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Teaching Japanese Aesthetics Whys and Hows for Non-Specialists

Mara Miller

Japanese aesthetics introduces a whole new set of basic concepts outside the familiar Western aesthetic framework of beauty, sublimity, disinterest. As the history of Western arts over the past century or two attests, these concepts have proven powerfully rewarding for Westerners, especially artists. But they have gotten less philosophical attention than they deserve, considering their provocative philosophical premises and implications.

Most distinctive is the insistence on overcoming dichotomies, especially between cognition and emotion, body and mind, self and other, and individual and group. Several topics are particularly illuminating within aesthetics: virtually any writing on calligraphy will deal with the body/mind problem, and Japanese architecture and gardens pose interesting challenges to the art/nature, inside/outside, and public/private dichotomies so crucial to ethical and political analysis.

But other features of Japanese aesthetics are equally deserving of philosophical scrutiny: the ways in which arts and aesthetics are integrated with daily life, the emphasis on process rather than product, the different views of originality and obsolescence, the length of time involved in creativity (usually a lifetime, but at least "a thousand times" or "ten years"), and the relation of the artistic process to the self, which is seen as a development or construction of the self, rather than self-expression. And because the Japanese did not separate art and aesthetics (as we have done) from ethics, religion, and daily life, there is also an overlap with other philosophy courses such as environmental ethics, ethics, and philosophy of the person.

All of these are good reasons for philosophers to teach Japanese aesthetics. Additional reasons are motivated by the increasing pressure from both students and administration to open our curricula to non-Western resources and approaches. Japan and Asia are of rapidly increasing importance in the world, so that from the point of view of self-interest, it behooves us to learn about them. And of course, as with any culture, Japan deserves to be known and understood in its own right. The Japanese themselves feel this most keenly, and so there are better resources—translations, interpretive studies, videos, slide sets, and computer software—for teaching about Japan and Japanese aesthetics than any other non-Western culture.

But in addition, Japanese culture is probably as different from our culture (however you define it) as a culture can be. So if you want to challenge students to understand other viewpoints, stretch their minds, give them a sense of how different human experience can be, Japan is a good place to start. I also think Japan puts the usual challenges of studying "the Other" (and learning about ourselves in the process) into a whole new perspective because the scale of difference is altered when you introduce Asian material. Compared to Buddhism, Confucianism, Taoism and Shinto, for example, Islam suddenly seems very close indeed to Judaism and Christianity.

The paradox is that in spite of these worlds of difference, when you work with Japanese arts and aesthetics, there will almost always be *something* for the students to fall in love with. This is the biggest kick for me, and it may be addictive. If you teach this stuff, you will get to watch the students fall in love. And while Japanese culture is far from monolithic or uniform and most people (including many Japanese!) find some of it in-

furiating or incomprehensible, there is so much that is compelling, and in so many different ways, that, provided you teach some range of material, everyone will be melted by something.

There are also benefits for the teacher that pay off spending time to learn something new. Students are wonderfully naive and open about Japan—nobody ever makes the mistake of thinking they already know everything there is to know about it. Most students, even (or especially) Asian students, approach the topic with a little timidity and a good deal of respect and want you to tell them everything. It is an especially good topic to teach the toughies and cynics and know-it-alls. (They won't know *this* stuff!) It's also useful for the culture snobs, since half an hour with an up-scale magazine like *Architectural Digest* (the ads as well as articles) will demonstrate how thoroughly Japanese aesthetic values and arts have pervaded hegemonic American culture.

There is a downside, however. First, students often assume they can't understand anything on their own, without your telling them what to look for and giving them lots and lots of information. This is untrue, though widespread, and not only among students. Unfortunately even some scholars and writers on Japan give the impression that Japanese culture exists to be decoded, formally, with rules and algorithms and pre- and proscriptions—there's a sort of desperate grabbing on to rules and facts. I'd encourage you to help your students learn to perceive, and make sense, as much as possible from within their culture, to develop empathy first, and then to analyze as a second step, and go back for more information as a third. This works well with Japanese arts and aesthetics, partly because Japanese arts value the indirect and implicit, placing heavy demands on the reader or viewer to complete the work, as it were, and to empathize in order to understand.

What I've said so far applies equally to all students. But Japanese material can be especially helpful to two Asian-American and African-American students. Asian-Americans will find their own upbringing, their family's divergences from mainstream America, suddenly making sense. I often get the comment, "Now I understand my mother." This will often be true for non-Japanese Asians as well, since the religious values and artistic traditions influencing aesthetics are not restricted by national boundaries. (However, it takes someone with the perspective of a Nakamura Hajime or Amanda Coomaraswamy to get a grip on the similarities across Asia without losing sight of the equally crucial differences within the distinct cultures—beware those pan-Asian generalizations! Asian cultures are not only less similar to each other but also embrace far more intra-cultural diversity than Americans like to think.)

For African-Americans, there is I think a special value in discovering an arena in which difference and sameness, culture and the Other, and race itself can be discussed outside the context of white/black polarizations. (Actually the value is equal for all races but the need is more apparent to African-Americans.)

Asian Studies gives a relatively safer, less explosive arena to explore dehumanization; we can witness it, and listen to the voices of those who witness it, see what they saw, without getting caught up in tangles of guilt and blame, because this has little to do, historically, with us. Many of the best examples, from the Heian through the early Edo period, have little to do with modern Japan either, so this "us" is a fairly inclusive one. A discussion of Japanese perceptions of the Japanese lower class, or Koreans or whites leads to

questions about whether it isn't in fact human—as opposed to white—to look down on other people.

This brings us to another advantage of studying Japanese aesthetics: its long history of reflection on consciousness, memory, art, and aesthetic matters. In some ways this history, as we see it emerging in the fiction, diaries and poetry of the classical Heian period (794-1185) feels quite modern, and is easy for students to relate to. (This can lead to discussions about what makes it possible for us to understand these voices in the first place. The Heian is the great period for aesthetics, and it is also the period in which ethics and personal identity are explored for the first time outside the context of religious texts—most conspicuously in the work of two women, Murasaki Shikibu and Sei Shonagon. Although this literature is a great distance from our time, it has remained crucial to Japanese thought and feeling and behavior—even today there are made-for-TV videos and comic book versions of the most important work of fiction, Murasaki's novel *The Tale of Genji*, as well as several complete translations into English and Japanese. This novel has also inspired large bodies of work in other arts, especially painted hand scrolls, wood block prints, and Noh theater, which illustrate it or develop it further. Finally, this early literature is part of a long line of explorations of self-consciousness that emerges at the turn of the last century as the so-called I-novel, which is closely related to contemporary Russian and later Existentialist novels.

Japan is the only major world power where women's voices were integrated into the canonical "mainstream" at an early stage. Given Japan's success at industrialization, modernization, democracy, and capitalism (but not "Westernization"), it makes it all the more important that we understand precisely what women's role in creating Japanese culture has been.

The important role of women's voices in the formative stages of mainstream Japanese culture has barely begun to be explored for its implications for feminist (and other) theory. Students can have a lot of fun here, especially in conjunction with Luce Irigaray and Margaret Whitford, Julia Kristeva, and Monique Wittig. Theory aside, it is liberating for female students to encounter work by women the importance of which has been taken for granted for a thousand years.

I recommend organizing material on Japanese aesthetics and art into thematic units. Since my teaching is motivated by the desire to liberate thinking from some of the ruts we've been in, I've developed units around themes such as women and the female voice, sexuality and homosexuality, father-son relations and definitions of masculinity, representations of the "Other," selfhood, gardens, nature and the environment, and war, violence and resistance. The wealth of material available makes it easy both to create whole courses on Japanese aesthetics and to integrate modules into courses with a larger focus. These thematic units are not mutually exclusive. The first three or four especially can be integrated into larger units on gender construction and "selfhood" dovetails nicely with any of them.

In teaching about Japan we start with three problems: the complexity and subtlety of Japanese experience, our own timidity, and the students' American habits of mind which insist not only on mastery of a subject, but *speedy* mastery, where mastery is understood as the processing of information. These problems can be countered by using a phenomenological approach, teaching students to get involved with the material on their own, from their

own starting point—their own perceptions and knowledge about the world. This approach is supported by the Buddhist (and Deweyan) pedagogical principle of “expedient means.” Don’t be afraid to start with where they are—and where you are! ☐

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REVIEW

Kathleen M. Higgins, ed. *Aesthetics in Perspective*
Harcourt Brace, 1996. ISBN 0-15-501452-8.

Albert Hayward

One of the virtues which Kathleen Higgins claims for this rich and varied collection is the ample inclusion of material from outside the mainstream of academic aesthetics, or as she terms it, "the high art tradition of the West." Indeed a brief perusal of the contents of her recently published anthology will easily confirm this. In addition to nearly one hundred pages of readings on aesthetic themes and issues from nine "non-Western" cultures (African, Chinese, Japanese, Indian, Islamic, Papuan, Aztec, Navaho, and indigenous Latin American), she has interspersed pieces from popular and journalistic writings throughout the book's four main divisions. While the general category of aesthetics brings a certain unity to this eight hundred page collection of over one hundred readings, one might say that the book's theme is to highlight the changes that the discipline has undergone in the latter half of the twentieth century. For the book is also a multidisciplinary reader, a selection of feminist criticism, a primer on popular culture, a repository of classical texts, and a representative sample of the central literature of analytic aesthetics.

With so many pieces in the volume it would be impossible to offer even the briefest comment on each. Instead I will remark on the book's main divisions and identify a few of the more interesting, challenging and even puzzling pieces, and how they were received by my students in a class just completed.

In its organization the book appears to offer something to every interest. In addition to a multicultural component it contains useful and accessible readings on movements and ideologies which challenge traditional conceptions of aesthetics. For example, Jenene J. Allison's "Deconstruction and the Energizer Bunny Rabbit" engagingly conveys in a few pages the central ideas and techniques of deconstruction. Leo Marx's fine essay "Huck at 100" is model of sensitivity and clear thinking, and is recommended to all who see racism and racial issues in the arts as simple and one-dimensional. There is unevenness in the pieces concerned with sexism and gender issues. Linda Nochlin's investigation into the social and institutional barriers to women's participation in the arts, "Why Are There No Great Women Artists?," is a work of sound scholarship that deserves to be read by students in many disciplines. On the other hand the point of María Lugones' "Playfulness, 'World'-Traveling, and Loving Perception" is never made clear. It presents itself as an attempt to articulate and account for the experience of being an outsider (nonwhite, nonmale) in a culture (the U.S.) where one's identity is typically measured by how far one departs from mainstream stereotypes. Yet the author is so intent on conveying the confusion and disconnectedness of her own experience that it is difficult to recognize what she calls her "loving solution" to the problem of being an outsider.

Most welcome is a section devoted to the identification and analysis of aesthetic qualities in everyday experience. The essays span a wide range, from John Dewey's classic characterization of the dynamic, rhythmic and telic qualities of lived experience, to Janet McCracken's sober advice on the importance of structuring and arranging the elements of one's "domestic aesthetic," to Robert C. Solomon's pungent proposal of an "inferiority theory" of humor. Their common theme seems to be that quiet, reflective, sensitive awareness of life's nearest and most humble experiences is essential to both moral and aesthetic maturity.

No comprehensive anthology can omit the classics in its field, and Higgins obliges by including selections from Plato, Aristotle, Hume, Kant and Nietzsche in a section entitled "What Is Beauty and Where Has It Gone?" Most students however will find these writings daunting if not inaccessible. Try, for example, explaining to them the meaning of Michael Joyce's translation of Diotima's remark that *eros* is the desire "to bring forth upon the beautiful, both in body and in soul."

Arthur Danto's "The Artworld," a classic by now, opens the section on "What Is Art?" It is followed by Morris Weitz' plea that art is an open concept, and George Dickie's reply in which he lays out the institutional theory. None of this grabs students as much as Timothy Binkley's "Piece: Contra Aesthetics," in which he jauntingly declares that the work of art is the gesture which makes the piece. This seems to make sense to them. Walter Benjamin's warning about the evils of mechanical reproduction however comes far too late in the century to impress, and in "The Affecting Presence" Robert Plant Armstrong trails off into abstractions about works of art as nodes of feeling in the medium of culture. Though carefully crafted and interesting, students will snore through this one. For more traditionally minded aestheticians there is Plato pressing the case against the artists, Edward Bullough and George Dickie on aesthetic experience, Roger Fry and Eduard Hanslick on formalism, and Langer, Collingwood, Bell and Hospers on expression. There is also Tolstoy and John Berger, and Milan Kundera's pointed little observation of why kitsch will never be art.

Three of the book's most thought-provoking pieces emerge from the milieu of analytic aesthetics and have important implications for our understanding of contemporary art and the role of art in the contemporary world. Alexander Nehamas' "Plato and the Mass Media" perceptively reveals similarities between Plato's attacks on poetry and today's oft heard polemics against television. History has misinterpreted Plato, Nehamas says, by reading him as condemning the fine arts when in fact his denunciations were directed against the popular arts which, very much like today's television, have the "magic" to move and disturb people. Television, Nehamas has the courage to say, is "literally an art which has not yet become art." On a related theme Liza Mundy's "The New Critics" urges perspective and caution toward the recent phenomenon of campus censorship of art on grounds of "offensiveness." The widening use of this all-purpose indictment is symptomatic, she suggests, of deeper cultural ills: career-oriented education, increasing stratification of the economy, a powerful consumer mentality. If you want to turn up the volume in the campus wars, try suggesting that art should be provocative and unsettling and see how quickly students will find your position "offensive." Finally, in "Understanding Performance Art" Thomas Heyd explains how perhaps more than any of the other arts performance art has forced us to come to

grips with the question What is Art? By its technique of blurring the boundary between art and life, its use of powerful and ambivalent imagery, and its assumption of the role of being a public conscience, performance art can be an important moral force as well as an inoculation against elitism, stagnation and aestheticism.

Clearly this collection has a character of its own which will endear it to some while testing the patience of others. Purists will immediately note that many of their favorite pieces have been extensively edited to accommodate them to the available space, or to make them accessible to a mainly undergraduate audience. Instructors who must apportion the book's resources to their individual needs will appreciate the informative chapter introductions, serviceable glossary, useful index, and appendices listing the readings by artistic medium and individual works or cases. Scholars will be pleased with the attention paid to documentation, the editor having thoughtfully identified sources, translators, dates and places of original publication, and preserved important footnotes. The half dozen or so discussion questions at the end of each chapter are noticeably general and open-ended, and tend to invite personal assessment or opinionated response. As such they can only be used, as perhaps they were meant to be used, as points of departure or discussion starters, and not as exam questions or homework assignments. The fifteen-page bibliography of Western aesthetics contains standard fare, favoring complete texts over journal articles, and featuring what to many are the core texts of the discipline of aesthetics as it is taught in American universities. More interesting is the five-page bibliography of non-Western aesthetics which may help aestheticians to locate and gather materials which might otherwise be omitted from their courses. (I take the liberty here of mentioning one charming and useful omission however, Yi-Fu Tuan's *Passing Strange and Wonderful* (Kodansha, 1995), which with delicacy and insight explores the development and importance of aesthetic experience in four different cultures: Australian Aboriginal, classical Chinese, medieval European, and modern American.) In all, *Aesthetics in Perspective* is a most welcome expansion of the resources available in our under-appreciated discipline, and we are indebted to Kathleen Higgins for making it possible. ■

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REVIEW

John Andrew Fisher, *Reflecting on Art*
Mayfield, 1993, 428 pp., 27 ill., 11 in color. ISBN 0-87484-821-0

Jennifer Judkins

One of our graduate assistants in conducting here at UCLA grabbed this book off my desk and said "John Fisher? I had a class called 'Philosophy and the Arts' with him when I was a freshman at Boulder. It was one of the most important classes I've ever taken. Period. A perfect beginning to college. And I'll always re-

member the meaning of the word 'paradigm.'"

Reflecting on Art is intended for undergraduates, and is greatly enriched by Fisher's years of experience in teaching this course and by his wide-ranging philosophical acuity in both the visual arts and music. He takes a slightly different slant than other texts on aesthetics, adding topics sometimes left untouched, such as public support for the arts, art versus craft, and art and morality. Early philosophical questions such as "What is art?" are closely followed by such practical inquiries as "Who should pay for it?"

As Fisher states, this textbook "provides more than enough material for a one-semester introduction to the philosophy of art." There are eleven color plates and numerous black and white illustrations, all chosen with a careful eye. Each chapter is fronted by an illustration or photograph and a thought-provoking quote. For example, chapter one begins with a reproduction of the *Mona Lisa*, and below it is a photograph of a stone flooring in a museum with various squares 'missing.' These are captioned: "*Mona Lisa* (ca. 1503-1505) by Leonardo da Vinci, and *Cuts* (1967) by Carl Andre. So many kinds of things are considered art that thinkers have voiced frustration at what R.A. Sharpe terms 'the apparent impenetrability of a concept of "art" that embraces both the *Mona Lisa* and piles of bricks.'"

Reflecting on Art is divided into three large sections, and in the first of these, "Why Philosophy of Art?" Fisher treats issues of public funding, aesthetic value, moral content, and the avant-garde. Thus readings in Danto ("De Kooning's Three-Seater") and Dickie ("Defining Art") appear before the discussions of mimetic theory, formalism, and expression theory, which are grouped in part three. Undergraduates will enjoy his initial plunge into some of the most unusual and 'problematic' examples of art in the world, and perhaps will be more appreciative of the role of the aesthetic theories to follow. The illustrations are quite well-chosen and compelling. I gathered a small group of music students, and showed them the photograph of the performance artist Stelarc hanging naked over a street, suspended by eighteen fishhooks through his flesh. A sample of their reactions: "the shock value makes it art," "that's disgusting," "well, I guess he's expressing himself," and finally one student who said he couldn't judge because he was looking at a reproduction in a book of a photograph of the event and not the event itself. (I am discounting one response of "man, that guy was on big drugs!")

The text itself is also set in an eye-catching fashion. In each chapter, as sidebars literally cut into the text, there are engaging quotes from such diverse individuals as Sir Edward Elgar, Nelson Goodman, Piet Mondrian, John Cage, and Woody Allen. Two samples, first from Richard Taruskin: "Modern musicians—composers, scholars and performers of every stripe—are essentially formalists at heart. And so are modern listeners" and from Marcel Duchamp: "The fact that [Ready-Mades] are regarded with the same reverence as objects of art probably means I have failed to solve the problem of trying to do away entirely with art." All of these could serve as excellent jumping-off points for classroom discussion.

The readings that are sprinkled at the end of each chapter have enough length to give a good sense of their originals, and are selected for both importance and appeal. For example, chapter four explores art and morality, and the readings are from Plato (*The Republic*), Lance Morrow ("The Poetic License to Kill"), Oscar Wilde (Preface from *The Picture of Dorian Gray*), and William H. Gass

("Goodness Knows Nothing of Beauty: On the Distance Between Morality and Art"). In outlining expression theory in chapter eleven, Fisher includes readings from Leo Tolstoy (*What is Art?*), R.G. Collingwood (from *The Principles of Art*), Meyer Schapiro ("The Apples of Cézanne"), and Jerrold Levinson ("Music and Negative Emotion"). Throughout, topics which are not always well represented in textbooks on the arts, such as environmental art, music, and drama, are deftly engaged. For example, Fisher offers the example of J.S. Bach's later, more abstract works such as the *Art of Fugue* in his discussion of musical formalism. He asks: what did Bach's contemporaries think of this piece, which is non-representational and non-religious? He speculates that they found it puzzling, because "no doctrine of the arts that locates the very nature and meaning of artworks in form had been put forth." He adds that the first appearance of these formalist doctrines authorized artists (first in music, then in the other arts) to create purely nonrepresentational works. It wasn't that form hadn't previously been a prominent concern, Fisher asserts. "What was new was the explicit idea that form is what art is about."

Reflecting on Art offers a thoughtful overview of art philosophy, brimming with illustrations and readings, giving aesthetic pleasure itself in its design and 'feel,' beyond its enticing cover. I have one small objection regarding the ordering of materials in the book, and this may have been out of Fisher's control: the footnotes for the text in each chapter are placed after the rather substantial readings, making for a great deal of page turning for references. This quibble aside, Fisher offers stimulating materials and a strong academic content in a very exciting introductory text. ■

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Aesthetics News

Message from the Secretary-Treasurer

It did not take long in my new role of Secretary Treasurer of the ASA to appreciate the superb quality of volunteers who function in so many capacities to make the Society a vital organization. Foremost in mind is the work of my predecessor Roger Shiner who has dutifully responded to literally hundreds of queries that made possible a smooth transition of the National Office from the University of Alberta to Marquette University. After eight years of diligent service, Roger remains willing to assist in every way.

Program chair Danny Herwitz and his colleagues on the 1996 program committee have created a program that promises substance and the opportunity for spirited interdisciplinary discourse. Those attending the Annual Meeting in Montreal this October will witness the unveiling of Komar and Melamid's commissioned painting which provides a visual rendering of the aesthetic preferences of ASA members, as revealed in a survey organized by Michael Kelly. Artist Mark Tansey contributed funds to sponsor the project. Among the highlights of the conference will be keynote lectures by art historian T. J. Clark and ASA president Marcia Eaton. We welcome the presence of the Canadian Society for Aesthetics, whose president Victor Yelverton Haines, serves as local arrangements chair for the Montreal meetings.

The quiet but efficient efforts of Phil Alperson, editor of the *Journal of Aesthetics and Art Criticism*, backed by book review editor Ron Moore, a strong editorial board and the professional staff of the University of Wisconsin Press, continues to produce for the ASA the leading scholarly journal in the field. Members will be pleased to know that the JAAC continues to gain subscriptions as other scholarly journals experience significant declines.

Relatively new to the field is the Aesthetics On-Line web site and the aesthetics email list maintained by Dom Lopes, who with Sarah Fowler, also serves as editor of this *Newsletter*. These efforts and those of previous members who helped develop the ASA's internet communications have placed the Society in the forefront of such endeavors. These efforts require enormous amounts of time and provide a vital service to ASA members and friends.

Not the least are the services of ASA Board and committee members who steer the course of the Society from behind the scenes. It is fitting to offer particular thanks to Marcia Eaton who will be

completing her term as President at the conclusion of the present year and a cordial welcome to Ted Cohen who will assume the presidency in the coming year.

To all our colleagues who provide leadership and service, a heartfelt thanks.

Curtis L. Carter

Derby MA in Aesthetics and Politics

This is a new programme, at the University of Derby concerned with the reappraisal of aesthetics, through the study of the interaction of the aesthetic and the political in European history. The aesthetic is considered as both rooted in, and as an active element of, social history, with a focus on the question of value and its social and political dimensions. The programme examines aesthetic thought critically from this perspective, using appropriate examples from visual and literary culture.

The programme is organised around a number of key moments in the history of aesthetics, moments not only of changes in theory but also of social importance. These case studies make possible the close examination of the shape and functioning of the aesthetic in particular circumstances. They consist of two core areas: Critical Theory, and German Idealism and Romanticism; and a range of options in the areas of: Classical Greece, Eighteenth century Britain: aesthetics, science and politics, Nietzsche and the postmodern sublime, Histories and theories of art, Weimar aesthetics and the critique of myth, Post war Britain: aesthetics, institutions, markets.

There are also independent study modules involving research projects. The programme has both full time (one year) and part time (sixteen months, two years or more) routes. Part time routes can begin in September or in January (with a minimum period of sixteen months.)

For further details: Stanley Mitchell, Department of Historical and Theoretical Studies, School of Art and Design, University of Derby, Britannia Mill, Mackworth Road, Derby UK DE22 3BL; phone (1332) 622216; email G.Peaker@derby.ac.uk

Library of Congress Cards

Library of Congress users are now required to have a Reader Registration Card. Cards can be obtained in room G22 of the Thomas Jefferson Building. For information call (202) 707-7400.

Conference Reports

1996 Rocky Mountain Division Meeting

The Rocky Mountain Division of the American Society for Aesthetics conducted its annual meeting July 12-14 at St. John's College, Santa Fe, New Mexico.

The First Session featured three philosophers and began with Christine P. Watling, University of Alberta, who argued in her paper, "Art and Neuroscience: Evidence for Art's Cognitive Role," that aesthetic experience not only colors what we know, but may be necessary for knowing at all. Don Roberts, University of Waterloo, followed with "Beauty, Like Certain Other Figures, Is More than Skin Deep," in which he contended, following Peirce, that constructs of the imagination may be more real than sense data. Manuel M. Davenport, Texas A&M, concluded with "Art vs. Morality," which explored the paradox that what is aesthetically good serves what is morally good much better than the moral serves the aesthetic.

John Haddox, Philosophy, University of Texas at El Paso, began the Second Session with "Jose Vasconcelos and Aesthetic Education," an account of the conflict in Mexico between aesthetic intuition and the tyranny of positivism. Charles Johnson, Philosophy, Utah State University, in "Aesthetic Perception: Aspect Recognition and the Language of Criticism," suggested that the psychology of perception provides an unsuspected link between criticism and aesthetic appreciation. Robert Warden, Architecture, Texas A&M University, speculated in "Kierkegaard, Hegel, and Peirce: A Triadic Dialogue of Art" that Peirce's "Thirdness" is a higher synthesis of the Hegelian dialectic and Kierkegaard's "Either/Or."

In the Keynote Session, Arnold Krupat, English, Sarah Lawrence College, presented "American Histories," based on the thesis that the history of North America from the perspective of the Native American Indians is no less accurate and true than the history of North America viewed from the perspective of the European conquerors and settlers.

On the following day, the Fourth Session featured two concurrent panels, "Context and Image" and "Narrative Registers." The former began with a paper, "The Naturalist and the Gardener: Two Ways of Imitating in Art," by Ira Newman, Philosophy, Mansfield University, in which he examined Aristotelian and other concepts of imitation by means of the metaphors stated in the title. Michael Manson, English, University College of Cape Breton, by using Tennyson's work revealed how the belief that poetry was woman's work was overcome by "The (R)emasculatation of

Art in Victorian England." In "Florence and the Development of Howells' Contextual Aesthetics," John Samson, English, Texas Tech University, held that William Dean Howells should be recognized as a pioneer in contextual aesthetics.

In the second panel Patricia Ross, English, New York University, in her paper, "Reconciling the Broken World: 'The Magic of Contradictions' and Willa Cather's *A Lost Lady*," illustrated the use of art in creating both personal and metaphysical reconciliations. Eileen John, Philosophy, University of Louisville, contended in her paper, "'You'll Always Want Nothing': Conceptual Investigation in Literary Experience," that the search for meaning in art is self-limiting. Edward Sankowski, Philosophy, University of Oklahoma, revealed in "Autonomy, Blame, Fiction, and Emotion," the extent to which literature can supplement moral philosophy in clarifying concepts of freedom and responsibility.

The Fifth Session, "Desert Place and Landscape," reported by Tina Watling, was initiated by Bob J. Frye, English, Texas Christian University, who used excerpts from Richard Shelton's *Going Back to Bisbee* and John Graves' *Goodbye to a River* to convey the importance of the word in summoning up for the reader a sense of place. Allen Carlson, Philosophy, University of Alberta, in "Hillerman's Landscapes," while arguing that a place has aesthetic value in its own right, rejected the notion that a landscape has aesthetic importance merely because of significant events or persons associated with it. Pursuing a related notion, Marcia Eaton, in "Fact and Fiction in the Appreciation of Forests," claimed that uninformed and sentimental notions of forest creatures, for example, Bambi, can lead to uninformed and often harmful efforts to "save" the environment.

In a separate panel, Alastair Beattie, Foreign Language and Literature, University of the Andes, concluded with "The Aesthetics of Physical and Metaphysical Dimension," which expressed most clearly what was an underlying theme of the conference: the phenomenal and the noumenal are united by the aesthetic.

Saturday afternoon was devoted to the "Artists at Work" session. Pam Chadick, who directs the studio art work at the U.S. Air Force Academy, described and provided examples of "Intersects: Where Line and Letter Meet." She and James Morrison, a writer from Colorado Springs who was not present, have been working together to integrate his prose and poetry with her ink drawings in order to create contemporary versions of illuminated manuscripts. Their results, however, are neither luminous nor mystical but are dark, earthy, and only lightly touched by a dry humor.

The second artist, Bruce Hucko, a photographer from Santa Fe, in his presentation, "Where There Is No Name: The Art of Tewa Pueblo Children," exhibited photos of art work created under his "coaching" by Indian children of elementary school age which are remarkable for their integration of Tewa symbols and Anglo-

American icons. These photos and his comments will be published as a book in the near future.

On Sunday morning the Seventh Session, with two concurrent panels, began with "The Analogy Between Food and Art: Tolstoy and Eaton," presented by Spencer K. Wertz, Philosophy, Texas Christian University, in which he defended Tolstoy's analogy against the criticism of Marcia Eaton, who was present. Jeffrey A. Bell, History and Government, Southeastern Louisiana University, argued most convincingly in "Nietzsche, Music, and the Transcendental Deduction" that the key to understanding the unity of Nietzsche's thought is his use and appreciation of music. Donald Driscoll, Philosophy, University of Southern Colorado, claimed in "Sublime Boredom" that for Schopenhauer, who should have been a Zen Buddhist, boredom would be worse than extinction.

In the second panel, which focused on western American literature and is reported by Reuben Ellis, George Moore, Sewall Academic Program, University of Colorado at Boulder, discussed the study of western American literature as an arena for debate concerning identity politics and intercultural poetics as it confronts us with "A Thousand Frontiers: The Dialogic Model of Cultural Interaction." Robin Jones, English, University of Colorado at Boulder, in her paper, "The Potential of Borders: Sandra Cisneros' *Woman Hollering Creek*," focused on the concept of "borderlands," comparing it with Chela Sandoval's notion of "differential consciousness" which mediates tensions between ethnic and gender identity. In "The Handiwork of Landscape: Representing the Anasazi in Western Nature Writing," Reuben Ellis, English, Hope College, examined and questioned the common representation of the Anasazi as inseparable from their "Cliff Dwelling" landscape.

At the annual business meeting, Reuben Ellis ended his three-year term as president and was succeeded by Manuel M. Davenport. George Moore was elected to serve as the new vice president and Don Driscoll agreed to continue as secretary/treasurer. A unanimous expression of gratitude was made for Reuben Ellis's excellent and gracious service and for his making each conference better than the last. Speaking of this year's Marcia Eaton quoted that famous artist, Mae West: "too much of a good thing is wonderful!"

Manuel M. Davenport
m-davenport@philosophy.tamu.edu

New on the Net

Aesthetics Ideas

A new section has been added to Aesthetics On-Line, the official web site of the ASA. "Aesthetics Ideas" contains electronic versions of longer articles first printed in this *Newsletter*. Now available are pieces by James O. Young, Crispin Sartwell and Denis Dutton. In addition, "Aesthetics Ideas" is also accepting preprints of articles in aesthetics, art theory and the criticism of the arts. Submissions of conference-length (ten to twelve page) papers are invited. For information contact the *Newsletter* editor.

Artcrit Email List

The listserver address for the artcrit email list has changed. To subscribe, send an email to listserv@yorku.ca with the message:

subscribe artcrit

followed by your name (e.g. "subscribe artcrit Vasari").

The Film Studies Site

This is a web site devoted to criticism, theory, and scholarship in film, television, and computer studies that use the multimedia capabilities of the world wide web. We welcome contributions by anyone interested in exploring methods by which still and moving images, addressable images, and varieties of interactivity can expand the boundaries of traditional critical work in film and new media studies. <http://www.inform.umd.edu/FilmWeb>.

Film Theory List

This list is a forum for the discussion of the theory of film, cinema, video and related media in all their aspects: aesthetic, artistic, cultural, social, philosophical and political. To subscribe to the list, send an email to majordomo@lists.village.virginia.edu with the message:

subscribe film-theory

followed by your email address (e.g. "subscribe film-theory bazin@lumiere.edu").

Humanities Research Web Sites

The Survey of Humanities Computer-Based Projects web site is a searchable database of on-line projects in the UK, maintained by the Office for Humanities Communications, supported by the British Library Research and Development Department.

<http://info.ox.ac.uk/ctitext/survey/index.html>.

The Arts & Humanities Data Service is a new project of the UK's Higher Education Funding Councils and will coordinate access to electronic resources in the arts and humanities. Services now on-line include the Archaeological Data archive, the Historical Data Unit, and the Oxford Text Archive. <http://www.kcl.ac.uk/projects/ahds/top.html>

CSA Electronic Journal

The Canadian Society for Aesthetics now maintains a journal in electronic format on the world wide web. The electronic format anticipates a journal with recorded music, films, and images and is flexible enough at present to meet the publishing demands of a rapidly changing and exciting field of inquiry. The journal now includes papers by Arthur Danto, Joseph Margolis and others. <http://tornado.ere.umontreal.ca:80/~guedon/AE/ae.html>.

Calls for Papers

The Physical and The Cultural: The Importance of Place

Society for Philosophy and Geography

The Society will meet at the 1997 Central Division of the American Philosophical Association. Papers and abstracts are invited on any topic which addresses the interaction of physical place(s) and culture. Papers might address, but are not limited to: philosophical anthropology, the importance of place for ethical practice, reflections on architecture, the importance of place for politics. Accepted papers will be considered for volume three of *Philosophy and Geography*. Jonathan Maskit, Department of Philosophy, Denison University, Granville OH 43023; fax (614) 587-6417; email maskit@denison.edu.
Deadline: September 1, 1996.

Literature and the Natural Environment

March 25-27, 1997 University of Wales Swansea

Submissions are invited for the first conference in the UK on ecology and literature. The conference

Teaching Aesthetics

Call for Submissions

The *Newsletter* invites papers and other materials that address the teaching of aesthetics, art theory and art criticism. Also invited are submissions to the Teaching Aesthetics section of Aesthetics On-Line.

pedagogical essays



syllabi



case studies



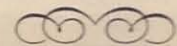
reading lists and bibliographies



discussions of individual artworks



book, film and exhibition reviews



will include lectures by Jonathan Bate and Lawrence Buell. Possible themes include nature writing, ecofeminism and literature, ecological imperialism and colonialism, the country and the city, placing poetry and the poetry of place, ecotravelogues, ecocriticism and theory, versions of pastoral, romantic ecologies, culture and environment, writing after darwin, and future environments: science or fiction? Greg Garrard, Department of English, University of Wales Swansea, Singleton Park, Swansea, SA2 8PP; email g.garrard@swansea.ac.uk.

Deadline: September 16, 1996.

Languating

9th Annual Conference on Linguistics and Literature
February 7-8, 1997, Denton, Texas

The themes of this conference are cognitive linguistics, conceptual metaphor, and linguistic analysis of literature. Also welcome are abstracts dealing with any aspect of linguistics or literature, including literary analysis, critical theory, minority literature, women's studies and film theory/popular culture. Submissions of poetry, fiction or essays are also welcome, as are proposals for complete symposia. Keynote speakers will be Mark Turner, author of *Death is the Mother of Beauty* and *The Literary Mind*, and George Lakoff, author of *Metaphors We Live By* and *Women, Fire and Dangerous Things*. The 9th Annual Conference on Linguistics and Literature, University of

Annual Meeting American Society for Aesthetics

October 16-19, Montréal, Canada

You are cordially invited to participate in the 54th Annual Meeting of the ASA. The meeting, held jointly with the Canadian Society for Aesthetics, will take place October 16-19 at the Hotel du Parc in downtown Montréal, which offers a view of Mount Royal.

The program begins with a reception and exhibition at the Centre International d'Art Contemporain de Montréal, featuring the commissioned painting by Komar & Melamid reflecting ASA members' tastes as revealed in a survey organized by Michael Kelly.

Other highlights of the meeting include a special session featuring art historian T.J. Clark (at the Musée des Beaux Arts de Montréal), and the presidential address by Marcia Eaton. A richly textured program representative of historical and contemporary issues in aesthetics, many of which are interdisciplinary in character, has been organized by program chair Daniel Herwitz and the Program Committee. Victor Yelverton Haines, president of the CSA, is responsible for local arrangements.

The city of Montréal offers a wide range of aesthetic delights: more than twenty museums, the Canadian Center for Architecture, proximity to the beauties of nature, fine gourmet restaurants, and interesting streets on which to stroll and explore the old and new elements of this cosmopolitan urban space. Exhibitions featuring René Magritte, landscape artist Frederick Law Olmstead, and the Art of Fashion will be available during our stay. A tour of the Canadian Center for Architecture will be offered to meeting attendees on Sunday morning.

We encourage you to invite colleagues and friends to attend the Annual Meeting and to become members of the Society. It is of great assistance to the organizers, and a slight financial advantage, if you register by October 10. If you have any questions about these arrangements, please contact me or the business manager at the National Office. We are looking forward to seeing you in Montréal.

How to Register

Download a registration form from the Aesthetics On-Line web site or send an email to the ASA National Office with your name, address and a credit card number (but be warned that email is not always private). The address is asastcar@vms.csd.mu.edu.

Travel Grants

Travel grants are available from the ASA for students under two programs—one for those presenting papers at the meeting and one for those not presenting. Funds are also available to defray the travel expenses of scholars from economically disadvantaged countries. For further information contact the National Office.

For schedules, hotel information and updates check Aesthetics On-Line
<http://www.indiana.edu/~asanl>

North Texas, Department of English, Box 13827,
Denton TX 76203; email linglit@unt.edu; fax (817)
565-4355.

Deadline: September 30, 1996.

Marginal Regions/Textual Margins

International Association for Philosophy and Literature
May 6-10, 1997, Mobile, Alabama

The annual meeting of the International Association for Philosophy and Literature will be held at the University of South Alabama in May 1997. Submissions are invited on the theme Marginal Regions/Textual Margins. For information contact jfoster@gmu.edu.

Deadline: October 1, 1996.

The Style Conference

July 25-28, 1997, Bowling Green, Ohio

This conference will assemble people working in feminist and cultural studies, postmodernist and queer theory, design, media, and other fields to discuss the new scholarship on style. We hope to provide a unique interdisciplinary forum that will also incorporate the major critiques of that work. Our notion of style is primarily bodily and performative, but we invite consideration of a wide variety of material, cultural, and discursive experiences around the theme of *Theorizing Style: Pleasures and Dangers*. Potential topic areas include: performing style, age and generation, styling desire, fashion/fun/guilt, academic styles, appropriation, commodification and exploitation. Proposals are welcome in any format: individual papers, workshops, round tables, films and videos, performances, multimedia presentations. Laura Stemple Mumford, phone (608) 238-3612; email ismumford@aol.com.

Deadline for abstracts: December 1, 1996.

Eastern Division Meeting

March 20-22, 1997, Worcester, Massachusetts

The 1997 meeting of the ASA Eastern division will be held at Holy Cross University in Worcester, Massachusetts. Papers are requested in all areas of aesthetics, especially papers relating to interrelations and dialogue between continental, analytic and post-analytic approaches, and the intersections between art and politics. We are also interested in organizing a session on teaching introductory aesthetics. Papers should be ten to twelve pages, take no longer than twenty minutes to read, and be prepared for blind review. Don Keefer, Division of Liberal Arts, RISD, 2 College Street, Providence RI 02903; phone (401) 454-6263; fax (401) 454-6320; dkeefer@risd.edu.
Deadline: December 12, 1996.

ASA Pacific Division

April 2-4, 1997, Pacific Grove, California

The Pacific Division of the American Society for Aesthetics will hold its annual meeting at the Asilomar Conference Center in Pacific Grove. Papers on any topic in any area of aesthetics are invited. Especially welcome would be papers on recent and current developments and trends in culture, the arts, and aesthetic theory. Papers should run ten to twelve pages, take no longer than twenty minutes reading time, be prepared for blind review, and be accompanied by a 100-word abstract. Joel Rudinow, Department of Philosophy, Sonoma State University, 1801 E. Cotati Ave., Rohnert Park CA 94928; phone (707)664-2277; rudinow@sonoma.edu.
Deadline: December 15, 1996.

The Orchestration of the Arts

Society of Phenomenology, Aesthetics and the Fine Arts
April 18-19, 1997, Cambridge, Massachusetts

Submissions are welcome that address the correspondence of the arts, especially those in which creative synergies enhance life. Subject could include, but are not limited to, literature and music, from text to performance, poetry and dance, the visual arts, stage design, architecture and human nature, performance, photography and film. Marlies Kronegger, Michigan State University, OHB 313, East Lansing MI 48824; fax (517) 432-3844; email kronegge@pilot.msu.edu.
Deadline: February 1, 1997.

Henry James and Philosophy

Submissions are invited for the *Henry James Review* forum, James and Philosophy, scheduled for publication in the fall of 1997. This forum will take up what has proved to be the enduring critical temptation to connect Henry James's writing to philosophy. It will include contributions by both literary critics and philosophers and address, implicitly and explicitly, the challenges of interdisciplinary discussion. Submissions may address any aspect of the topic "James and Philosophy." Susan M. Griffin, *Henry James Review*, Department of English, University of Louisville, Louisville KY 40292; email jamesr@ulkyvm.louisville.edu.
Deadline for proposals: March 1, 1997.

ASA Rocky Mountain Division

July 11-13, 1997, Santa Fe, New Mexico

The Division invites critical papers from all fields on any topic pertaining to the history or application of aesthetic understanding, including pursuing interdisciplinary or intercultural approaches or emphasizing the natural or cultural character of the American Southwest. Papers and detailed

proposals will be accepted. Donald Driscoll, Philosophy Department, University of Southern Colorado, Pueblo CO 81001; phone (719) 549-2800; fax (719) 549-2800.
Deadline: March 5, 1997

Critical Voices in Art, Culture and Critical Theory

This new series, published by Gordon and Breach Art International and distributed in Europe by Thames and Hudson, will form a library of texts which address the issues and changing views that mark the transition from modernist to post-modernist thought. Five or six titles will be published each year. Each volume will contain a short introduction, dealing with the importance of the authors and the issues raised, followed by seven to ten essays by artists, critics or theorists, and closing with a ten to fifteen thousand word critical 'afterword' by a respondent. Saul Ostrow, Art Editor, *Bomb Magazine* and General Editor for *Critical Voices*; email ostrow@is2.nyu.edu.

Upcoming Events

Media Ethics: Privacy, Public Interest and Censorship

September 20-21, 1996, University of Leeds

The Centre for Business and Professional Ethics is holding a conference at the University of Leeds to bring academics and media professionals together to discuss impartiality and problems of media bias, rights of privacy and the public interest, motives and journalistic integrity, media sensationalism and harm, and censorship, regulation and freedom of expression in a liberal society. The conference is aimed at people interested in applied ethics, social affairs, media and communication studies and those practically involved in media policy, journalism or working with the media.

Conference speakers include Brian Appleyard, David Archard, Martin Bell, Gordon Graham, Tony Hall, Matthew Kieran, David Marsh, Mary Midgley, Greg Philo, Peter Preston, Judith Stamper, Lord Wakeham, Nigel Warburton and Baroness Mary Warnock.

Cornelia Shirley, School of Continuing Education, Continuing Education Building, Springfield Mount, Leeds UK LS2 9NG; phone (113) 233 3233; fax (113) 233 3240.

Time and Memory

Australasian Society for Continental Philosophy
September 27-29, 1996, Melbourne

An interdisciplinary conference concerning time, its passage and preservation also incorporating a special symposium devoted to the works of Gilles Deleuze. Guest speakers will include Keith Ansell-Pearson, Constantin Boundas, Philip Goodchild, Elizabeth Grosz, and Brian Massumi. ASCP, Centre for Comparative Literature and Cultural Studies, Monash University, Clayton 3168 Victoria Australia; email gjones@essex.vut.edu.au.

Quality & Creativity

Teaching and Learning in Arts and Humanities
October 12, 1996, Open University, Milton Keynes, UK

This conference brings together researchers and educators interested in the fields of teaching and learning in arts and humanities higher education. The day will start with a keynote address by Lewis Elton on "Research and Teaching: Symbiosis or Conflict?" Themes will include: research and teaching, teaching assessments, innovation & creativity in the curriculum, and technology for the arts and humanities. Carol Rowland, Institute of Educational Technology, Open University, Walton Hall, Milton Keynes UK MK7 6AA; phone (1908) 652870; email c.a.rowland@open.ac.uk.

Philosophy of Literature/Film Association

November 7-9, 1996, Towson State University

For information: James M. Welsh, Literature/Film Quarterly, Salisbury State University, Salisbury MD 21801.

Sibley and After

April 3-6, 1997, Ambleside, England

The Lancaster University Philosophy Department, with the support of the British Society of Aesthetics, the Mind Association and the Analysis Committee, will hold a conference in honour of Frank Sibley's work in aesthetics. 'Sibley and After' will take place in Ambleside, in the English Lake District. Speakers include: John Benson, Ted Cohen, Terry Diffey, Cheryl Foster, Peter Lamarque, Jerrold Levinson, Karlheinz Ludeking, Colin Lyas, Nick Mc Adoo and Nick Zangwill. Emily Brady, Philosophy Department, Furness College, Lancaster University, Lancaster UK LA1 4YG; phone (1524) 5240 fax (1524) 65201; email E.Brady@lancaster.ac.uk.

Art: Representation and Expression

A Mini-Conference in Honour of Richard Wollheim
May 1-2 1997, Utrecht University, Netherlands

No adequate theory of our understanding of art can do without specifying the conceptual relations between artistic representation and artistic expression. Richard Wollheim has devoted much of his publications to these subjects. Two of his theses stand out as highly interesting. The first regards the twofold nature of artistic representations, i.e., the idea that representing a subject matter is done through artistic presentation, through manipulation of artistic material. When we recognize a representation's subject matter we see it in its material orderings. The second thesis relates to expression as understood in terms of projections on behalf of the beholder. It is this projective mechanism which explains why in the aesthetic domain the principle of acquaintance holds, and why we must be subjectivists regarding aesthetic evaluation.

One problem, however, has been addressed insufficiently. What is the exact relation between these two processes: between the twofoldness of representation on the one hand, and the projective nature of expression on the other? This conference will address this problem by focussing on Richard Wollheim's *Painting as an Art*, "Seeing-as, Seeing-in, and Pictorial Representation," sections 15 through 19 of *Art and its Objects*, and "Correspondence, Projective Properties, and Expression in the Arts."

Rob van Gerwen, Department of Philosophy, Utrecht University, PO Box 80.126, 3508 TC Utrecht Netherlands; phone (30) 2532087; fax (30) 2532816; email Rob.vanGerwen@phil.ruu.nl.

Active Aestheticians

MARK STAFF BRANDL's drawings and prints were exhibited in June at the Kaj Forsblom Gallery in Zurich.

ELLEN J. BURNS has completed her dissertation on the dialectical structure of Mozart's *Die Zauberflöte* and has articles scheduled for publication entitled "Opera as Heard: A Libretto Edition for Phenomenological Study," "An Enlightened World on the Stage of W.A. Mozart's *Magic Flute*," and "When 1+1=1: An Interartistic Aesthetic for Opera."

MARCIA EATON gave a talk on "Fact and Fiction in the Aesthetic Appreciation of Forests" at a conference on The Aesthetics of the Forest in Lusto, Finland, in June.

RICHARD ELDRIDGE, Swarthmore College, is editor of an anthology, *Beyond Representation: Philosophy and Poetic Imagination*, published in April by Cambridge University Press. It contains, among other things, essays by ASA members STANLEY BATES, ARTHUR DANTO, and MICHAEL FISCHER.

SUSAN FEAGIN's book *Reading with Feeling: The Aesthetics of Appreciation* was published in June by Cornell University Press.

LAUREN FRIESEN has edited a collection entitled *Theatre and Religion 2*, published by the Association for Theatre in Higher Education. Included are essays on theatre and religion in Germany, Australia, Japan, Thailand, England, medieval France and the ancient world.

RICHARD HENRY's book *Pretending and Meaning: Toward a Pragmatic Theory of Fictional Discourse* has been published by Greenwood Press. The book discusses pretence and meaning, how the two inform each other, and how it is possible to mean seriously and sincerely by purportedly pretended acts.

KATHLEEN HIGGINS participated in an NEH Summer Institute on Chinese Philosophy at St. Mary's College in Maryland.

JENNIFER JUDKINS received the Pauline Turrill Music Award from UCLA's chapter of Phi Beta Kappa, for her research proposal titled "Heeding the Score: The Demise of Extemporization in the Nineteenth-Century Orchestra."

DONALD KEEFER's garden, created with his wife Toby Ayers was one of six regional winners of the *Flower and Garden* contest for 1996 and was featured on the magazine's cover in June.

DOMINIC LOPES presented a paper entitled "Pictorial Realism: Just a Matter of Rhetoric?" at a panel on Realism and Rhetoric in Pictorial Representation at the 1997 meeting of the American Psychological Association. His collection of proverbs from South Asia, *A Handful of Grams: Goan Proverbs*, which he co-edited with Damian Lopes, has been published by Caju Press in Toronto.

MARA MILLER has been awarded a two-year Mellon Postdoctoral Fellowship at Emory University to complete a book on images of women in 18th century Japanese prints and their implications for feminist theory.

DAVID MORGAN, Department of Art, Valparaiso University, has been awarded a Getty Fellowship in the History of Art and the Humanities for 1996-97 to complete his research for a book on 19th and 20th century mass-produced religious images in the United States.

JOEL RUDINOW, Sonoma State University, has been awarded a major grant from the California State University Chancellor's Academic Opportunities Fund to develop an internet-based course on "Ethics and Value Theory in the Information Age."

KENDALL WALTON's work was the topic of a panel at the annual meeting of the American Musicological Society in New York City, November 1995. Speakers included MITCHELL GREEN, MARION A. GUCK, FRED EVERETT MAUS and ANTHONY NEWCOMB.

JAMES O. YOUNG has published "Inquiry in the Arts and Sciences," in *Philosophy*. This article explores the differing ways in which the arts and sciences contribute to our knowledge.

Grants & Fellowships

American Antiquarian Society Fellowships for Research by Artists

The American Antiquarian Society is accepting applications for fellowships for historical research by creative and performing artists. The fellowships may support research projects on virtually any subject within the general area of American history and culture before 1877. The end products of research developed under these fellowships include, but are not limited to: historical novels; documentary films and television programs; radio broadcasts; nonfiction works of history for general audiences of adults or children; plays, libretti or screen plays; magazine or newspaper articles; costume or set designs for theatrical productions, films, and television programs; book illustration and other graphic arts including book design; performance of historical music or drama; and sculpture, painting, drawings, and other works of fine art.

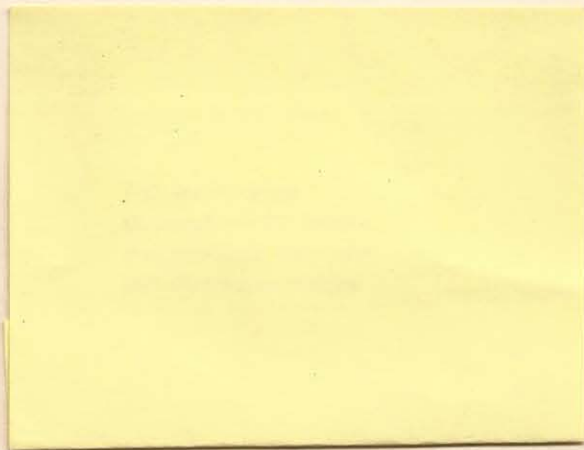
John B. Hence, American Antiquarian Society, 185 Salisbury Street, Worcester MA 01609-1634; phone (508) 752-5813.
Deadline: October 7, 1996.

Columbia Society of Fellows

The Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in 1997-98. Applicants must have received the Ph.D. between 1991 and 1997. The fellowship is renewable for a second year and includes some teaching. Society of Fellows in the Humanities, MC 5700, Columbia University, 2960 Broadway, New York NY 10027.
Deadline: October 15, 1996.

American Society for Aesthetics
404 Cudahy Hall
Marquette University
Milwaukee WI 53201-1881

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Getty Fellowships in Art Education

Up to eight fellowships will be awarded to students for the final research and writing stages of their doctoral studies. The program supports candidates whose proposals explore the theory and the practice of discipline-based art education or issues that have significant potential to contribute to its further evolution. Applicants must be enrolled at an accredited university in the United States or Canada and have a dissertation proposal approved by their doctoral committee.

Ms Elizabeth A. Paul, Getty Center for Education in the Arts, 401 Wilshire Blvd, Suite 950, Santa Monica CA 90401-1455; email epaul@getty.edu.
Deadline: November 1, 1995.

OTHER NEWSLETTERS

International Newsletter of Aesthetics
Ales Erjavec
Gospodka 13
61000 Ljubljana Slovenia
fax 386-61-12-55-253

British Society of Aesthetics Newsletter
Richard Woodfield
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Nottingham UK NG1 4BU

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Calls for papers, upcoming events, conference reports, letters, and other items of interest to ASA members are welcome. Submissions on disk or via email are preferred. Send to:

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Deadlines: November 1, April 15, August 1