000 fellowships and grants. Matching requirements have also helped generate more than \$400 million in non-federal support.

A new set of education initiatives was also announced on Oct. 8, 1985. The first initiative, "Understanding America," will support the teaching and learning of American history and culture. The second, "Understanding Other Nations," will encourage and support programs aimed at restoration of foreign language literacy in America. These initiatives have the support of Senators Orrin Hatch and Paul Simon, members of the Senate Subcommittee on

Education, Arts and Humanities. NEH acting chairman John Agresto announced appointment of Jeffrey D. Thomas as staff coordinator for the NEH initiatives. Contact: Jeffrey D. Thomas, Staff Coordinator, NEH — Room 403, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20505. (202) 786-0428.

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 (Dept. of Philosophy, Holy Cross College, Worcester, Mass 01610) 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 toward publication about six weeks after the deadlines.

## *The American Society for Aesthetics*

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