

The American Society for Aesthetics

NEWSLETTER

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Winter 1987

ASA NEWS AND ANNOUNCEMENTS

1987 National Meeting

The Forty-fifth Annual Meeting of the American Society for Aesthetics will take place October 28-31, 1987, at the University of Missouri in Kansas City, Missouri. Papers will be presented in such areas as:

- Aesthetics, Science, and Technology
- Changing Styles and Tastes in the History of the Arts
- The Genealogy and the History of Aesthetics in the 18th Century
- Nietzsche and Aesthetics
- Postmodernism in Art and Literature
- The Preservation and the Restoration of the Arts
- The Production and the Marketing of the Arts
- Psychoanalysis and the Interpretation of Art and Literature
- Theories of Textuality

Program Committee:

- Allen Carlson, Program Chair
- Philip Alperson, University of Louisville
- Arnold Berleant, C.W. Post Center of Long Island University, *ex officio*
- Allen Carlson, University of Alberta, Program Chair
- Flo Liebowitz, Oregon State University
- Gary Shapiro, University of Kansas
- Dabney Townsend, University of Texas, Arlington
- Petra Von Morstein, University of Calgary

Local Arrangements:

- Susan Feagin, Department of Philosophy, University of Missouri, Kansas City, MO 64110

ASA Membership Meeting, 24 October, 1986

The major new activity undertaken by the national office this past year was the Manuscript Review Program. The Society received a total of 10 manuscripts from 7 authors, and 27 members offered to review manuscripts. All manuscripts were sent to two or three reviewers. One change that took place during the past year was the transfer of all printing and mailing responsibilities of the *ASA Newsletter* to Hilde Hein and Tom Leddy, its editors.

In his capacity as Treasurer, Mr. Berleant stated that the total income of the Society for the fiscal year September 1, 1985, to August 31, 1986, was \$72,362, and the expenditures were \$64,007, leaving a balance of \$8,355. The total assets of the Society now amount to \$192,768. The Society held a successful sale of the *Index* and the *JAAC*, producing a net profit of \$375, and sales have continued into the next fiscal year.

John Fisher, editor of the *Journal of Aesthetics and Art Criticism*, noted that 310 unsolicited articles and 24 *Afterwords* had been received. Thirty articles, 8 *Afterwords* and 27 book reviews were published. He noted a trend toward submissions dealing with the aesthetics of literature and observed that the *Journal* also receives numerous foreign submissions. The Trustees had approved a number of extra issues, and one is on the table dealing with the history of American aesthetics since WW II, prepared by guest editor Richard Shusterman and scheduled to appear in the summer of 1987.

Hilde Hein, editor of the *ASA Newsletter*, reminded the members of the deadlines for the three yearly issues and urged them to send in reports on conferences they attend in which work in aesthetics is presented. She reported that the *News-*

letter is now being printed and mailed from Holy Cross in Worcester, MA. Morris Grossman reported briefly for the Membership Committee. In addition to encouraging recruitment of new members by individuals, the Committee urged wide circulation of the *ASA Newsletter* and application brochure, as well as of calls for papers, and an "Ambassador" program to reach out to related societies. These activities would require a financial commitment by the Society. Roger Shiner, reporting for the Publication Committee, briefly described plans for exploring publication of a volume of translations of significant recent papers that have appeared in languages other than English. He is preparing a paper on the influence of new technical developments on scholarly publication. (See below.) Margaret Battin reported that several proposals for ASA Summer Institutes were under review and solicited additional suggestions from the membership for such institutes. (See below.)

Several matters were discussed under new business. Peter Fingesten urged the Society to pay more attention to the needs and interests of students and recommended that a column of special interest to students be considered for the *ASA Newsletter*. (See below.) Several members asked the Secretary-Treasurer to review the Society's portfolio to determine whether the Society has investments in any corporations which do significant business with South Africa, and if there were such investments to divest. A motion to that effect, made by Ron Moore, received multiple seconds and was passed overwhelmingly.

Vice-President Margolis concluded the meeting by thanking Robert Ginsberg and the Program Committee for their excellent work in arranging so successful a meeting,

and Prof. Leroy Rouser and his committee for their outstanding support with the local arrangements.

Arnold Berleant, Secretary

Board Actions

Besides preparing a slate of candidates for the election of a Vice-President and three trustees, the Board proposed amendments to the Constitution changing the term of office of the Secretary-Treasurer from three to five years and limiting the number of consecutive terms to two. The Board expressed keen interest in the proposal of the Publications Committee for a volume of translations of recent articles in aesthetics, and Noel Carroll was asked to solicit potential members for an editorial board and to formulate a concrete proposal to present to the Trustees. The Board of Trustees decided to revert to the past practice of naming the outgoing President of the ASA as delegate to the American Council of Learned Societies. If unable to attend, the delegate would appoint a substitute representative. The trustees approved a budget of \$77,000, with a deficit of \$7,000, noting that 1987 was a year with unusual expenses that justified this action. Albert Rothenberg was named to represent the ASA at the meetings of the American Association for the Advancement of Science and to propose sessions on aesthetics for those meetings. Vancouver was chosen as the site for the 1988 meeting. The Board accepted an offer from NYU to host the 1989 meeting.

In addition to these actions, the Board heard the reports of its standing and *ad hoc* committees and reviewed their activities. Finally, the Board authorized letters of thanks to be sent to Temple University and Long Island University for their continuing support of the work of the Society.

Summer Institute in Aesthetics

Recently, several ASA members have expressed interest in an ASA-sponsored summer institute in aesthetics. The Trustees have agreed to solicit comments and suggestions from the membership concerning the format, timing, and structure of such an institute in response to the following questions:

1) What should the nature of such an institute be? A working group,

with periodic colloquia, allowing a great deal of free working and discussion time? An instructional course, credit or noncredit, with an undergraduate or graduate curriculum? A professional meeting, involving the presentation of professional papers on a more or less full-time basis?

2) What should the duration of the institute be? A couple of days? A week? A month, or six weeks?

3) What about the director and/or faculty? Should there be a single director with a staff? A series of lecturers? Or a director only, without faculty, to run a collegial seminar in which participants rather than invited lecturers make presentations? Should the director be appointed or elected, and by whom? Should the director select participants and/or faculty?

4) What about the site? Should the institute be residential in character, with facilities (e.g., dining, conference and study rooms, library) available for participants to meet informally, presumably in a resort or non-urban setting? Should the institute be located at a site convenient for local residents or participants to attend on a commuter basis, and hence presumably in an urban center? Should the institute be held at a permanent site in succeeding years, or at rotating sites in various locations around the country? Should it be held abroad?

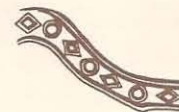
5) Size? Should the institute be planned for 20 participants, or 120?

6) Topic? Should the institute focus on a single theme or topic, or should it revolve around the current, though differing, research interests of the participants? (Comment is particularly welcome on this most central question.)

7) Funding? How should such an institute be funded? Should an attempt be made to secure funding from organizations which stipulate a given format—e.g., the NEH Summer Seminar series? Do you think an institute in which participants were responsible for their own expenses would be feasible? Should the ASA devote its own funds to such a project?

Preliminary discussions among the Trustees have addressed many of these questions, but further comment, suggestions, and reflection from the membership are eagerly solicited. What would the ideal institute be like? Please convey your

responses to Stephanie Ross, Dept. of Philosophy, University of Missouri, St. Louis, MO 63121, or Peggy Battin, Dept. of Philosophy, University of Utah, Salt Lake City, UT 84112. If you are interested in serving on the planning committee, please let us know.



Note on Divestment

At its annual business meeting on October 24th in Boston, the ASA voted to divest itself of holdings in companies that do "substantial" business with South Africa. The motion to divest was passed by a large majority of the membership who were present at the meeting, but the meeting itself was sparsely attended, and the issue, it seems to me, warrants the attention of the members of the Society who were not present as well.

The argument in favor of divestment involves two premises: (1) Investment in a company or corporation implies approval or at least consent with respect to the means used by the business in producing the expected return on investment; (2) Both the South African government and the nonwhite majority who have been disenfranchised by that government have provided substantial evidence that divestment (together with other economic measures) is likely to be significant in effecting changes in the policies or disposition of the South African government. Given these two premises, even if it were impossible to find investments equal in quality to those which in effect support the present policies of the South African government, there would be an argument in favor of divestment; since there *are* such alternatives, the case for divestment is overpowering—and this holds for institutional investments (like those of the ASA) no less than for others.

Berel Lang
State University of New York,
Albany

Student Aestheticians

The Board of the ASA and editors of the Newsletter are eager to encourage greater participation in our activities by students. We call attention to the fact that student

membership in the ASA costs \$8.00 as compared to the regular membership fee of \$20.00. Furthermore, arrangements are currently underway to offer inexpensive student housing, on campus, at the 1987 national ASA meeting. We would welcome statistical information on the number of M.A. and Ph.D. theses in aesthetics that are published annually. Has student interest in aesthetics increased or decreased in recent years? How can we encourage its growth? Student response to these questions is particularly welcome. Would a prize essay contest or a newsletter section produced by and for students be a stimulus? Please send responses to: Prof. Peter Fingesten, Chairman, Art and Music Department, Pace University, 47 Park Row, New York, New York 10038, Tel. 285-3352/3640.

Suggestions from "jam session"

The following points were made at a final self-criticism session of the Boston ASA conference.

1) If a major figure in aesthetics (e.g., Croce, Lessing), is to be the subject of a session, that subject should not be stipulated in advance, but should be determined on the basis of the papers submitted in response to the call for papers. There might be an indication that a "major figure" session is intended, but the figure should be left unspecified until the various submissions are received.

2) Please begin morning sessions later than 8:30 a.m. (e.g., 9:00 a.m.).

3) The opening reception is very important in getting to know people who will be attending the conference. A buffet supper might be available to attract people. This buffet should continue throughout the first evening.

4) Please provide a participant list to all those registered for the conference.

5) There should be a formal opening of the conference.

6) Avoid mechanical and technical problems by testing machines in advance.

7) The coffee area should be located at a sufficient distance from meeting rooms to permit conversation without disturbing sessions in process.

8) Distribute papers in advance so that time in sessions can be spent discussing the paper rather than trying to understand it by listening to someone read it.

9) The idea of inviting Scandinavian colleagues was a good one, but poorly executed. The time for their presentations was cut to 10 minutes apiece! It seems insulting that a speaker should be expected to come 6,000 miles for a 10 minute presentation.

10) No concurrent sessions please, especially for invited guests.

11) Response to point 10: Please have concurrent sessions. It is good to have a choice, and being a speaker or commentator is the only way that many people are able to get their universities to pay for their attendance at the conference.

12) Alternative session idea: Send a paper-in-process to several readers prior to a session and spend the session discussing the paper with commentators.

13) When presentations include the use of slides, speak first, then present the slides. The noise of the slide machines can be disruptive.

14) The workshop on advertising was a good idea: freer presentation, much discussion.

15) Invite speakers who have written on "hot topics." Hold plenary sessions with the authors of new books.

16) The program chair or committee should send letters of acceptance and thanks for every "contribution to the program." They should not say if the work is part of a panel or a separate paper. Some institutions refuse to subsidize people who are merely participating on a panel, rather than giving a major address.

17) The "jam session" could be a part of the business meeting. It should be retained as part of the ASA conference and possibly supplemented with a returnable questionnaire to be published in the Newsletter. Perhaps the "jam session" could be combined with a luncheon meeting to inspire more people to attend.

18) There should be some indication of who may attend the business meeting. Is it open to all? If so, this should be stated.

Compiled by Cynthia Rostankowski
Santa Clara University, Calif.

Scholarly Communication and New Technology

Roger Shiner has drafted an ASA position paper on the use of electronic technology for the communication, storage and processing of information. As bibliographic and scholarly data become increasingly available to anyone with the equipment to recover it, it is in the interest of the ASA both to access and to exercise some control over the dissemination of materials of interest to our members.

The Society is the locus of conflicting interests. As the publisher of the *JAAC* it has the Publisher's interest. It also, as a society of individual scholars, represents the interests of the Writer and Reader.

Writers, readers, publishers and libraries have related and sometimes opposing priorities, and the ASA is in an ambiguous position with respect to them. Shiner's paper explores possible stands on such issues as prepublication communication, desktop publishing, and the creation of educational software. Further information on the paper may be obtained from Prof. Shiner directly. He is currently reachable at the Dept. of Jurisprudence, University of Glasgow, Glasgow U.K. 912800.

REPORTS FROM CONFERENCES

Institute of Philosophy (September 2-6, 1985)

The Conference on "Philosophy and the Visual Arts: Seeing and abstracting" was hosted by the Departments of Philosophy and Art History of the University of Bristol, England in co-operation with the Arnolfini Gallery, Bristol. I am very grateful to Helen James of Exeter College of Art & Design for helpful accounts of the papers I missed.

Michael Podro opened the conference with a paper, "Painting and Abstracting", which explored continuities between certain twentieth-century painters such as Auerbach and earlier painters such as Poussin. Podro was interested in the sense of abstraction which is concerned with the way the work directs itself to the mind of the perceiver who attends to the procedures of painting. There were interesting accounts of Wollheim's work on "seeing in" and

“seeing as” and on Kendall Walton’s views.

Kendall Walton followed with a paper “Looking at Pictures and Looking at Things”. This drew on his published view that pictures are to be understood as props in games of make-believe. He was interested in how pictures differ from descriptions and in differences in pictorial style. What various games of visual make-believe do pictures in various styles allow the spectator to play? Rather than ask about resemblances between pictures and the things they picture we should consider what resemblances there are between looking at pictures and looking at things.

Dieter Peetz in “Conceptual Problems Arising out of the Task of Defining Abstract Art” put in a word for definition and theory in aesthetics and noted their return in other branches of philosophy after having been banished through the influence of the later Wittgenstein. Peetz (like other contributors to this conference) pointed to different meanings of the term “abstract” and considered whether in any of its senses “abstract” art is an open concept, given the widespread belief that the concept of art itself is open.

Bernard Harrison in “Identity, Predication and Colour” presented the sceptic’s aim as being first to demonstrate that those aspects of the world picked out by colour terms might be perceived in ways differing indiscernibly from observer to observer. This denies the epistemological legitimacy of moving from what is said by a person to what that person sees. The paper was an exploration of this claim which, in its search for coherence tended, to collapse into a second unbelievable claim, namely that colour names were mere sound signifying nothing. Among other matters ostension was treated deftly. Of particular interest to aestheticians was Harrison’s account of colours as located in the quality space of colour.

Carolyn Wilde illustrated her paper “Abstraction and Expression in Modern Painting” with slides of work by Van Gogh, Rothko and others. (This was one of the talks, as was the next, given at the Arnolfini Art Gallery.) She considered how paintings had philosophical status not merely by reflecting pre-existent views of reality but by being that out of which we construct our sense of the real. The artist’s task is not to

express his or her feelings about the subject depicted, but to make something fully apparent so that its meaning is openly disclosed.

Sarah Rubidge spoke on “Expression and Abstraction in Dance.” Peter Hobbs on “Representing and Abstracting.”

Andrew Harrison in “Dimensions of Meaning” pointed out that in visual art ideas of meaning and abstraction pull away from one another whereas in philosophy they go together. He distinguished two senses of “abstract”: considering something in the abstract, that is, apart from context, and the case where abstraction has to do with process, with abstracting from something else. The latter involves meaning and the speaker related it to abstract art. It is difficult to summarize the many topics taken up in the discussion of the paper; calligraphy and the *Tractatus* picture theory of meaning, as well as a meaning theory of pictures.

Paul Ziff (“On Being an Abstract Artist”) told us that he was a painter before becoming a philosopher. He continues to paint and as a painter he talked about abstract art and being an abstract artist. We were shown slides of his paintings (much liked by the audience). Be it noted (to the chagrin of aestheticians,) that Ziff confessed to never reading anything in aesthetics. His talk was wide ranging and incisive, including discourse on time, the old masters and Chinese art.

John Clark spoke about “Technology of Colour in the Film Industry.”

John Gages, “Colour Systems and Perception in Abstract Art,” was interested in the colour systems used by abstract painters early in the century, in their search for pure colours and the combinations they favoured of primary colours. He reminded us of the achievements of abstraction and explored the implications of Ivan Klyun’s remark that “our colour-compositions are subject only to the laws of colour, and not to the laws of nature.”

Adam Moreton’s paper was entitled “Colour Words and Colour Perception.” The inverted-spectrum argument maintained that I might see red whenever you see green, and vice versa. It was implausible and disturbing to believe that, and he accepted the refutation put forward by Bernard Harrison. But he also thought that colours do look differ-

ent to different people. He therefore considered the pressures on us to believe that people’s colour experiences are the same, and those that lead us to believe that they are not. The antinomy (my word, not his) was resolved by maintaining that we all see the same colours but the colours we see may look different, i.e., we should separate what is seen from how it looks.

Martin Kemp, “Illusion, Allusion and Collusion: Perspective and Meaning in the Historical Context,” is a historian who tends to distrust philosophical aesthetics. He chose to discuss a specific work for which we have the artist’s own explanatory framework, namely the dome and nave in the church of Sant Ignazio in Rome painted by Andrea Pozzo. Various questions, e.g., what the artist thought he was doing, what the intellectual and perceptual foundations of his art were, could be asked with some promise of being historically answered.

Peter Lloyd Jones in “Form and Meaning in Colour” talked as a painter and teacher about how colour relationships are felt as unities carrying complexes of feeling. In spite of the prevalence of claims to the contrary, he was sceptical that colour can transmit meanings or affective states. Structural systems read by maker and spectator, must be contrived. This account was preferred to gestural accounts of expression.

John Fisher, “Some New Problems in Perspective” explored some old puzzles in the light of new arts such as holography. He considered holograms as candidates for artworks, and thus reviewed them under the headings of object, technical skill of production, the artefact and the image.

Paul Crowther, in his paper “Alienation and Disalienation in Abstract Art,” followed Merleau-Ponty in taking embodiment to the fundamental condition of human being in the world. Alienating forces (e.g., the division of labour) put the rational and sensuous aspects of our being, which through embodiment are in a state of reciprocity, into disequilibrium, stressing one at the expense of the other, (Schiller’s influence was acknowledged.) Abstract art, is often justified by arguments that acquiesce in such alienation (e.g., by employing religious notions of pure being and feel-

ing.) Crowther sought to free abstract art of these mystifications born of alienation, and to show how such art is a source of aesthetic experience and pleasure.

Drawing on the theory of perceptual experience, Christopher Peacocke in "Depiction" set out a theory of what is distinctive of depiction. In opposition to accounts of depiction as a kind of symbolic system, he considered it to be a purely perceptual phenomenon. Concerning Walton's theory, he did not think that depiction could be explained solely in terms of make-believe.

Roger L. Taylor's "Cubism—Abstract or Realist?" commanded a wide range of reference, including Kant and Bergson. Taylor explored a way of looking at some Cubist paintings which would recover an early view of Cubism as being in some sense realist art.

Antonia Phillips in "The Limits of Portrayal" analysed the concept of a portrait. A portrait's likeness to its subject, how it represents the individual it does, and the fact that not every picture which is of someone and is a likeness of him or her counts as a portrait, all must be accounted for. A picture represents an individual only if the artist intended to get the audience to think of that individual as the object the picture was of. There must be some way in which the spectator can follow the artist's "intended route to the object". Such distinctions were explored as that between a sitter for a portrait and a model. One problem was that portraits are not aimed exclusively at spectators who are able to recognize the relevant individual.

This was an important conference, which covered difficult ground in an uncompromisingly tough and professional manner. How far the discussion will continue into a much-to-be-welcomed dialogue between philosophers and art historians remains to be seen. Whatever that outcome, the organizer, Andre Harrison of Bristol University Philosophy Department, deserves every congratulation for having organized such an intellectually deep and strenuous conference.

T.J. Diffey
University of Sussex

ASA 44th Annual Meeting, Boston, MA. (Oct.22-25, 1986)

This year's program offered a colorful bazaar including discussions of conventional and unconventional art forms and diverse presentational styles. It opened with an evening reception and viewing of Jean-Luc Godard's controversial *Everyman for Himself (Sauve qui peut)*, the subject of one of the later sessions, and the next morning offered a choice of Eroticism or Classics of Aesthetic Theory.

Sondra Fraleigh opened the session on Eroticism with a talk entitled "Earth Erotic: Feminine Source of Modern Dance." Plentiful slide illustrations accompanied her history of the modern dance movement, its rejection of the forms of classical ballet, and its emphasis on freedom of movement. Women figured prominently both as dancers and as choreographers of modern dance in its early years. The pristine, pink toe shoes and stiff tutu of the traditional female role in ballet were abandoned. Instead, modern dance substituted loose, flowing draperies and bare feet, thus affirming the connection between the body and the "sacred earth."

Fraleigh pointed out that the earth-bound movement of the dances, as for example Doris Humphrey's "Ecstatic Spiral," was in part a reaction against the floating defiance of gravity typical of classical ballet. She connected these movements with the revival and use of the idea of the primitive Earth goddesses who held dominion over mythologies before their displacement by male monotheism. This displacement correlates with the emphasis on reason over feeling and the suppression of female sensitivity and sensuality. Fraleigh demonstrated how modern dance innovators freed the body and allowed for experimentation with male and female archetypes, symbolized as heaven and earth. In contemporary dance, one can see the influence of this movement in the use of chance, of give-and-take movements, of eroticism, and androgyny.

The commentator, Joanne Yamaguchi, explored this interpretation of the dualism of male and female, wondering whether the two polarities are in fact balanced in myth. She noted that there are two archetypes

of the great goddess: the enthusiast, and the artist. The patriarchal tradition of Judeo-Christianity has attended exclusively to the enthusiast or sensuous element and denounced the goddess' lack of control of it. Yamaguchi suggested that modern dance has gone through several differently deconstructive phases.

The discussion then shifted to a paper by Lucian Krukowski, "Eroticism, Pornography, and Rating Films." He argued that although rating films is supposed to protect us from pornography, in fact it encourages it. Rating boards rank films by assessing the parts that contain sexual subject matter, rather than by looking at the film as a whole. In effect they take it apart, violating its social coherence. Value is not a sum of the film's parts (the dirty bits), he argued, but is a quality of the whole. The rating system just measures each isolated image. This is a pornographic way of considering sexual content in a film, for it seeks to isolate sex and not to consider its value for our lives in their entirety. Thus, the exploration of the erotic is discouraged, and this limits what we can gain from art.

Commentator Joan Pecover questioned the distinction of the erotic from the pornographic in terms of the integration of sexual material in the work. She noted first of all that there are many acknowledged works of art that fail to be unified, and secondly that a film can be highly unified by a theme such as violent sexuality. Would this unity elevate such a work from pornography to erotic art? Finally, she queried the similarity between aesthetic unity and social unity that Krukowski presumed.

Discussion on both papers was lively and interesting, proving that some subjects can hasten the progress of the after-breakfast stragglers and get a conference off to an enthusiastic start.

In a session on the Teaching of Aesthetics, three speakers shared their practical experience and pedagogic successes. Susan Feagin addressed interdisciplinary frameworks for aesthetics courses in "Aesthetics and the 'Cluster Course.'" Drawing from her experience with a series of courses that are taught by faculty in several departments in the humanities, she passed on some tips about how to accommodate the bureaucratic demands of universities

while pursuing an interdisciplinary program. She noted that the effort is a challenge to faculty members to accommodate and understand one another's approaches to course material, and that she herself had encountered initial difficulties making philosophical answers to questions in aesthetics comprehensible and satisfactory to people trained in other fields.

The teaching of aesthetics to students with a poor background was a subject addressed by all three speakers. Maureen Egan recommended a "Hands-on Approach to Teaching Aesthetics" for students who find theory too abstract and seemingly unimportant. She related the various ways she has experimented with course material, such as featuring a "philosopher of the week," which permits an outline of the history of aesthetics and a theoretical context for questions. "Hot Topics," is another approach which introduces controversial art forms that challenge the concept of art: forgeries, rock video, and folk art. An interdisciplinary framework can be achieved by enlisting the help of colleagues from related departments, who may guest lecture in class from time to time. In keeping with the "hands-on" approach, she also suggested innovations in paper assignments, such as requiring students to put their ideas in the form of a dialogue or one-act play.

Margaret Battin suggested a remedy to the "dreariness" of aesthetics by "Using Puzzle Cases in Teaching Aesthetics." This is a method already widely in use in ethics and philosophy of law, and she believes it is a good counterbalance to the standard exposition-and-illustration technique of teaching aesthetics. She distributed a description of a number of puzzle cases designed to challenge our ideas about art and to raise theoretical questions by showing how they arise from actual or possible situations. By asking class members how they would deal with the damage done to Michelangelo's Pietá, for example, one can note how principles of authenticity and aestheticism enter into practical decisions and also how they may be incompatible with each other.

In the discussion that followed, members of the audience raised additional problems they had encountered in teaching aesthetics, and suggested answers. It was gener-

ally agreed that this sort of session is most useful, and that it ought to be repeated at future meetings.

A series of "Revisits" concentrated upon classics from the history of aesthetic theory. Croce was "revisited" by Mark Rollins (Humanities, Columbia) and Richard Shusterman (Philosophy, Ben-Gurion University of the Negev). Rollins found parallels between Croce's demand that feeling be integrated with image and Fodor's view that mental states are individuated by formalization. Intuition reveals character, and characterization is fundamental to both art and mind. Shusterman directed us once again to the problem of validity of interpretation and the threat of Derrida; Croce parallels this threat by claiming that language is perpetual creation. Yet we remember him for believing that we can "commune" with the artist's intentions. Wittgenstein has taught us that this is impossible, that meaning is merely a correlate of understanding, that we cannot identically reproduce past mental contents, and that we couldn't even know if such a thing were achieved. Shusterman opts for a "radical pragmatist" answer to this dilemma, which is to attack the distinction between discovery and making and to stress the fusion of the interpreter's point of view and the understanding of the community so that the work of art is produced and reproduced by the community. The discussant, M.E. Moss (Philosophy, Claremont McKenna College), turned our attention to Croce's much-neglected mature thought and the ways in which he coordinated his central notion of intuition with theory of value, theory of truth, and theory of mental volition.

A later "Revisitation" session featured Lessing. Lee B. Brown (Philosophy, Ohio State) deciphered Lessing's message about the medium, noting various paradoxes in Lessing's thought. For instance, Lessing sees poetry and painting as good neighbors, and yet he places them in competition, each excelling the other in some respects. Brown finds strains in the dualistic system of this "master argument," possibly because Lessing wrongly assumes a natural correspondence between signs and the things they represent. Problems come to light in the "exception clause," where Lessing admits that poetry can represent

bodies indirectly by way of suggestion, but believes the effort is too costly. Brown cited W.J.G. Mitchell who wonders why this effort should not be privileged, rather than denigrated; perhaps Mitchell is thinking of the difficulties of someone like Joyce. But Brown defended Lessing, whose examples of bad poets, e.g., Ariosto, are not difficult in a Joycean way. Lessing's conception of problems of representation in poetry may be corroborated by recent evidence concerning the victims of right-brain damage. Elaboration of Lessing's view that graphic arts give us frozen objects, while poets bring flesh alive, opens up other ambiguities in his semiotics.

Jay Lampert (Philosophy, University of Toronto) discussed Lessing's theories of poetry and pictorial art in relation to Goethe's discussion of *Laokoön*. He noted that, whereas Lessing believed that sculpture freezes motion, Goethe saw sculpture cinematically, recommending that we open and shut our eyes in order to get a sense of the sculpture as a moment in continuous action. Also, whereas Lessing thinks that the sculptor of the *Laokoön* needs to present the moment before the scream in order to evoke a sense of narrative in the viewer, Goethe believes the sculpture is full scream and that the viewer should not linger over the work; Lessing's is an aesthetic of lingering.

Warren E. Steinkraus (Philosophy, SUNY, Oswego) summarized Lampert's and Brown's papers and then wondered what Lessing would have said about various contemporary art forms: mobile art, shaped poems, the work of Magritte, program music, and architecture in the shape of animals.

A session on Poetry and Drama included a paper by Robert Scott Stewart (Philosophy, Waterloo University) who pointed to an apparent contrast between Bullough's view of psychological distance and Brecht's theory that art has value only insofar as it contributes to human survival. In the end, however, Brecht maintains that a work that overpowers us emotionally cannot stimulate us intellectually, and so, Stewart claimed, the theorists are not so far apart. The respondent, Leslie Van Marter, traced the dispute back to the Platonic question of what constitutes good art and accused Brecht of underestimating the place of cogni-

tion in emotional experience.

The other paper in this session by A.V. Riasanovsky, (History, U. of Penn.) on "The Aesthetics and Strategies of Poetry Translation: Russian and English Cases" included generous examples of the author's own translation in an exploration of the question whether or not a poem can actually be translated.

Contributions to an ASA essay contest on the topic "The Place of Aesthetics in Society" were read at a plenary session. Richard Eldridge (Philosophy, Swarthmore) and Paul Cohen (Philosophy, Columbia) presented some thoughts about the novels of William Gaddis. Gaddis seems to assert that art requires a community and practices which have essentially broken down in our own society in which money has made genuine art superfluous. Gaddis makes us attend to our world, discharging the burden of modernism and transfiguring the self-understanding of his audiences. Flo Leibowitz (Philosophy, Oregon State) discussed a paper by Guy Sircello which criticized contemporary literary theory in general, and Frank Lentricchia in particular. Sircello asks why literary critics could not be more like philosophers. Leibowitz agreed that Lentricchia fails to marshal his arguments clearly but found that he does express a coherent point of view. Works of literature express a philosophy of life. Taste, he believes, is the consequence of beliefs concerning human nature within specific philosophical sub-communities. Leibowitz rejected the view that contemporary post-structuralist theory makes analytic aesthetics out-of-date. The winning paper, by Thomas Huhn (Philosophy, Boston University), was read by Greg Horowitz (Philosophy, Boston University). Huhn argued that there is too much aesthetic experience in our society. The paradigm aesthetic experience, therefore, is that of commodities, he said, and the commodity form defines our society. For Huhn, the effects of aesthetic experience are pernicious. Its apparent separation from ordinary production is actually a mechanism of repression, and culminates in commodification. Hence it is an illusion to think aesthetic experience was once genuine and is now tainted. In fact, the artwork is nothing more than a gap in experience, having no true content. Huhn asked

if there is a possibility of real content through the mediation of kitsch, which itself denies the authenticity of fine art. Kitsch is the deformed offspring of William Morris' crafts movement and can only "make one more stupid." Huhn concluded with the suggestion that the artwork may still have a positive function in revealing Nature.

In a session on the Visual Arts Peggy Brand (Humanities, U. of Arizona) asked whether so-called feminist imagery is erotic, obscene or pornographic. She defined visual pornography as material which induces sexual excitement to the point of masturbation, and went on to discuss some specific cases that may or may not fall under this category. Perhaps Judy Chicago's images of vaginas are obscene, but neither erotic nor pornographic. Perhaps David Salle's images of women in demeaning positions are both erotic and pornographic. A photograph from *Hustler* may be both pornographic and obscene. Brand argued that politically feminist imagery was often indistinguishable from art that is obscene or pornographic. She rejected the distinction between "self-use" made by some feminist artists (Benglis) and "self-exploitation" in pornography.

John C. Gilmour (Philosophy, Alfred U.) spoke on "The Pragmatics of Postmodern Painting." He noted that postmodern painters, especially Anselm Kiefer, join such writers as Deleuze and Lyotard in challenging modernist images and assumptions. In particular, modernist art is insufficiently critical of the relation between the signifier and the signified, allowing for the tyranny of the signifier. Kiefer wishes to build a positive understanding of the simulacrum which differs in lineage from the copy. Since there is no Platonic reality, there is no original denotative referent. Kiefer's aim is to raise deep questions about human identity. Rejecting the modernist stress on originality and the subject, he seeks to ground human reality in history and in narrative mythology, but this raises questions of plausibility and justification.

In the last paper of the session Jessica Prinz (English, Ohio State University) drew some parallels between the works of Jasper Johns and the philosophy of Wittgenstein. Of particular interest was John's 1962 piece "Fool's House" which

seems to be an intentional comment on Wittgenstein's theory that meaning is use. Johns uses visual ambiguity, irony and displacement to achieve contextual meaning.

In a second session on the Visual Arts, Peggy Munoz Simonds (English, Montgomery College) looked at the use of emblems in Renaissance English decoration. She noted that although writers like Schopenhauer have disapproved of such works as ugly or non-aesthetic, they had specific functions in their time: i.e., to affect the mind and eye as mnemonic devices, status symbols, warnings, and conversation pieces. Charles L. Griswold (Philosophy, Howard University) turned to war memorials, stressing the various functions of these also often aesthetically unattractive objects. For Griswold, war memorials tend to reflect community values: World War II memorials stress courage and justice, whereas Vietnam War memorials are more likely to stress endurance, although the virtues of courage and justice are still present in a more complex way. David Goldblatt (Philosophy, Denison University) was critical of Robert Venturi's attacks on modern architecture. He denied that the taco stands that Venturi praises are examples of diversity. Contra Venturi, Goldblatt argued that we do not need more examples of Las Vegas architecture (one Las Vegas is enough), and that there is more to modern architecture than the glass boxes so many of us have grown to hate.

A session on Film was opened by Elizabeth Jones (Film and Art History, University of Wisconsin, Green Bay). Jones traced different attitudes towards "truth" in Film History. In *Citizen Kane* there was a clear sense of what happened and who Kane was. But in *Rashomon* there were four witnesses who seemed to distort a common reality. *Last Year in Marienbad* represented objective and subjective reality as interrelated. In the recent film *Carmen*, we cannot distinguish between play and reality. For Jones, this series represents a progressive disintegration of the concept of truth such that the question "where is the truth?" no longer applies. Allan Casebier (Cinema-Television, University of Southern California) took up the debate between idealism and critical realism in documentary film theory. For the

idealist, the documentary is a text that cannot escape the circle of representation: it is a product of an intervention which constitutes historical reality. For the critical realist, the spectator does not make anything, but is constrained by the referent of the documentary. Casebier called for more sensitivity to films made in the critical realist tradition and criticized some of the assumptions and strategies of the idealist tradition. Sander H. Lee (Philosophy, Keene State College) reflected on the preceding two papers in relation to Alfred Hitchcock's *The Wrong Man*.

In a session on Humor and Originality, John Morreall (Philosophy, St. Joseph's University) presented an evolutionary theory of humor. He argued that an element of incongruity is common to the negative emotions of fear and jealousy, as well as to puzzlement and amusement. In the latter, however, we are not faced with the need for practical action, and so can enjoy the experience and gain rational skills from it. Humor, Morreall claims, involves a non-threatening confrontation with novelty. Elaborating upon the theme of novelty, Christopher Perricone (Philosophy, CUNY, Baruch College) discussed "Originality in Art." He developed the Hegelian thesis that true originality is identical with true objectivity. The artist is transcended by the originality of the work while conferring reality upon and merging with it. The greater the originality of a work, the more difficult is its imitation; yet great works inspire imitation, which is a reverential act of homage. Perricone compared originality in art and in science, concluding that they are alike in generating a tradition, but unlike in the inevitability of their product.

A session on Music included a paper by Jenefer Robinson on "Depiction and Portrayal in Music" in which she distinguished some theories borrowed from visual representation. The Resemblance theory evokes a parallel "sounds like" claim, but music sounds most like other music. The Semantic theory appeals to (understood) conventions governing the use of symbols and appears to make cognitive claims. Sometimes music combines with a text to tell a story, or to create a psychological characterization, but here the title appears to be at least as influential as the musical sound.

If music is taken to be depictive, then the dynamic and kinetic qualities can be picked out and heard as expressive without particular sounds being singled out.

Jo Ellen Jacobs (Philosophy, Milken Univ.) discussed the nature of time in music. She said that musical time is neither Newtonian nor Bergsonian. She also disputed Alperson's view of musical time as "real" rather than "quasi" (*à la* Langer). Rejecting all disjunctions of subject vs. object or personal vs. impersonal, Jacobs held that music is a complex layering of times that is also *about* time. Music uses time as both symbol and reality. It must be immediately apprehended and synoptically understood, remembered and anticipated, and simultaneously differentiated from and integrated with the silence that frames and infuses it.

Mark Harvey (Music, MIT) used the work of Charles Ives to illustrate a theory of music as cultural symbol and text. Combining Langer's view that art is a nonreferential, expressive symbol with Clifford Geertz's collective view of symbols as embodying social meaning and values, Harvey showed how in Ives's music there is expressed a cultural tension between the yearning for freedom and the need for order. Art preserves mythic events and symbolically expresses them, sometimes quoting its own precedents, thereby transforming their symbolic function.

Two sessions on Aesthetics in Scandinavia formed a "conference within the conference." Each of the many participants (I count 15) presented a short synopsis of his paper, and abstracts of ten of the papers were provided in a short pamphlet. I attended the second session. In it Gunnar Danbolt (Fine Arts, University of Bergen) argued that although Panofsky does not allow aesthetic experience a place in his system, the concept can be found "smuggled in" at different points in his *Studies in Iconology*. Peter Madsen (Literature, University of Copenhagen) made suggestions concerning the integration of semiotics and Critical Theory, using Surrealism as his main example. Soren Kjørup (Humanities, Roskilde University Center) developed a notion of pictorial speech acts, noting similarities between the pragmatics of pictorial and verbal language. Arto Haapala (Comparative Literature, University of

Helsinki) argued that a work of art exists only insofar as it is experienced and interpreted by a subject who is qualified in certain respects; most of the aesthetic properties of a work of art are non-physical, the physical object serving as a material upon which the imagination works. Markus Lammenranta (Philosophy, University of Helsinki) defended the view that art can give us knowledge even though works of art do not generally express propositions: artworks express "concepts" which are symbol-using skills to organize the world, i.e., to discriminate things and events in the world. He drew parallels between his own view and that of Nelson Goodman. Goodman (Philosophy, Harvard) commented briefly on Lammenranta's paper.

The Presidential Address this year was given by Alexander Sesonske after a lively introduction by Joseph Margolis. Sesonske (Film Studies and Philosophy, University of California, Santa Barbara) began with a typology of concurrences, e.g., coincidence, chance, fate—and then proceeded to relate this typology to comic strategies in the early silent films. For Sesonske, pre-established harmony is the comic alternative to fate in tragedy. Numerous examples were given from *The General*, *The Navigator* and other works by Keaton and Chaplin.

Throughout the conference there was a pervasive anxiety expressed concerning the role of contemporary American aesthetics and its relationship with Deconstructionism, Critical Theory, and postmodern thought. Shusterman, for example, saw Derrida as a threat which he tried to counter with a form of Pragmatism. Liebowitz worried over the role of philosophy in relation to contemporary literary criticism. Huhn's worries arose from the Critical Theory camp and seemed to be directed against the practice of mainstream American aesthetics. Gilmour sided with Deconstructionists Deleuze and Lyotard in a radical critique of modernism, whereas Goldblatt sided with modernism against the criticism of the postmodern architect, Venturi. Elizabeth Jones seemed to advocate a Nietzschean perspectivalism characteristic of Deconstructionism, while Casebier, by contrast, took a position against the "idealists" who, in his definition, surely would include contemporary

Deconstructionists. Unlike Shusterman, Casebier answered the threat with a turn to the Critical Realism of Wilfred Sellars. In discussion, Casebier clearly saw himself in an opposing camp to that of Jones. By contrast, the Scandinavian speakers exhibited few signs of philosophical anxiety or combativeness concerning Deconstructionism and Critical Theory. The one paper that discussed Critical Theory (by Peter Madsen) stated the hope that we might integrate this school of thought while simultaneously realizing its potentialities. Whether this ideal can be realized or whether further polarization will occur is a subject for future conferences.

The evening fare of the conference included a workshop session on the Aesthetics of Advertising, organized by Hilde Hein. This lively, informal discussion explored the artistry that promotes consumption. Participants examined samples of ad-art and a videotape recording of TV advertisements which had won the prestigious Clio award that the industry confers upon its own favorites. Discussion focussed on the complicity of the aesthetic in shaping public taste and desires, and the manipulative effect of allusion and visual metaphor. Thanks for their material contributions are due to Cynthia Rostankowski, Barbara Sandrisser and Marianne Simmel.

ASA members were invited on another evening to an illustrated lecture-concert, a tour-de-force by Nelson Goodman and associates at Harvard. The event, co-sponsored by a number of Harvard graduate departments and Project Zero, was an exemplification of Theme and Variation based on Velasquez' 1656 painting "Las Meninas." It included a slide presentation of Picasso's analytic interpretations and renderings of the painting, shown in conjunction with a commissioned composition by David Alpher for oboe, cello, guitar and piano. The multi-modal performance was sensually and intellectually exciting and was received with tumultuous applause by the packed audience.

Boston University offered ASA members a warm reception, and played its host-role graciously despite overwhelming disruptions. The most unfortunate was the death of the local program arranger, Francis Coleman. The organizers also had to contend with the simul-

taneous scheduling of Parents Weekend at Boston University and the World Series. In the absence of co-chair Thomas Huhn, who was engaged in a research fellowship in Germany, the complex task of local arrangements was ably handled by LeRoy Rouner, assisted by Peyton Richter who was conscripted at the last moment. Thanks are also due to the program committee and to its versatile and ubiquitous chairman, Robert Ginsberg. Notwithstanding the competing attractions of Boston and the zesty autumn weather, there was more than enough to reward our faithful attendance at this meeting.

Compiled from notes taken by Thomas Leddy, Caroline Korsmeyer and Hilde Hein, with apologies to participants in those sessions that none of us were able to attend.

Eastern Division ASA (March 20-21, 1987), RIT, Rochester, N.Y.

There will be a panel on the topic "What are the relevant aesthetic issues in the discourse of photography?" as well as sessions devoted to issues that arise in the noncanonic art forms. A keynote address by Max Kozloff is planned, as well as a joint session with the Canadian Society for Aesthetics, and assorted tours and entertainments. Program co-chairs are Joyce Brodsky and Sarah Fowler. For local arrangements, contact: Lars Aagaard-Mogensen, College of Liberal Arts, Rochester Institute of Technology, Rochester, NY 14623-0887.

8th International Conference on the Fantastic in the Arts (March 18-22, 1987), Houston, Texas

All aspects of science fiction, fantasy, and horror literature and film will be considered. Send inquiries to: Dr. Marshall Tymn, 721 Cornell, Ypsilanti, MI 48197.

International Linguistic Association (March 20-22, 1987), York University, Downsview, Ontario, Canada. Chairperson, Prof. Sheila Embleton

Registration in advance of the conference will be U.S. \$15 (\$7.50 for students) or equivalent in Canadian dollars. Advance registration

should be sent to the conference committee to be received before March 8th: David K. Barnhart, ILA Conference Committee, c/o LEXIK HOUSE Publishers, P.O. Box 247, Cold Spring, NY 10516, U.S.A.

Pacific Division ASA (April 1-2, 1987), Asilomar, California

The annual meeting will be held at the Conference Center near Monterey. Program chairman is: Noel Carroll, Philosophy Department, Wesleyan University, Middletown, CT 06457.

ACPA Round Table of Philosophy (April 4, 1987), N.Y.

The next meeting, April 4 from 9:15-1:00 p.m., is at the Convent of the Sacred Heart, 1 E. 91 St., N.Y. Invited to speak is Rev. Gerald McCool, S.J., of Fordham. Please send abstracts and papers for presentation by March 7 to: Florence Hetzler, Chateau Rochambeau, Apt. 6L, Scarsdale, NY 10583.

International Conference on "Writing and the Holocaust" (April 5-7, 1987), SUNY, Albany, NY

Speakers at the conference will include Aharon Applefeld, Saul Friedlander, Raul Hilberg and Cynthia Ozick. For more information write: Berel Lang, Center for the Humanities, SUNY at Albany, NY 12222.

International Association for Philosophy and Literature (April 30- May 2, 1987), Univ. of Kansas

Theme: Postmodernism
Contact: Gary Shapiro
Philosophy Dept.
Univ. of Kansas
Lawrence, KS 66045

Rocky Mountain Division ASA (July 9-12, 1987), Sante Fe, N.M.

Papers and performances in all areas of art, aesthetics and art criticism are welcome, especially presentations that relate to the regional character of the Division, or involve native American, Afro-American, Hispanic, non-western, or feminist perspectives.

Papers, proposals, or abstracts should be sent by April 15 to: Reyes

Garcia (President), Southwest Studies, The Colorado College, Colorado Spring, CO 80903.

International Symposium on Popular Entertainment as a Reflection of National Identity (Oct. 9-12, 1987), NY, NY

Co-sponsored by the American Society of Theatre Research, the Society of Dance History Scholars, and the Theatre Library Association. Papers will be given on four major topics: entertainments, documentation of entertainment environments, iconography, and methodology and resources. For information contact: David Gild, School of the Arts, LIU/BROOKLYN CENTER, University Plaza, Brooklyn, NY 11201-5372.

Music Critics Association (Oct. 22-25, 1987), Houston, Texas

The MCA's Annual Meeting will be held on the occasion of the opening of the new Wortham Theater Center. Several special events have been planned for this period by the Houston Grand Opera and the Houston Symphony Orchestra. These include the World Premiere of John Adam's *Nixon in China*, by the Houston Grand Opera, and performances by the Symphony. Program organizers are Carl Cunningham (*Houston Post*) and Charles Ward (*Houston Chronicle*).

Lowell Conference on Industrial History (Oct. 30-31, 1987), Lowell, MA

The theme of the 8th annual conference is "Immigration, Ethnicity, and the Industrial Revolution."

The Lowell Conference is seeking proposals that address any aspect of immigration history, particularly those that relate to industrial, labor, and urban themes. Sponsors are keenly interested in organizing a program that will combine the latest in scholarly research with a discussion of programs designed to serve public audiences (museum and historic site work, community and folklife programs, film and media, etc.). The conference would also like to solicit proposals that examine immigration policy issues, including the relationship between historical scholarship, public perception, and public policy.

Proposals to the Lowell Conference may be submitted for individual papers or full sessions. Full sessions are preferred; such sessions should include no more than five presentations. All proposals should include a vita for each participant, a one-to-two-page synopsis of each paper, and if applicable, a description of the session itself. Accepted proposals will be published in the annual conference proceedings. Send Proposals to: Robert Weible, Lowell National Historical Park, 169 Merrimack Street, Lowell, MA 01852.

Questions can be directed to: Mr. Weible, (617)459-1025. The deadline for proposals is March 31, 1987.

APA Newsletter on Teaching Philosophy, (Nov. 1987)

Special issue on Teaching Moral Philosophy and Teaching Aesthetics.

Submissions are invited on all aspects of teaching ethics and/or aesthetics. Note in particular materials that are helpful in motivating students to reflect upon the aesthetic experience from a philosophical perspective. Also of interest are readers' responses to the question of whether (one of) the goals of courses in ethics and/or aesthetics should be the constructive alteration of moral and aesthetic attitudes on the part of the student. Is it a legitimate goal of courses in ethics or aesthetics to teach students moral or aesthetic truths? Deadline: May 1, 1987.

The Body and Literature: An Interdisciplinary Conference (Nov. 12-14, 1987), SUNY, Buffalo.

Sponsored by the Graduate Program in Literature and Society, and the Dept. of English, this conference will include sessions on each of seven books:

Before Sexuality: Structures of Erotic Experience in Ancient Mediterranean Societies. Edited by David M. Halperin (Literature Faculty, M.I.T.), John J. Winkler (Stanford University), and Froma I. Zeitlin (Princeton). To be published in 1988 by Princeton.

Development and Structure of the Body Image. By Seymour Fisher (Upstate Medical Center, SUNY). Lawrence Erlbaum Associates, Publishers. Hillsdale, N.J.-London, 1986. Two volumes.

Five Bodies: The Human Shape of Modern Society. By John O'Neill (York University, Toronto). Cornell, 1985.

The Sexual Body: An Interdisciplinary Perspective. By Arthur Efron. (SUNY-Buffalo). *Journal of Mind and Behavior*, special double issue, 1985.

Signs of the Flesh: An Essay on the Evolution of Hominid Sexuality. By Daniel Rancour-Laferriere (University of California—Davis). Mouton de Gruyter. Berlin-New York-Amsterdam, 1985.

Stealing the Language: The Emergence of Women's Poetry in America. By Alicia Suskin Ostriker (Rutgers University). Beacon Press. Boston, 1986.

The Tremulous Private Body: Essays on Subjection. By Francis Barker (University of Essex). Methuen: London-New York, 1984.

The authors will be present as panel participants. There will also be 2 sessions of overall interdisciplinary research issues concerning the body and literature, and a poetry reading featuring poets from Alicia Ostriker's book.

Interested persons should write to Arthur Efron, Graduate Program in Literature and Society, Dept. of English, SUNY at Buffalo, Buffalo, NY 14260.

XVIIIth World Congress of Philosophy (August 21-27, 1988) Brighton, England.

Registration fee is £125 prior to Feb. 28, 1987, £150 prior to Feb. 29, 1988, and £175 after Feb. 29.

Theme: The Philosophical Understanding of Human Beings

Papers due: April 30, 1987
Contact: Congress Secretariat Conference Services Ltd. 3-5 Bute Street London SW7 3EY, England (01-584-4226)

XIth International Congress on Aesthetics (August 29-September 2, 1988), Nottingham, England

A Call for Papers has gone out on the theme, "Tradition and Innovation in Aesthetics," with a series of topics planned to accommodate the range of interests of aestheticians internationally. These topics are Aesthetics and the Analytic Tradition

(29 August), Aesthetics and the Kantian and Phenomenological Traditions (30 August), Aesthetics and Critical Theory (31 August), Aesthetics and Cultural Theory (1 September), and Aesthetics and the Arts (September). There will be multiple plenary sessions in different languages and on different interests, and there will be symposia. An emphasis will be placed on making time available for discussion, and the program will be arranged so that one can follow a particular theme or topic throughout a particular day and, if desired, throughout the entire congress. Publication will take the form of single papers of which individuals may obtain copies and a volume of selected papers for public distribution. The organizers will also offer a variety of visits and events.

The Congress will follow immediately after the World Congress on Philosophy which will be held in the preceding week at Brighton. Please address offers of papers and inquiries to Richard Woodfield, Trent Polytechnic, Burton Street, Nottingham NG1 4BU, England.

NOTICES

Guidebook for Publishing Philosophy

The American Philosophical Association has just published a third edition of this Guidebook. Written by Marcia Yudkin and Janice Moulton, the Guidebook gives advice on writing and submitting manuscripts and information about journals and publishing houses. It includes responses to questionnaires and informal interviews with journal editors and book publishers and an examination of the contents of journals and of book publishers' lists. The guide lists 108 journals, providing information on frequency of publication, circulation, focus, editorial address, blind reviewing, referees' comments, acceptance rate, average wait until publication, editorial statements, and other matters. There is also a list of 34 book publishers, with the name of the philosophy editor, the kinds of philosophy books a publisher issues, the number issued per year, representative titles and authors, preferred method of contact, reply time, and other information. The 1986 edition of this Guidebook is available from the American Philosophical Association,

University of Delaware, Newark, DE 19716, at a cost of \$9.00.

Program for Art on Film

The Program is a joint venture between The Metropolitan Museum of Art and the J. Paul Getty Trust to foster the appreciation and understanding of art through the use of film, video and television. Two of the program's major projects are the Critical Inventory and the Production Laboratory. The Critical Inventory, now being compiled, is an international directory of films and videotapes about painting, sculpture, architecture, archaeology, photography, decorative and graphic arts and related topics. As it nears completion (within a few years), it will be available on line, simplifying the task of finding appropriate film for specific class needs. In addition to basic catalogue information and credits, it will include short synopses of the films, with references to specific works of art filmed. The Inventory is also convening occasional panels comprised of art experts, filmmakers, and programmers to evaluate programs. The Production Laboratory, now in its beginning stages, is seeking innovative solutions to the problems of putting art on film and video. Proposals for ten-minute films about art, especially art prior to 1860, are sought from art historians, artists, and others. The Laboratory will bring together authors of some of the proposals with film and videomakers and will commission short films from these teams. The Program welcomes comments and queries. Contact: Wendy A. Stein, PAF, 980 Madison Avenue, New York, N.Y. 10021.

Philosophy and Literature at the University of Warwick

A new MA degree is jointly offered by the departments of Philosophy, English and Comparative Literature, French Studies, German Studies, Italian and the Centre for Research in Philosophy and Literature. The one-year program includes course work, a thesis and participation in the seminars of the Centre. Visiting and Associate Fellows include George Hunter, Anthony Quinton, Paul Ricoeur, Julia Kristeva, Jean-François Lyotard and others. Enquires should be addressed to the Director of Graduate Studies

in Philosophy and Literature at the University of Warwick. Further information and application forms are available from the Graduate Office, Senate House, University of Warwick, Coventry CV4 7AL, England.

New Studies in Aesthetics

Peter Lang Publishing, Inc. of New York and Bern announces the book series *New Studies in Aesthetics* under the general editorship of Robert Ginsberg. The series seeks explorative thinking in the philosophy of art as well as in the philosophy of life. Applied aesthetics and theoretical development of nontraditional topics will be given preference. Well-written and carefully thought out work will be considered in the form of monographs, treatises, collected essays, proceedings, and translations. Volumes must be between 200 and 425 printed pages and may be illustrated. Printing is from camera-ready copy prepared by the author, and the author is asked for a moderate subvention. In addition to works in English, texts in French, Spanish, Italian, German, and other languages will be considered. The international firm of Peter Lang publishes approximately 800 titles a year.

Send inquiries to: Robert Ginsberg, The Pennsylvania State University, Delaware County Campus, Media, PA 19063 U.S.A., (215) 565-3300.

Artist & Scholars in Residence

New York has launched a new educational experiment designed to provide a model for arts in education programs—one which conveys the relationship between the making and understanding of art. By pairing artists and scholars in school residencies, the program enables the practitioner's knowledge of the techniques, resources and aesthetics of an art form to be joined with knowledge of that form in history, society and culture.

This initiative is itself a collaborative effort among three cultural agencies: the New York Council for the Humanities, the New York Foundation for the Arts, and the Alliance of New York State Arts Councils. At the core of the project is the pairing of artists from NYFA's Artists-in-Residence program with scholars from NYCH's Speakers in the

Humanities program. Both programs maintain a roster of distinguished participants; both also foster the connection between the disciplines and public audiences.

Architects are working with critics and poets on structure; composers are collaborating with folklorists and ethnomusicologists; choreographers are working with historians and linguists are investigating the effect of spatial concepts. All the participants are documenting their work for public release.

For more information on Artists & Scholars In Residence, please contact Project Director Janet Sternburg, at the New York Council for the Humanities.

NEA Grant to Music Critics Association

The MCA educational affiliate has received partial funding for a public symposium on the nature and objectives of music criticism and the status of arts coverage in our press.

Scheduled are two days of morning and afternoon sessions in which prominent performers, composers, critics, arts administrators, and newspaper editors and publishers will express themselves on what music criticism is (or ought to be) and on how good or how poor a job the press is doing in living up to its responsibilities in this area. Sessions will be open to the public without charge, and members of the audience will be given opportunities to present questions and comments. If this symposium, in Washington, does materialize, a similar event might be presented in New York the following year.

In the meantime, the idea of an International Conference of Music Critics is being actively considered, with a view toward organizing such a gathering in New York for the summer of 1988, during Lincoln Center's first International Festival of the Arts.

Projeto Portinari

For a catalogue raisonné of the complete work of CANDIDO PORTINARI, João Candido Portinari would appreciate any information about prints, drawings, paintings, documentary material and memorabilia. Please write to: PROJETO PORTINARI—PUC, rua Marques Sao Vicente, 225, Rio de Janeiro 22453, Brazil. This project

at the Catholic University of Rio de Janeiro has been engaged, for the past seven years, in research concerning the work and life of the late Brazilian painter CANDIDO PORTINARI (1903–1962). In this period it has been able to retrieve more than 4,000 works (paintings, drawings and printings) and about 25,000 documentary items (letters, newspaper clips, photographs, films, oral history recordings, exhibit catalogues, etc.).

Ikebana

For a graduate course at Louisiana State University information is sought on the topic of Ikebana. Please forward any pertinent bibliographical reference data and resources relative to this special Japanese art and historical art form. Any periodical literature, journal materials or related media lists about Ikebana would be highly appreciated.

A goal of this research is to develop a thorough information file to be used as a research tool on this special topic. Write to: Gerald F. Patout, Jr., Public Relations and Special Projects, St. Mary Parish Library, 206 Iberia Street, St. Mary Parish Library, Franklin, LA 70538.

Gottschalk Prize

Michael Mooney has been awarded the 1985 Louis Gottschalk Prize for his book *Vico in the Tradition of Rhetoric*, published by Princeton University Press. Intended for the best book on the eighteenth century published during the preceding year, this \$1000 cash award has been made by the American Society for Eighteenth-Century Studies. Mooney is Deputy Provost of Columbia University and is currently at work on a translation of Vico's *Diritto universale* and a study of his thought on religion and law. The Louis Gottschalk Prize carries an award of \$1000. The rules of the contest are as follows:

1. All scholarly books, including commentaries, critical studies, biographies, and critical editions, written in any modern language, are eligible. Books which are primarily translations are not eligible.
2. To be eligible for this year's competition, a book must have a copyright date of 1986.

3. The author must be a member of the Society at the time the award is made (ASECS).
 4. Submission must be made by the publisher, and five copies must be received in the ASECS office by March 15, 1987.
- The Chair of the Gottschalk Committee is H. N. Opperman (Art History, University of Washington). He will be assisted on the Committee by Linda Colley (History, Occidental College), and G. S. Rousseau (English, UCLA).

Major National Art Competition

An open, ALL MEDIA competition, juried by: LAURA ROSENSTOCK of the MUSEUM of MODERN ART, NY; SUSAN LUBOWSKY of the WHITNEY MUSEUM, NY; JACQUE CRIST of the MUSEUM of CONTEMPORARY ART, Los Angeles, CA; VICTOR CARLSON of LA COUNTY MUSEUM, CA, and the notable NINA CASTELLI of Lehman College Gallery, N.Y. WINNERS will exhibit at JERRY SOLOMON Gallery, (previously known as 57 St. West Gallery), located in the heart of the gallery district in Los Angeles, CA. A benefit art auction will follow, in which ALL applying artists may participate with one work. \$6000 in cash, purchase prizes, and awards. Deadline: April 2, 1987. For applications write to: METRO ART, P.O. Box 286-H, Scarsdale, NY 10583, Tel: (914) 699-0969.

For further information please contact Nora Smith, director.

National Endowment for the Arts

Artists in Education Program offers grants ranging from \$5,000 to \$50,000 to (1) support projects from the field which advance progress toward the arts becoming a basic part of education, K-12; and (2) provide for Endowment leadership initiatives. Grants are available to a wide variety of not-for-profit organizations—educational institutions, arts institutions, local arts agencies, etc.—which are undertaking high quality arts education projects of regional or national significance. Activities eligible for support include but are not limited to: (1) curriculum model development for making the arts a part of basic education; (2) pre-service and/or in-service

training (including summer institutes) of teachers, artists, and/or administrators; (3) development of teaching materials (visual, audio and written, including film strips, cassettes, curriculum outlines, etc.); (4) use of the media in teaching arts to young people; (5) collaborative projects between arts and educational institutions, organizations, or agencies; (6) development of evaluation and testing methods for arts education programs and/or curricula; (7) collection, analysis, and dissemination of data, information, and analyses to assist arts education (including information on specific programs as well as teaching resources, texts guides, etc.); and (8) symposia and conferences. All applicants must meet the NEA's legal requirements. No more than one application from any organization or institution will be funded under this category in a single year. This program does not fund performing group tours or artist residency activities. Write to: National Endowment for the Arts, 1100 Pennsylvania Ave., NW., Washington, DC 20506, Artists in Education Program Room 602, (202) 682-5426.

National Endowment for the Humanities

Travel to Collections grants are available to American scholars for worldwide travel to consult libraries, archives, museums and other research repositories. The award of \$750 is exclusively for costs associated with specific research.

1. The research proposed must fall within the scope of the humanities. Projects in the social sciences which are historical or philosophical, or which attempt to cast light on questions of interpretation or criticism traditionally in the humanities, are eligible as are historical or philosophical studies of the natural sciences. Projects that involve critical, historical, and theoretical studies of the arts are eligible for support. Projects that involve critical, historical and theoretical studies of the arts are eligible for support. Projects in the creative or performing arts are not eligible in the Humanities Endowment.

2. Support is not available for travel which is:

a. part of a project currently funded by a grant or fellowship held by the applicant or for which fund-

ing is anticipated during the six months following the next Travel to Collections application deadline;

b. eligible for support through other Endowment-supported programs administered by the American Council of Learned Societies, the Social Science Research Council, the International Research and Exchanges Board, or the Committee on Scholarly Communications with the People's Republic of China.

3. Although applicants need not have advanced degrees, candidates for degrees and persons seeking support for work leading to degrees are not eligible.

4. Applicants need not have academic affiliations to be eligible.

5. Applicants should be United States citizens, native residents of U. S. Territorial possessions, or foreign nationals who have lived in the United States or its territories for three years immediately prior to submitting an application.

Deadline July 15. Write to: National Endowment for the Humanities, Division of Research Programs, Room 319, Old Post Office Building, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

NEH Media and Biography Grants

NEH grants are available for planning, scripting, or production of American biographies. Applications are invited for either single programs or series in a variety of documentary and dramatic formats.

For all NEH projects in television and radio, collaboration between scholars in the humanities and media artists and professionals is essential. Applicants may write or call: National Endowment for the Humanities, Division of General Programs, Humanities Projects in Media, Room 420, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

J. Paul Getty Trust Conservation Grants

In addition to its seven operating programs, the J. Paul Getty Trust conducts a grant program that supports projects throughout the world in the visual arts and related areas of the humanities. Assistance is provided for research in the history of art and the humanities, the advancement of the understanding of art, and conservation. Since its inception

in 1984, the program has supported a variety of needs in conservation, including training, publications, libraries, surveys of museum collections, and treatments of works of art.

In the area of conservation training, the program provides funding for third- and fourth-year internships for beginning professionals. These range from one to three years and have been provided to institutions for training in objects, paintings, archaeological, photographic, textile, furniture and paper conservation.

Grants are awarded to support publications that further the knowledge of conservation and practice. Eligible projects include the publication of book-length, completed manuscripts; collected papers from symposia; special issues of journals; and enhancements of journal articles.

For additional information, write to the Grant Program, The J. Paul Getty Trust, 1875 Century Park East, Los Angeles, CA 90067. A brochure is available in English, French or Spanish.

FIPSE Lectures Program

The Fund for the Improvement of Postsecondary Education is inaugurating an annual series of lectures about the improvement of postsecondary education. On the basis of a competition, up to six organizations will be awarded up to \$5,000 to present, under their auspices, a major lecture about the proper aims of American postsecondary education, the obstacles, and ways they might be surmounted.

These FIPSE Lectures are to be given at conferences or conventions, or included in established lecture programs such as those at colleges and universities. Professional and disciplinary associations, postsecondary institutions, museums, and other educational organizations are eligible to apply, as are noneducational bodies wishing to present talks on postsecondary education under their auspices. An organization may submit more than one application. The Fund expects that all or most of the award will be used to release the lecturers from other professional obligations for approximately a month. Proposals are welcome for a series of lectures by one or several lecturers.

The Fund is also interested in the dissemination of these ideas beyond the conference or meeting for which they are originally intended. When appropriate and possible, the Fund intends to work with conference organizers and others to help publish and broadcast the lectures.

Send inquiries to: FIPSE Lecture, Attn: 84.116G, U.S. Department of Education, Application Control Center, General Services Administration Bldg., 7th & D Streets, S.W., Room 3633, Washington, DC 20202

Kellogg National Fellowship Program

The W. K. Kellogg Foundation seeks candidates for the Kellogg National Fellowship Program. Each year, the Foundation selects up to 50 outstanding American professors in the early years of their careers; each fellow receives a grant of \$30,000 over three years to pursue an individual learning plan and to take part in Foundation-designed seminars. Application forms are available from W. K. Kellogg Foundation, 400 North Avenue, Battle Creek, MI 49017; (616) 968-1611.

Each employer must provide the fellow with 25% release time. Fellows are drawn from business, education, human services agencies, and private practice.

Awards will not be made for basic research or the acquisition of new knowledge or skills within the applicant's principal discipline of profession. Rather, the experience is intended to provide opportunities to develop new and broadened abilities. Fellowships are not awarded to assist in obtaining a degree. Application forms are available from: W. K. Kellogg Foundation, 400 North Avenue, Battle Creek, MI 49017; (616) 968-1611.

Fulbright Scholar Program

Lectureships and research grants in a variety of disciplines and geographic areas are available for durations from three months to one academic year. **BENEFITS:** Round-trip travel for the grantee and, for most full-year awards, one accompanying dependent.

Maintenance allowance to cover basic living costs of the grantee and family while in residence abroad.

Incidental allowance for travel, books, and services essential to the assignment.

In some cases, reimbursement of tuition for accompanying children in elementary and secondary school.

Sabbatical, leave-of-absence, and retirement pay may be received concurrently; deduction may be made when benefits are duplicated from other grants. **ELIGIBILITY:** United States citizenship.

For lecturing—in most instances, post-doctoral college or university teaching experience at the level and in the field of the lectureship sought.

For research—a doctorate or appropriate terminal degree at the time of application; or comparable professional qualifications.

In some cases, proficiency in a foreign language; for example, Spanish or Portuguese is required for lecturing awards in Latin America, French for lecturing in francophone Africa. Persons who have lived abroad for the full ten-year period immediately preceding the time of application are ineligible.

For additional information or application forms, write or call: Council for International Exchange of Scholars (CIES), Eleven Dupont Circle, Suite 300, Washington, D.C. 20036-1257, (202)939-5401.

Mellon Post-doctoral Fellowships at Penn

For younger scholars who, by September 30, 1987, will have held the Ph.D. for not fewer than three and not more than eight years. Research proposals are invited in all areas of humanistic studies except educational curriculum-building and performing arts. Preference is given to proposals that are interdisciplinary and to candidates who have not previously utilized the resources of this institution and whose work would allow them to take advantage of the research strengths of the institution and to make contribution to its intellectual life. Stipend \$25,000. For further information: Stephen N. Dunning, Chair, Humanities Coordinating Committee, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6478.

ASECS Fellowships

The American Society for Eighteenth-Century Studies announces five fellowship programs to promote and sustain the study of the eighteenth century. Fellowships will be funded jointly by the Society and five of the country's leading research

institutions: the William Andrews Clark Memorial Library, the Newberry Library, and the Yale Center for British Art. Fellowships will generally be limited to one month's support, although individual libraries may make adjustments depending on the quality of applications and the availability of funds.

An applicant must be a member in good standing of the American Society for Eighteenth-Century Studies.

An applicant must be a post-doctoral scholar, no more than ten years from receipt of the Ph.D. or equivalent degree at the time of application.

Given the purposes and aims of the American Society for the Eighteenth-Century Studies, awards will be for projects concerning the period 1660-1815. Write directly to the libraries, referring to the "ASECS Fellowship Program":

Clark Library: Fellowships, William Andrews Clark Memorial Library, 2520 Cimarron St., Los Angeles, CA 90018. (213) 731-8529.

Folger Library and Institute: Lena Cowen Orlin, Executive Director, Folger Institute of Renaissance and Eighteenth-Century Studies, 201 East Capitol St., S.E., Washington, D.C. 20003. (202) 544-4600.

McMaster University Library: Charlotte A. Stewart, Director Archives and Research Collections, McMaster University Library, 1280 Main St., West, Hamilton, Ontario, L8S 4L6, CANADA (416) 525-9140.

Newberry Library: Committee On Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610. (312) 943-9090.

Yale Center for British Art: Office of the Director, Yale Center for British Art, Box 2120 Yale Station, New Haven, CT 06520. (203) 432-2822.

Evaluation and selection will be made by each library in accordance with its established procedures.

American Antiquarian Society Grants

Several six to twelve month grants are available to scholars needing to do long-term research in the library of AAS, which specializes in all fields of American history and cul-

ture through 1876. The Society also administers short-term fellowships for approximately 15 scholars doing research at AAS. Persons interested in information and application forms may write to John B. Hench, Associate Director for Research and Publication, American Antiquarian Society, 185 Salisbury Street, Worcester, MA. 01609

Overview of NEH Programs

The new edition of the NEH Overview of Endowment Programs is now available. All 42 programs are included, as is a revised staff directory, a list of state humanities councils, and a list of other free NEH publications. Most important is that the application deadline dates through 1987 are now listed. For a free copy write or call: July 1986 Overview, Room 409, National Endowment for the Humanities, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506; tel. (202) 786-0438.

ACTIVE AESTHETICIANS

Philip A. Alperson

Received an ACLS Travel Grant.

Marx W. Wartofsky

Received a Fulbright award for research on Historicism and Epistemology of Science in France, at the Centre Nationale de la Recherche Scientifique (Sept. 1986-June 1987).

Donald B. Kuspit

Received a Fulbright award to lecture in Australia and New Zealand, in 1986, on Contemporary American Art and Criticism.

Horst S. and Ingrid Daemrich

Published *Themes and Motifs in Western Literature*. This reference guide traces the historical development of themes and motifs, examines their specific function in texts, and establishes their reciprocal relationship to literary figures. Arranged alphabetically, entries explore the impact of themes and motifs on Western Literature and identify the representative works in which they appear. It is published by A. Francke Publishers of Tübingen/West Germany.

Stefan Morawski

Received a MacArthur Fellowship. He is pursuing research for his book, *The Crisis of Art and Present-Day Civilizational Transformations* and he has completed an essay "Some Thoughts about the Development and Vicissitudes of the Idea of a Cultural Crisis in the Twentieth Century."

Denis Dutton

New chairperson and convener of the first annual meeting of The New Zealand Committee for the Scientific Investigation of Claims of the Paranormal (Inc.). This organization does not advocate censorship or the constraint of free expression, but seeks to encourage open, rational criticism of paranormal claims.

Robert B. Cantrick

Composed a String Trio which was selected from a competition of the Composers' Alliance of Buffalo to be performed in April at the Contemporary Music Society of Seoul, Korea. Another piece of Cantrick's, "Small Mysteries for Four Flutes" was performed at Buffalo State College's Burchfield Center by the Flute Quartet of Buffalo State College.

made by persons individually at various times and places in today's society, it is not a question which an organization can answer collectively. In that sense there is no use asking whether the ASA should take a stand on the matter. On the other hand, no meeting of any learned society should be devoted to material which confuses scholarship with entertainment, especially entertainment which might possibly be interpreted pornographically. In that sense a matter of professional policy is indeed at issue, and the editor of the Newsletter is to be commended for her forthrightness in saying so.

Robert Cantrick
State University College at Buffalo

A Statement of ASA Newsletter editorial policy

Reports from Conferences are meant to be largely reportorial rather than evaluative. Their object is to inform readers of the subject matter discussed so that anyone interested can follow up with the authors directly. However, since the reports are necessarily grossly abbreviated, they are bound to be somewhat selective and interpretive. For

have also been invited to serve on the new monthly's editorial advisory board.

In addition to the reprints, *Music Review Monthly*, which is to run to about 150 pages each month, will include a new feature article in each issue, "preferably an insider's view of the music-making business," and information on premieres, debuts, etc. scheduled in various cities. The address is: *Music Review Monthly*, P. O. Box 7519, Berkeley, CA. 94707-0519.

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. Materials to be considered for inclusion in the Newsletter should be sent to either of the editors: 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.

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