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## *Aesthetics and Copyright*

**Darren Hudson Hick**

In 2007, the Fraser Gallery in Bethesda, Maryland, displayed a series of photographs taken by local artist Doug Sanford. The photographs depicted e-mailed letters sent to him throughout the previous year by an ex-girlfriend, stating variously, “I don’t love you anymore,” “I hope you suffer horribly,” and the like. Sanford had not received permission from the letter writer, and she entreated both Sanford and the gallery to remove the works from display. Sanford argued that his work had *transformed* the e-mails into something new: “The words are the subject. I’ve never said the words are mine . . . If I were selling her words and calling them mine, there would be a copyright issue.”<sup>1</sup> Sanford’s claim is a legal one, but it is also a philosophical one. Specifically, it is a claim about the nature of his work, and the nature of the e-mails, and the rights of each creator over them.

Although once merely the purview of novelists and mapmakers, today copyright affects nearly everyone. If, in the last thirty years, you have written, drawn, or constructed anything with even a modicum of creativity, chances are, that thing is protected by copyright law, meaning that—among other things—you have the exclusive right to make copies of the work (or parts thereof) and to license others to do the same. What exactly that “work” is, however, and what your protection over it amounts to, are complex, non-trivial issues. Problematically, copyright law has focused primarily on issues of the rights of copyright, and not on the nature of its objects, or else has tried to estimate the latter in its attempts to explicate the former, and it is from here that many of the problems of copyright arise. The Copyright Act of 1976—still the guiding force in American copyright today—enumerates in great detail what one’s rights are as regards the work protected, but tells us very little about the work itself. As a result, much of the case law surrounding copyright is spent trying feverishly to determine what these rights apply to—that is, what the thing protected by copyright *is*. While the law assumes *some* metaphysical basis to its objects, it fails to provide any suitable ontological grounding for its administration. Partly, this seems the result of judges being left to their own devices to determine the nature of the objects of copyright, and partly it seems the result of concepts ingrained in the law that are themselves metaphysically confused. As a result, the conceptual framework of copyright has a tendency to lead to results that are alternatively arbitrary, counterintuitive, and, taken as a whole, often self-contradictory. Attempting to assess the nature of the objects of copyright subsequent to, or as a consequence of, assessing the rights of copyright is like trying to build the supporting frame and foundation of a house only after one has built the house itself. If it can be done at all, it will surely require major structural revisions, but will most likely result in an ongoing series of stopgap measures intended to keep the whole thing from collapsing. And this is precisely what has happened throughout the history of American copyright law.

The amount of ink spilled in service of copyright is staggering, both with regard to its history and to its interpretation, and I shall not attempt to summarize those here. What is surprising, however, is that while copyright is a popular topic in the media (hardly a week goes by without it arising in the *New York Times* and *Washington Post*), and is regularly debated in legal literature (no fewer than fifty American law journals specialize in intellectual property, and countless others include scattered articles on the matter), philosophers

remain largely silent on the topic. This is most surprising because many of the problems that arise in copyright law fall neatly into the domain of philosophical aesthetics, and seem custom-designed for philosophers of art to tackle. There is room here to address only a handful of issues, so let us consider some of the basic conceptual distinctions in the law.

First, as a matter of nomenclature, and perhaps also of ontology, one does not own a copyright on an artwork *per se*, but rather on an “authored work.” The class of authored works as set out by the Copyright Act includes standard kinds of artworks such as literary, musical, dramatic, and sculptural works. But it also protects such items as computer programs, boat hull designs, architectural blueprints, and at least some lamp designs. However, such “useful articles” (as they are known in the verbiage of the law) are protected only insofar as their aesthetic aspects can be physically or conceptually separated from their utilitarian aspects. That is, it is only the “non-useful” aspects of the item that may be protected, and if the two cannot be separated, the item is not protected by copyright. On the letter of the law, a “non-useful” article is one whose function is “merely to portray the appearance of the article or to convey information.”<sup>2</sup> But, we can ask, is this the sole—or even primary—function of “non-useful” authored works (that is to say, artworks)? If not, does the distinction rest on untenable concepts?

Second, to merit federal copyright protection, an item must qualify as an “original work of authorship fixed in [a] tangible medium of expression.”<sup>3</sup> Although the Copyright Act does not define “originality,” for a work to so qualify, it need not be *novel*—that is, it need not (a) express unique ideas, nor (b) express ideas in a unique manner. Moreover, it need not possess any discernible aesthetic merit. Rather, it need only possess some modicum of creativity. However, just what is sufficient to pass this minimal bar remains an open question. As a basic distinction, however, it must owe its origin to its author—that is, it must be the product of creation, not of discovery. As such, if a series of musical notes is merely discovered by a composer, it fails copyright’s modest test of originality and will not merit protection. Conversely, if it owes its existence to the composer, it would seem to pass this necessary condition for copyrightability. Attempts to draw the line between the two sorts of cases, however, have been the source of endless frustration for copyright law. Depending upon which court decision is considered, a series of as few as six notes, or as much as six bars of music, may or may not constitute an “original” creation. Nothing in the law tells us where to draw the line. If all of these cases constitute products of protectable creation, a principled reason must be given. Conversely, if all are mere discovery, we must ask what would constitute creation. And if the line falls somewhere in the middle, it remains to be drawn in a non-arbitrary manner.

Third, as pointed out above, unless or until a work is “fixed in [a] tangible medium of expression,” it cannot merit federal copyright protection. A work is considered so fixed “when its embodiment [...] is sufficiently permanent or stable to permit it to be perceived, reproduced, or otherwise communicated for a period of more than transitory duration.”<sup>4</sup> Although introduced in U.S. law partly to circumvent problems with an earlier requirement for protection—publication—this new requirement seems at odds with the notion that what copyright protects is not a physical object, but an abstract one capable of multiple instantiation (whether in whole or in part). While this framework is generally unproblematic as regards certain classes of works such as novels and cast sculptures, at least two other sorts of work, as traditionally understood in the philosophy of art, threaten this doctrine. First are works such as paintings and carved sculptures, which many philosophers argue are essentially physical objects incapable of multiple instantiation. If such works in principle

cannot be copied, what does it mean to offer them copyright protection? Second are certain sorts of musical works, particularly works of popular music. Some have argued that a recording of a work of popular music is itself a distinct work from the song so recorded (and not simply a performance of that work). If this is the case, should we accept that the song itself cannot be protected by copyright, because what is here “fixed in a tangible medium of expression” is not the song but (to use Ted Gracyk’s terminology) the “track”? We might further ask, what qualifies as “sufficiently” permanent or stable, and what are the bounds of “transitory” duration?

Fourth, copyright law further distinguishes between ideas, which are not protected by copyright, and the expression of those ideas, which at least potentially are.<sup>5</sup> On the letter of the law, an authored work is an expression. At least on first consideration, this idea/expression dichotomy seems a fairly intuitive one: simply considered, expressions are the form and ideas their contents. However, some items are not so easily classified, and seem to fall into an uncomfortable limbo. On one test devised in copyright law, the plot of a narrative work may qualify alternatively as either idea or as expression, depending upon how developed the plot in question is. This test has problems enough of its own, but in opening the door for questions, plots invite all manner of other ontological peculiarities. What, we can ask, of melodies, of found art, of conceptual art? We might ask, does the conceptual distinction between artworks and authored works, and that between ideas and their expressions, give new consideration to an ontology like Gregory Currie’s Action-Type Hypothesis, or, alternatively, such largely-discounted views as those of Benedetto Croce and R.G. Collingwood, distinguishing the artwork, properly considered, from the perceptible product?

Finally, establishing copyright infringement often depends upon establishing “substantial similarity” between works. One standard test for substantial similarity asks whether an “ordinary, reasonable observer would find a substantial similarity of expression”<sup>6</sup> of the ideas shared between the two works. Here we can ask how the law would (or should) deal with the “appropriation art” of such artists as Richard Prince and Sherrie Levine, who have established themselves by photographing the works of other photographers, or that of Doug Sanford, outlined above. In such cases, should it make a difference that, say, Prince is treating the work of Jim Krantz or Gary Gross as his “subject” as opposed to *merely* reproducing the work, even if the products are visually indistinguishable?

Such questions represent only the tip of the iceberg for copyright. Each issue, however, centrally turns on what it is that the authored work *is*—and determining *this* seems the province of none other than aestheticians. I began my work on the problems of copyright the way that I imagine many philosophers begin their research programs: over beers with friends. On one particular night, a friend was attempting to defend his rampant downloading and copying of music and movies, arguing that one cannot possibly have a moral right over intangible objects. Although unable to convince him otherwise at the time, this conversation triggered what became and still is my central research program. Early in my research, however, two things stood out: first, that so many of the problems of copyright seemed so well-suited to the domain of philosophical aesthetics; and second, that so few aestheticians had considered these problems. Aesthetics is, by its very nature, an applied field of philosophy, and so it is perplexing that this domain of application has been for so long so thoroughly overlooked by those seemingly so best prepared to meet its challenges. Granted, you might have to learn a little bit of law along the way, but what other domain of application offers such opportunity

for aestheticians to make such a substantial impact in the way the world treats artworks?

#### Notes

1. Quoted in Jessica Gould, "Mad About You: An artist's photos of an ex's angry e-mails prompt even more anger." *Washington City Paper* (Washington, DC), 2 February 2007.
2. 17 U.S.C. §101.
3. 17 U.S.C. §102(a).
4. 17 U.S.C. §101.
5. See 17 U.S.C. §102(b).
6. *Smith v. Jackson*, 84 F.3d 1213, 1218 (9th Cir. 1996).

## *Remediation Revisited: Replies to Gaut, Matravers, and Tavinor*

### **Dominic McIver Lopes**

*A Philosophy of Computer Art* was conceived of a hunch that thinking about computer art might allow us to come at large and familiar problems in aesthetics and art theory from a new angle. Berys Gaut, Derek Matravers, and Grant Tavinor touch upon some of these large and familiar problems in earlier issues of this Newsletter. One of these is Richard Wollheim's "bricoleur problem."

Wollheim asked what makes some stuffs or processes – or "media" – suitable vehicles of art, and he proposed that a solution to this "bricoleur problem" will be largely determined by "analogies and disanalogies that we can construct between the existing arts and the art in question" (1980: 43). In seeking these analogies and disanalogies, we may draw from the "comparatively rich context" of critical and historical discussions, as we did when photography and the movies were new arts (1980: 152).

Critical, historical, and theoretical discussions of digital art typically do root it in precursor art practices and do draw analogies to traditional art while identifying disanalogies that represent reactions against tradition. Going a step further, some theorists hold that this process is itself, by necessity, part of digital art practice. A work of digital art is nothing but digitally rendered literature, depiction, film, performance, or music, and so its significance must lie in how it "remediates" these traditional art media by rendering them digitally (Bolter and Grusin 2000). Through remediation, digital art is the art of bricolage.

Running against this grain, *A Philosophy of Computer Art* distinguishes digital art from computer art, whose medium is computer-based interactivity. As Matravers points out, this means that computer art faces a seriously exacerbated bricoleur problem. If interactivity is not a medium in traditional art, then what is the basis for an analogy to computer art?

Every work of computer art has an interface or display made up of text, images, or sound; and perhaps these provide a basis for constructing the comparisons needed to solve the bricoleur problem. Remediation to the rescue after all? Not so fast. The argument in *A Philosophy of Computer Art* assumes that to appreciate a work of computer art for what it is, one must appreciate it, at least in part, for its computer-based interactivity. So we cannot understand why computer-based interactivity is a suitable vehicle for appreciation by seeking analogies between the computer-based interactivity of computer art and the computer-based interactivity of traditional art. There is no computer-based interactivity in traditional art.

Some readers will have noticed a sneaky reformulation of the bricoleur problem as concerning what is a suitable medium for appreciation instead of art. This reformulation is harmless as long as what makes something art is at least in part features of its medium that make it apt for appreciation. Institutional theories of art deny that what makes something art has anything to do with features of its medium that make it apt for appreciation, but institutional theories of art are inconsistent with the bricoleur problem. They say that any medium is in principle a suitable vehicle for art.

This article, by Dominic McIver Lopes, concludes our series of collaborations with the *APA Newsletter on Philosophy and Computing*.

Thanks are due once more to the editors of that newsletter for presenting us with this opportunity.

One way to solve the bricoleur problem relies on interactive precursors to computer art to furnish suitable analogies. Happenings, for example, are interactive though not computer-based (Lopes 2009a: 49–51), and some writers on digital art trace its roots to Happenings and Dada performances. Alas, this proposal is ultimately unsatisfactory. Truly interactive precursors to computer art are few and far between, and their interactivity is typically a mere means to other artistic purposes, such as unscriptedness. For these two reasons, one might wonder whether interactivity is a medium in these works.

Tavinor suggests another solution to the bricoleur problem, in discussing why the artistic aspects of video games involve interactivity. Some games (e.g., checkers) have no representational elements, some games (e.g., chess) have interactive and representational elements that are completely independent of each other, but in most video games (e.g., *The Sims*) representation and interactive gameplay are inseparable. One appreciates *The Sims* for how its little dramas are realized through interaction: the interaction is what it is only given the representational elements and the representation is what it is only given the interaction. So, in trying to understand why video games are suitable vehicles for appreciation, why not draw analogies between drama-realized-interactively and drama-realized-by-actors-following-a-script? And if video games are the popular end of computer art, then this proposal solves the bricoleur problem for computer art.

The proposal can be generalized in a way that makes it clear that remediation has not snuck in the back door. We appreciate works for such formal, expressive, and cognitive properties as having balance, being sad, and bringing out how none of us are free of gender bias. In different arts, these are realized in different ways – by acting, narrative, depiction, tone-meter-timbre structures, and the like. Why should a solution to the bricoleur problem send us in search of analogies at the level of realizers and not at the level of the formal, expressive, and cognitive properties that they realize? Perhaps the analogies we need to solve computer art’s acute case of the bricoleur problem are not to be found by comparing interactivity to media like acting, narrative, depiction, and tone-meter-timbre structures, but rather by comparing the formal, expressive, and cognitive achievements of interactivity alongside those of acting, narrative, depiction, and tone-meter-timbre structures. Simply put, interactivity is a suitable medium for appreciation if interactive works can realize features worth appreciating.

This suggestion must fall flat if a solution to the bricoleur problem must tell us how a medium can be a suitable vehicle for art when it is not a suitable vehicle for appreciation. However, as already noted, only institutional theories try to understand what makes for art without appeal to appreciation, and the bricoleur problem does not arise for these theories.

If this thinking is sound, it is possible to solve the bricoleur problem without appeal to remediation. To the extent that the problem pushes theorists to emphasize that digital art is an art of remediation, we now have room to downplay digital art as a theoretical concept and to counterbalance it with the concept of computer art. However, all of this is wheel spinning if computer art is not an art form in the first place.

Gaut argues that there is an art form – call it “computer-based art” – which conjoins computer art and digital art. Gaut’s argument proceeds first by objecting to the argument in *A Philosophy of Computer Art* that digital art is not an art form and then by proposing a feature, automated algorithmic processing, which is the

medium for all computer-based art – for computer art and digital art alike.

Here is the argument in the book for the claim that digital art is not an art form. An art kind is an art form only if we normally appreciate any work in the kind by comparison with arbitrarily any other work in the kind. Digital art is an art kind but we do not appreciate any given work of digital art with arbitrarily any other work of digital art. Therefore, digital art is not an art form.

Gaut doubts whether the major premise of this argument can individuate art forms. Rembrandt self-portraits and paleolithic cave paintings are pictures but we do not normally compare Rembrandt self-portraits with cave paintings. Fair enough, there is some truth in that. Bear in mind two points, however.

First, the claim is not that we consciously or actively compare any given work in an art form with each and every other work in the art form. Rather, the claim is that the Ks are the works whose comparison class does not exclude any K. Appreciating a Rembrandt self-portrait as a Rembrandt self-portrait does exclude cave paintings, but appreciating a Rembrandt self-portrait as a picture does not exclude cave paintings. An appreciation of the self-portrait that would have gone differently were cave paintings included cannot be an appreciation of the self-portrait as a picture – it must be an appreciation of it as something narrower – a seventeenth century painting, perhaps. In the book, the same idea is expressed by saying that an art form is “a group of works that share a distinctive feature in common and that are normally appreciated partly for having that feature” (Lopes 2009a: 18).

Second, the “normally” requires a word of explanation. It is possible to appreciate a K as a K\* (Lopes 2008). For example, it is possible to appreciate a building as a sculpture, though buildings are not sculptures, and it is also possible to appreciate a building as an antelope, though it would probably not come off very well (it depends on the building!). However, what makes architecture an art form is that buildings are works of art and there is a norm to appreciate them as buildings. Works made on Tuesdays are an art kind and it is possible to appreciate a work as a Tuesday work, but there is no norm to appreciate anything as a work made on a Tuesday, and that is why Tuesday works are not an art form.

There is no norm to appreciate digital art works as digital art because we do not in fact appreciate them as digital art, though we do appreciate them as digital songs, photographs, and the like. Have you ever appreciated a digital song in comparison to arbitrarily any digital photograph? If you do appreciate 1234 as a work of digital art, then you would have no more reason to exclude Jeff Wall’s “A Sudden Gust of Wind” from its comparison class as you would have to exclude any other digital song.

The examples of David Cope’s EMI and Harold Cohen’s AARON do double duty in Gaut’s argument. EMI and AARON output (non-interactive) works that we appreciate as products of automated algorithmic processing. As a result, they seem to counter the claim that we never appreciate any given work of digital art in a comparison class with arbitrarily any other work of digital art.

Gaut is right to say that we can and do appreciate the works output by EMI and AARON in comparison with one another. AARON’s drawings are more original but less impressive formally than EMI’s compositions, because of the algorithms and databases that each employs. This admission is consistent with the argument against the proposition that digital art is an art form so long

as the case of AARON and EMI is not like that of 1234 and “A Sudden Gust of Wind.” The question is whether there is room to allow for the appreciation of AARON’s drawings alongside EMI’s songs without having to squeeze “A Sudden Gust of Wind” into the same art form as 1234. There is if computer art has a sister art form, “generative art,” wherein algorithms are run on electronic computers to output new works of art (see also Andrews 2009). On this proposal, AARON and EMI output generative art. But “A Sudden Gust of Wind” and 1234 are not works of generative art; they belong instead to digital images and digital music, which are genres of the traditional arts of depiction and music.

This discussion is not, as it might seem, empty taxonomizing, for it brings us face-to-face with the bricoleur problem, whence it leads us into fundamental questions of value in the arts and the role of media in realizing that value. Gaut, Matravers, and Tavinor raise plenty of other issues besides these that merit study and dialogue. *A Philosophy of Computer Art* was never to be the last word on its topic, but rather the first.

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## Alexander Sesonske: Some Early Memories

### Stanley Cavell

As a pair of aging first year graduate students in the comparatively small but strong and congenial department of philosophy at UCLA in the years from 1948 to 1951, each of us having discovered philosophy late, after trying other lives, and each eccentric in taking a passion for the arts undiluted into the desire for philosophy, Alex Sesonske and I were rapidly bound to determine whether we would become competitors or friends. Encouraged by the presence on the philosophy faculty, and by the attention, of a young Abraham Kaplan (whose startlingly vivid and capacious intellectual accomplishments and promise seem now, in my experience, to be largely unknown, and where known undervalued, to those who never spent time in his pres-

ence), Alex and I published our first two philosophical papers jointly while still graduate students, indeed while in the first two years of studying philosophy. However transient the value of those texts of ours is apt or bound to be, the fact that they showed value enough to be published in professional journals of philosophy afforded lessons that I feel distinctly helped to keep our spirits (I feel confident in speaking for us both in this regard) intact through the grinds and bumps of graduate study. The fact that they were written jointly, which is to say, as the result of countless hours of alternating dictation and revision, showed that that one can think and work beyond oneself, and provided a distinct sense, vital if small, of contributing something, even if something contrary, to a field to which one was aspiring to belong.

Logical positivism reigned then as the avant-garde of academic philosophy, which meant that the then fashionable analysis of so-called value judgments—leveled in the course of arguments touching upon the arts and the moral life and religion—were judged to be intellectually thin, at best, in their support (a fashionable phrase in characterizing such judgments held them to be “cognitively meaningless”), in comparison with the incomparably communicative, even glamorous results in philosophical analyses of scientific discourse, as in the dominating publications in those years of Carnap and Reichenbach (the latter a dominating presence at UCLA in our time there). This sweeping cast of mind in its relation to judgments of value was not simply incredible to those of us for whom the recognition and protection of value was fundamental to the idea of philosophy, but baffling in its academic success, and depressing in the recognition of how helpless one was in attempting to refute or sensibly delay its intellectual detractors. (And what other way was there to dethrone them?)

Both Alex and I had come to philosophy from lives beyond the academy. He was six or seven years older than I and had served in the army during the Second World War and before that spent time as a racehorse tout. I was in the process of discovering that my virtually single-minded devotion to music through university studies had effectively deprived me of a serious education beyond my love and talent for that specialized realm and its closest neighbors. Alex deployed his distinct gift as a draftsman by painting an unmistakably talented rendition of Matisse’s elliptical circle of dancers joining hands that covered the exposed stucco side of his garage. These eccentricities served to free us, and motivate us, to make a decision to follow a suggestion by Kaplan that we try combining the sometimes similar and interestingly different preoccupations of our term papers submitted for his course that semester (in effect they were each defenses of pragmatism against positivism’s reductive attacks on moral philosophy and aesthetics) and offer the result for publication in a professional philosophy journal. Kaplan’s suggestion to us resulted in fact in a sequence of two jointly authored articles, the first publications (with a trivial exception on my part) by either Alex or me.

Writing these pieces together amounted to a dimension of my education that I otherwise cannot imagine having received. Combining (so to speak) our separate texts turned out to be amiable and intellectually productive (remunerative, Austin would later have taught me to say). But these very tangible satisfactions led Alex and me to want to continue with a further, more substantial joint adventure. And the writing of this second piece became unpredictably, anyway unpredictably, anything but smooth. Here we were beginning from no drafts but proposing individual sentences meant to continue from what we had written to try to reach a farther shore. This exposed us perpetually to holding up each of our proposals to shared light, where, at least in memory, the pain of beholding one’s repetitive awkwardness was so often not really dissolved by finding a truer solution. I do not recommend the procedure. But I am still interested in the fact

that it could be done at all, and still grateful for the early sense of accomplishment, despite all, that it provided.

Alex was in conversation a man of few words, and wasted none in offering comfort for the shortcomings he often discovered and impatiently voiced concerning one's intellectual efforts, sometimes with a laugh unnerving to hear. He was superbly, complexly intelligent. Conversation with him was the best preparation one could have wanted for learning to withstand the impersonal violence of philosophical argumentation. I have not looked at those early efforts of ours in many years but my happy memories of the earnestness and the sense of discovery in composing them remain fresh. However vanishing their value, and while it was still some years before I was able to convince myself that I had something further on my mind individual enough to be worth making public, their existence formed an attestation for me that I might again find something to contribute to the professional community of academic philosophy. I remain vividly grateful to those early times of companionship.

Perhaps their most lasting value was their sufficient proof to me that equally intense commitments to philosophy and to the arts might prove fruitful and the results academically valued. Without this attestation in Alex's intellectual instincts it is not easy to imagine that I would have, with whatever success and rationality and good grace I have managed to do so, overcome temptations to conclude that a serious philosophical hearing for the aesthetic was not in the academic cards, at least not in my path. His ability to laugh, I might even say giggle, at early positivistic reservations about the rationality of what were taken to be aesthetic judgments (e.g., "X is beautiful," said with as little commitment or specificity as it looks) remain heartwarming to recall. Of course the warmth of his reactions would have been vanishing without his intellectual focus and fertility in sustaining and motivating these reactions.

While our paths crossed comparatively rarely in later years (I believe the last time was my memorable visit in the early 1970s on which Alex took me over to meet his friend Jean Renoir at his house in Beverly Hills) I remain sensible of my wonderful fortune, and grateful for it, in having had Alexander Sesonske as a philosophical companion in our first years of discovering, or surmising, the range of commitments philosophy can demand. Friendship is a blessing, but finding intellectual inspiration and steadiness in friendship, and critically in the opening years of the bewildering study of philosophy, is a gift of good fortune to be, as I find myself to be, endlessly grateful for.

## Reminiscences and Images of Alex

George Dickie

Alex wrote, late in life, a wonderful, twenty-five-thousand word autobiography entitled "My Life and Good Fortune," which he shared with friends and colleagues. I remember some of the more recent things that he writes about. Alex first describes how, in the 1880s, his leather-working Jewish ancestors walked out of Russia by night, hiding in the forest by day. They joined a band of gypsies on their exodus and stayed with them all the way to northern Italy. Despite the grim situation of this unlikely traveling company, a procession of gypsies and Jews bound for Italy calls up frolicking

Fellini-esque images. His enterprising ancestors ended up in upstate Gloversville, New York, making leather gloves, as of course they had to. In 1917, Sam Goldfish (soon to be Goldwyn) offered his old partner Charlie Sesonske (Alex's father) a job that might have made him a Los Angeles movie mogul, but Charlie, having done business with Goldfish before, declined it. So, on November 19, 1917, Alex was born, not amidst the bright lights of Hollywood, but in less-well-lit upstate New York. Alex describes growing up in this part of New York, as the son of a father who owned and operated several movie theaters. He started going to the movies in 1920 at the age of three, watching Lon Chaney, Tom Mix, and, no doubt, although he does not mention him at that point in his autobiography, his beloved Buster Keaton. In one way or another, he kept going to the movies for ninety more years. Alex loved the movies – the beautiful and funny people, the bright light on the silver screen, and the darkness.

On a September night in 1946, Alex walked into his first-ever college class at Long Beach City College and sat down behind a woman with luxuriant, reddish-brown hair and a wonderful laugh. This was when Alex met Sally. He found, as I have, that colleges and universities are the best places for meeting women. She and Alex were married for over fifty years, until Sally's death.

On a September night in 1950, I walked into my first-ever graduate seminar and for the first time saw Alex Sesonske with his black, gray-flecked crew-cut hair that made him look as if he might have just been discharged from the army. He was sitting on the living room couch beside his friend Stanley Cavell, who had blonde, wavy hair. (Also present were graduate students Mary Ferrell, Martin Golding and his wife, Jerry Stannard, Peter Walton, Julius Stein, and my wife Joyce.) Alex and Stanley were among the few saving graces in that dreadful and memorable seminar (with its drunken teacher) that initiated Julius and me into graduate school at UCLA. A little bit later, Alex and Stanley began writing papers together. Abe Kaplan urged them to submit the pieces to journals. To the astonishment and envy of the other graduate students, the papers were published as articles in *The Journal of Philosophy* and *Mind*. They were still mid-level graduate students! They remained approachable and friendly as before. Alex and Stanley were preternaturally good at philosophy, and they bonded over the movies – which they had grown up watching.

In September of 1951, Joyce and I moved into the amazingly cheap UCLA Veterans Housing Projects (old, two-story wooden buildings that swayed but withstood earthquakes). Alex, Sally – a fabled cook – and their young daughter Alexandra already lived in the Projects in an apartment just across the way. It was then that getting to know Alex began, although this was not an easy thing, for, as he says in his autobiography, he "did not do small talk." He was a bit like the stone-face persona of his favorite film comedian Buster Keaton. Of course, Alex had no trouble speaking; his words came out forcefully, even explosively, in an urgent rush. He and I became good friends but not close friends. But Alex was a *very* good friend, and his autobiography reveals that he and Sally had many close friends.

During our teaching years, I saw Alex at countless APA and ASA meetings, and we talked and ate meals together. We both worked in aesthetics, but our writing interests did not overlap, so we did not have issues to argue about. We corresponded during those years and after, always keeping in touch. We talked on the phone occasionally, until, more than a year ago, Alex's deafness made this impossible. He did not make it into the e-mail era.

Whenever I was a conference-program chair, I always invited Alex to talk, and he did wonderfully well with the likes of Monroe Beardsley and Isabel Hungerland. At the ASA meeting at Princeton in October 1967, when Susan Sontag did not show up for her gig, Alex, without preparation, filled in for her and talked to us wonderfully about movies. He loved to talk about movies.

In a conversation that must have been about our military experiences, Alex told me of the time when his army unit liberated a Nazi concentration camp with its corpse-like inmates and piles of real corpses. His face went white. In his autobiography, he describes this terrible experience in a matter-of-fact way that things can take in the calm abstraction of writing.

Alex was of an age that required him to spend virtually the whole duration of the war in the service. He ended up in the Fire Direction Center of the 142nd Army Field Artillery Battalion calculating trajectories of 155mm howitzer projectiles. Alex's outfit landed in Africa after it had been secured, and moved north to Italy, where he and his howitzers helped destroy the Abbey on Monte Cassino. He regretted that. On his way to invading southern France, the explosives-laden LST Alex was on was bombed, so he thought it best to start swimming in the Mediterranean. He was picked up by a small boat, which shortly sank, so he resumed swimming. At dawn, Alex in his life jacket swam ashore onto the red beach of the French town of San Rafael. He was destined for old age. Alex vowed then to come back to that beach. He returned to San Rafael with Sally, where I am sure Alex must have pointed and said to

her, "There – that's the exact spot."

Alex met Jean Renoir while he was still a graduate student in the early 1950s. Later when he was teaching at Santa Barbara, Renoir came to give a talk, and, over Sally's food, Alex and Jean became friends. He became a regular visitor at the Renoir house in Beverly Hills, and their talks formed the basis for Alex's book on Renoir, which is entitled *Jean Renoir, the French Films, 1924-1939*. The book was published by Harvard University Press in 1980. Through Renoir, Alex met other legendary movies people and was soon flying to Paris to look at movies at the Cinematheque. It must have been a lovely time for him.

In the late thirties before he went into the army, for three or four years, Alex made a living gambling on horses – usually not at tracks but from what he calls "horse rooms" where he could bet on races at many tracks. He knew to bet on Seabiscuit in his 1938 match race with War Admiral. But it was, Alex told me, very hard work doing the research that made such a life possible. I think that if he made a living gambling on horses, philosophy must have been a snap for Alex.

What a varied, colorful, and productive life Alex lived. He grew up with the movies – first silents and then talkies – gambled on horses, fought in World War II, studied and taught philosophy, and worked with Renoir, and through Renoir, met Fritz Lang, and other movie legends. What a shame Alex never met and talked to (or stood silent with) Buster Keaton.

## Call for Reviewers

Get a look inside the peer review process by reviewing articles for ASAGE!

Any student interested in reviewing articles for the journal should visit <[www.asage.org](http://www.asage.org)> and register as a reviewer by clicking on 'Register' at the top of the page. Potential reviewers must then fill out the Volunteer Reviewer Application Form (available on the website) and e-mail it to <[editor@asage.org](mailto:editor@asage.org)>.

In addition, ASAGE is seeking proposals for book reviews to be published in our first publication year. Send the title, author and date of publication of the book that you would like to review, along with a 100-200 word description of why you think this book should be reviewed in ASAGE, and why you are qualified to do the review, to <[editor@asage.org](mailto:editor@asage.org)>. Proposals for book reviews must be approved by the editor in advance. Please see <[www.asage.org](http://www.asage.org)> for further details.

Book reviews must be no more than 1000 words in length and will be reviewed by the editor or book review editor. A maximum of four book reviews will be published per year. The reviewer may not be a student of the author whose book is being reviewed. Book reviewers must acquire their own copy of the volume to be reviewed.

# News From The National Office

Please make your plans early for the 2010 meeting in Victoria, British Columbia from 25-30 October, 2010. The meeting will be held at the historic Fairmont Empress Hotel. Recipient of the Condé Nast Gold List 2010, The Fairmont Empress rises majestically over Victoria's Inner Harbour. With turn of the century architecture and timeless beauty, the Fairmont Empress resort regally captures the grandeur and elegance of a bygone era. Victoria is one of the world's most exquisite destinations. Guests may arrive by land, sea or air. Fly directly into Victoria's airport, or try an awe-inspiring seaplane over a collection of coastal islands, a marine-bound journey from Vancouver by ferry or from Seattle via the Strait of Juan de Fuca aboard the high-speed ferry. We have an excellent \$139 (US) guaranteed rate for the hotel, and the board of trustees has agreed to extend the \$75 travel rebate for this meeting.

There is still time to nominate a book for the ASA monograph prize or an article or book for the Selma Jean Cohen dance aesthetics prize. The monograph prize competition is open to any member-authored book published during 2009. The Cohen dance prize is open to anyone for an article or book on dance history or dance aesthetics published in 2008 or 2009. Self-nominations are perfectly in order. Nominations for the dance prize must include an electronic copy of the article nominated. Each prize carries a \$1,000 award. The winners of the monograph prize in 2009 were Allen Carlson and Glenn Parsons jointly for *Functional Beauty*. Send nominations to me at PO Box 915, Pooler, GA 31322 or via email to <dabney.townsend@armstrong.edu>. I will forward them to the selection committees, which are already at work.

The ASA continues to solicit grant applications for projects that advance the mission of the ASA. New grant guidelines will be available soon and will be posted on the ASA web site, <aesthetics-online.org>, but applications may be made at any time. Priority will be given to applications that also have other support. At this time, grants are not being made for individual research or graduate study, but the new guidelines may change that. There is no set application form, but applications should include both a statement of

how the grant will be used, how it forwards the mission of the ASA to promote awareness of aesthetics as a discipline, and a preliminary budget. A report on the grant after its completion is required. In the past, grants have been made to support conferences and to supplement NEH seminar budgets as well as seed money for innovative projects such as the ASA Graduate E-journal (ASAGE).

An errata sheet for the 2010-2011 membership directory will be published in the Newsletter. Please check the entry for your name and notify me of any changes that need to be made. For privacy reasons, we did not publish email addresses in the directory this time, but please remember that increasingly, information is also distributed by email. It is important that we have your current email address. Old addresses clog our in-box. Periodically, we will sell our mailing list to publishers and other non-profit organizations, but we never sell email addresses.

Aili Bresnahan will assume the Editorship of ASAGE in June, and Zach Jorgenson will become Associate Editor. Further information about submission of articles and reviews for ASAGE can be found on the journal web site. There will be three open positions on the Board of Trustees for three-year terms beginning in February, 2011. Jenefer Robinson's term as President ends 31 January, 2011, and Vice President Paul Guyer will become President without further election at that time. The ballot for trustees and Vice President will be sent out by email and by mail after the Victoria meeting. Suggestions for both trustee and Vice President may be sent either to me or to President Robinson; they will be passed on to a nominating committee for consideration.

Thanks to everyone who has renewed their membership for 2010/JAAC Volume 68. If you have not done so, please renew. We do not drop anyone from the mailing list for a couple of issues, but after that, we cannot continue to send the JAAC unless membership is up to date and we have an updated mailing address. Everyone who has not paid for multiple years will receive their next renewal for 2011/Volume 69 toward the end of 2010.

Thanks to Bill Seeley for organizing the Eastern Division meeting in Philadelphia and to David Davies for handling the Pacific Division at Asilomar. The Rocky Mountain Division will be held in Santa Fe in July. Information about it will be available on the ASA web site.

Dabney Townsend  
Secretary-Treasurer  
American Society for Aesthetics  
P. O. Box 915  
Pooler, GA 31322  
Telephone: 921-748-9524  
912-247-5868 (cell)  
email: <dabney.townsend@armstrong.edu>  
web site: <www.aesthetics-online.org>

## Aesthetics News

### Selma Jeanne Cohen Dance Aesthetics Prize

In memory of Selma Jeanne Cohen, the American Society for Aesthetics established a \$1000 biennial prize in dance aesthetics, dance theory, or the history of dance. Begun in 2008, the next prize will be for a critical article or book of distinction published in English in the biennium from June 2008 to June 2010.

The prize winner will be selected by a committee of three members appointed by the President of the ASA and will be notified by September 2010. The award will be announced publicly during the national meeting of the ASA on 27-30 October, 2010 in Victoria, British Columbia. The winner will be encouraged but not be required to attend the meeting. The prize may not be awarded if, in the opinion of the judges, no nomination of sufficient merit and appropriateness is received.

Submissions should be directed to Dabney Townsend, ASA Secretary/Treasurer, at P. O. Box 915, Pooler, GA 31322 or <Dabney.Townsend@armstrong.edu>. The nominated article or book must be submitted in full. Electronic submissions are acceptable, if available, in PDF format replicating the original publication. The deadline for receipt of nominations is 15 July 2010.

### ASA Diversity Initiatives

The ASA Committee on Diversity is pleased to announce that two aestheticians, under ASA sponsorship, will participate in summer 2010 institutes to encourage undergraduate students from under-represented groups to consider future study in the field of aesthetics. Robin James of the Department of Philosophy at the University of North Carolina at Charlotte will serve as a Visiting Scholar at the Philosophy Department in an Inclusive Key Summer Institute at Pennsylvania State

## *ASA Committee Seeks Response From Membership*

Dabney Townsend, the Secretary-Treasurer of the ASA, concludes his five-year term of office in February, 2010. The ASA Constitution permits a second term for this position. At the annual meeting of the ASA in October, 2010, the ASA Nominations Committee will decide whether to place Dabney Townsend on the ballot for a second term. In order to help the Nominating Committee make an informed decision, ASA President Jenefer Robinson has formed a committee to engage in an independent review of his first term as Secretary-Treasurer. The committee is chaired by Theodore Gracyk and the other members are Derek Matravers, Eva Dadlez, and Sondra Bacharach.

The duties of the Secretary-Treasurer of the ASA are numerous and are listed in the Constitution and By-Laws, which can be found in full on the ASA website. In brief, the duties include keeping the records of all meetings of the ASA, conducting all official correspondence, issuing calls and notices of meetings, maintaining membership records, controlling ASA finances, collecting dues, and keeping accurate records and reporting annually concerning the financial dealings of the ASA.

If you wish to do so, you are encouraged to communicate your knowledge of Dabney Townsend's performance as Secretary-Treasurer, together with your thoughts about his nomination to a second term, to Theodore Gracyk, <gracyk@mnstate.edu>, not later than 15 June 2010. (All recent office holders of the ASA will be independently contacted. This invitation is an opportunity for the general membership.) All information is appreciated and your identity will be a matter of strictest confidence when we prepare our report for the Nominating Committee.

University. Christy Mag Uidhir of the Department of Philosophy at the City College of New York will be a Visiting Scholar at the Summer Institute for Diversity and Philosophy at Rutgers University.

The ASA Committee on Diversity was created in 2008 by the ASA Trustees to increase diversity in the Society. The Committee worked with the Penn State and Rutgers programs to provide support for the Visiting Scholar positions in aesthetics. The Committee advertised the positions internationally and received many strong applications. It is anticipated that these collaborations will be continued in the summer of 2011 and beyond.

The ASA Committee on Diversity solicits suggestions for additional initiatives that will enhance diversity in the Society's activities and in the field of aesthetics. Please send your ideas to the Committee's Chair, Philip Alperson, at <alperson@temple.edu>.

### **BSA Seeks New Administrators**

The British Society of Aesthetics is seeking to appoint a paid part-time administrator to offer basic administrative and clerical support to the Society's Secretary, Treasurer, Conference Chair and Vice-President in the day to day running of the Society.

Most of the work can be done in one's own time, around other commitments, though there are certain times of year (notably April and September, and bi-annually in February) when work is likely to intensify due to deadlines for Society's various competitions and the annual conference. The post will be paid hourly at £16-£18 per hour up to a maximum of 250 hours (£4000-£4500 p.a.) depending on experience. It is envisaged that the duties should not amount to more than half a day a week spread over the year. Applicants must be efficient and responsive to email.

Applicants should submit a CV, names of two referees and a covering letter setting out their interest in, and qualification for, the post. The deadline for applications is 14 May 2010.

Informal enquiries should be addressed to the Chair, Diarmuid Costello: <d.costello@warwick.ac.uk>. Application materials should be submitted to the Secretary, Kathleen Stock: <k.m.stock@sussex.ac.uk>. Full details of the post can be found at <<http://british-aesthetics.org/bsasecretary.aspx#adminvacancy>>.

The Society is also seeking to appoint a new Secretary to its Executive Committee, to replace Dr. Kathleen Stock from Sept 2010.

This is an honorary Officer's role suitable for a UK-based based aesthetician. Details can be found on the same webpage: <<http://british-aesthetics.org/bsasecretary.aspx>>.

### **PDF Offprints Retrieval from Wiley-Blackwell**

As a development to the current process of supplying PDFs to authors, Wiley-Blackwell is pleased to announce the development of an automated system that will direct authors of articles in the *Journal of Aesthetics and Art Criticism* to retrieve the final PDF file of their article online. The PDF offprint retrieval process will integrate with Wiley Author Services, which provides authors with easy access to information on the status of their articles via automated emails at key stages of production (so they don't need to contact the Editor or PE to check on progress) and will direct journal authors to retrieve the final PDF file of their article and the terms and conditions of use.

Authors are automatically encouraged to sign up for Author Services when their article enters production and all authors receive a clear explanation of the new benefits including the ability to access their final article freely. The new system will not only allow authors perpetual access to their article but it will be made available to them even earlier than at present, as they will receive an alert immediately when the article is hosted online.

Additional benefits to Author Services are that co-authors can also now track production progress, authors can nominate up to 10 colleagues access and there are other online services and benefits that will improve the efficiency of submissions and increase readership and citations. We will be moving toward supplying PDF offprints for the *Journal of Aesthetics and Art Criticism* via Author Services from 68:3 onwards.

### **RIHA Journal—New International Journal for the History of Art**

RIHA, the International Association of Research Institutes in the History of Art, is pleased to announce the launch of the *RIHA Journal*, the new international online-journal for the history of art, on 14 April, 2010, available at <[www.riha-journal.org](http://www.riha-journal.org)>.

A joint project of 27 institutes in 18 countries, the journal provides an excellent medium for fostering international discourse among scholars. *RIHA Journal* features research articles in either English, French, German,

Italian, or Spanish, and invites submissions on the whole range of art historical topics and approaches. Manuscripts undergo a double blind peer review process and are published within a few months from submission.

A not-for-profit e-journal committed to the principles of Open Access, *RIHA Journal* makes all articles available free of charge. Funding is provided by the German Federal Government Commissioner for Culture and the Media (Beauftragter der Bundesregierung für Kultur und Medien, BKM).

*RIHA Journal* welcomes submissions at any time. Please contact the RIHA institute in your country and/or field of expertise (see <[www.riha-journal.org/contact](http://www.riha-journal.org/contact)>), or the managing editor at the Zentralinstitut für Kunstgeschichte in Munich. For more details, contact Dr. Regina Wenninger, Managing Editor, *RIHA Journal*, Zentralinstitut fuer Kunstgeschichte, Munich, <[riha-journal@zikg.eu](mailto:riha-journal@zikg.eu)>.

### **Aisthesis: Revista Chilena de Investigaciones Estéticas**

*Aisthesis* is a mainstream Journal that seeks to develop a disciplinary dialogue both nationally and internationally. Philosophy is its main genealogical reference, but it moves around other disciplines; from the analytic register of a work of art to its social sphere, and from all the instances of the work of art's symbolic production, in general. Our approach to Aesthetics also comprehends a dialogue within fields of study such as History, Theory, Art Criticism and Cultural Criticism, as well as the religious-philosophical-anthropological fundamentals of the aesthetic experience in its educational, psychological, sociological and historic dimensions. *Aisthesis* naturally emphasizes Chilean and Latin American cultures.

*Aisthesis* is available free of charge as an Open Access journal on the Internet. For more information, see <[http://www.scielo.cl/scielo.php?script=sci\\_serial&pid=0718-7181&lng=es&nrm=iso](http://www.scielo.cl/scielo.php?script=sci_serial&pid=0718-7181&lng=es&nrm=iso)>.

# Conference Reports

## ASA Eastern Division Meeting

Philadelphia, Pennsylvania  
16-17 April 2010

The Eastern Division meeting took place at the Best Western Independence Park Hotel in Old City, Philadelphia. Attendance held steady this year with seventy-two folks traveling from across the U.S., Canada, and the United Kingdom for the conference. The range of papers presented represented a wide range of philosophical approaches to a broad range artistic media. There were sessions on environmental aesthetics, Kantian aesthetics, the relationship between art and ethics, philosophy of film, photography, literature, visual art, theater, music, and comics. Of particular note was a submitted paper in evolutionary aesthetics by Albert Magro (Biology Program, Fairmont State University) reviewing the relationship between human anatomical evolution and our responses to figurative artwork.

Sherri Ross convened a session of the Feminist Caucus of the American Society for Aesthetics with Mary Wiseman and Joanne Waugh Friday afternoon. Saturday morning Henry Pratt, Christy Mag Uidhir, Roy T. Cook, and Marcus Rossberg discussed the relationship between photography and comics in a special panel aptly titled "Photography & Comics." Saturday afternoon, Princeton Psychologist Uri Hasson and Amy Coplan discussed recent findings in the cognitive neuroscience of art and their relevance to questions in philosophical aesthetics in the second of a series of EASA panels on cognitive science and the arts. Hasson presented a paper on his research on the intersubjective synchronization of cortical activity in communicative contexts and group responses to films. Coplan presented her research on relative roles of empathy and emotional contagion in viewer responses to film.

Friday evening the Philosophy Department at Temple University hosted the annual Monroe Beardsley Lecture at Temple's Center-City Campus a short walk from the conference hotel. This year's Beardsley Lecture was presented by Dominic M. Lopes. His topic, "The Myth of Artistic Value," explored the grounding role of aesthetics in our judgments of artistic value. In a break from tradition, we returned to Old City for the reception following the lecture. It was our great privilege to have Professor Kendall L. Walton of the University

of Michigan bring the meeting to a close on Saturday evening with his Plenary Lecture titled, "Poets as Thoughtwriters: Music without Personae." Professor Walton's lecture was followed by a reception at the hotel.

The 2010 program co-chairs would like to express special thanks to the graduate students from the Program in Philosophy at Temple University for their continuing dedicated service of to the Division. Please direct any questions concerning the 2011 Eastern Division Meeting to the conference organizers Chris Bartel (Appalachian State University) and Tiger Roholt.

Bill Seeley, Bates College  
Tiger C. Roholt, Montclair State University

## ASA Pacific Division Meeting

Pacific Grove, California  
7-9 April 2010

The annual PASA meeting was held at the Asilomar Conference Grounds in Pacific Grove, California. As was the case last year, proceedings were made available electronically prior to the meetings rather than being mailed out, saving on paper, postage, and the time of the program chair! The program included 17 submitted papers (chosen from 40 submissions), two of which were included in a separately organized panel on Neuroaesthetics. Attendance numbers were noticeably down from last year in all categories, owing in part, I suspect, to the economic situation. It was difficult, in the circumstances, to find commentators for all of the accepted submitted papers. For this reason I experimented a little with the format, putting some submitted papers on panels with three speakers but no commentators.

In Wednesday afternoon's session on the topic of music, Ted Gracyk examined Hanslick's views on imaginative listening, Andrew Kania not only spoke about silent musical works but composed (and perhaps performed?) a silent work for the occasion [!], and Jennifer Judkins showed some wonderful slides to illustrate her talk on musical instruments as artworks. After dinner, there was the first of two panels on Aesthetics and Science, focused in this case on Neuroaesthetics, in which Jennifer Ashton waxed sceptical about the promise of neuroscience to illuminate the notion of affect in art, Whitney Davis waxed enthusiastic about what art historians can learn from neuroscience, and Blakey Vermeule gave a wonderfully engaging talk in the form of a dialogue between the sceptic and the enthusiast. This put everyone in the right mood for the traditional Wednesday evening reception.

Thursday morning began with two papers on our responses to artworks. Eva Dadlez looked at emotional responses to fictional cinema while Ira Newman explored some tensions in Aristotle's views on the understanding of fictional characters. This was followed by a panel on recent developments in the visual arts. Ed Winters, John Rapko, and Jenny McMahon brought to our attention some of the more challenging or inspiring developments in contemporary visual art, discussing such different artists as Kosuth, Holzer, Abdessemed, and Eliasson. Issues addressed included the legacy of conceptualism, the notion of artistic failure, and the metaethical role of art. After lunch, there was a second panel on Aesthetics and Science. Brian Kane and Margaret Moore brought recent work in neuroscience to bear on our capacities to hear and imaginatively respond to music, while Stephen Davies raised questions about the claims of evolutionary aesthetics. The fourth session of the day was on metaphor, with papers by Hanna Kim, on the impossibility of using certain expressions metaphorically, and James Grant, the winner of the Graduate Student Essay Prize, who questioned claims about the indispensability of metaphor. The day concluded with a symposium on philosophical aspects of the film *Memento*, with lively exchanges between the three participants, Deborah Knight, Richard Hanley, and Bruce Russell.

Friday morning began with a panel on visual media, in which Marina Folescu challenged Kendall Walton's account of documentary photographs, Nola Semczynszyn defended Walton against Berys Gaut's claim that seeing requires unmediated perception of its object, and Zach Jurgensen explored the relationship between unpredictability and interactivity in the aesthetic properties of videogames. The final session featured two papers on narrative and fiction. Jim Hamilton argued that our engagement with narratives involves distinctive kinds of imagination, and not merely pretense imagination. Derek Matravers argued that the notion of imagination in the literature on fiction is used equivocally to mark two different distinctions.

The sessions benefitted from the excellent contributions of the commentators: Toby De Marco, Lee B. Brown, Flo Leibowitz, Amy Coplan, Peter Kivy, Justine Kingsbury, Raf de Clercq, Andrew McGonigal, Scott Clifton, and Graham McFee. I would also like to thank the session chairs Tom Leddy, Todd Cronan, Meredith Hoy, James Mock, Yvan Tétrault, Anthony Korsund, Andrew Kania, Sam Liao, and Victoria Shinbrot. I am very grateful to Sherri Irvin, my immediate predecessor as program chair, for invaluable advice on how

to do the job and for making available to me relevant documents from last year's meeting. Tom Leddy did his annual service to the conference by providing necessary technological equipment, for which, as always, our thanks. Thanks also to Jennifer Judkins for making her own projection devices available. Russ Quacchia provided his usual local assistance, with helpful binders on restaurants and places to go.

I would also like to thank a number of people for their assistance in putting together the program for the conference. Graham McFee, Iain Macdonald, Jim Hamilton, Dom Lopes, Berys Gaut, and Grant Tavinor provided timely and very informative assessments of submissions. Particular thanks go to Todd Cronan and Meredith Hoy, and to Andrew Kania, for their sterling work in setting up panels.

The 2011 meeting will be co-chaired by Amy Coplan and Toby De Marco. At the business meeting there was general agreement that it is a 'good thing' to have more than one person involved in organising the meetings, and, in keeping with this new tradition, Derek Matravers and Eva Dadlez will co-chair the meetings in 2012.

David Davies, McGill University

## *Calls for Papers*

### **SPSCVA at the APA Division Meetings**

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meetings held in conjunction with the divisional meetings of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video, or other aesthetic media. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Presenters must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.)

For the Eastern Division meeting (Boston, MA), paper submissions should be made by e-mail by 10 May 2010 to the Eastern Division

coordinator Christopher Grau at <grau@clemson.edu>.

For the Central Division meeting (30 March-2 April 2011, Minneapolis, MN), paper submissions should be made by email by 15 July 2010 to Professor Dan Flory at <dflory@montana.edu>.

For the Pacific Division meeting (20-23 April 2011, San Diego, CA), paper submissions should be made by email by 15 September 2010 to Professor Julie Van Camp at <jvan-camp@csulb.edu>.

Deadlines:

Eastern Division: 10 May 2010

Central Division: 15 July 2010

Pacific Division: 15 September 2010

### **Performance: Visual Aspects of Performance Practice, 1st Global Conference**

Prague, Czech Republic

11-13 November 2010

Theatre is an inter-disciplinary form of art in itself, drawing ideas and symbolisms from the fields of humanities, making historical references and links, presenting social relations, putting forward great ideas and dilemmas of the mind, highlighting aspects of the human personality and employing all existing art-forms in order to create a performance as a whole. Performance practice can be examined from the artistic point of view, but also from a cultural, a sociological, a historical, a psychological, a semiological, an anthropological, as well as from an educational perspective. The term "performance practice" refers to the interface within which the work of the director, actor, movement director and choreographer, scenographer (set and costume designer), musical director, composer, lighting designer and sound designer meet. It also includes all aspects and issues involving the theatrical process, from the initial concept to the final realization. The aim of this conference is to develop discussion with a focus on the visual aspects of performance brought up by visual and spatial artists and researchers in various performance disciplines and practices. Papers will also be considered on any related theme. If an abstract is accepted for the conference, a full draft paper should be submitted by 24 September 2010.

300 word abstracts should be submitted to the Organizing Chairs; abstracts may be in Word, WordPerfect, or RTF formats, following this order: (a) author(s), (b) affiliation, (c) email address, (d) title of abstract, (e) body of abstract. E-mails should be entitled: Performance Abstract Submission.

Please use plain text (Times Roman 12) and abstain from using any special formatting, characters or emphasis (such as bold, italics or underline). We acknowledge receipt and answer to all paper proposals submitted. If you do not receive a reply from us in a week you should assume we did not receive your proposal; it might be lost in cyberspace! We suggest, then, to look for an alternative electronic route or resend. Contact, via email, Sofia Pantouvaki, <sofsceno@gmail.com>, or Rob Fisher, <perform@inter-disciplinary.net>. For further details about the project please visit: <<http://www.inter-disciplinary.net/critical-issues/ethos/performance/>>.

Deadline for abstracts: 28 May 2010

### **Audiovisual Posthumanism: Aesthetics, Cultural Theory and the Arts**

The University of the Aegean, Mytilini – Lesvos – Greece

24–26 September 2010

Posthumanism is not only an academic theory interpreting the recent cultural attitudes of scholars, but a reality becoming more and more visible to the totality of the audiovisual media of our times. It's about time to see and examine all posthumanist aspects as they are expressed in a wide range of The Humanities, Social Sciences and the evolution of the Arts. Therefore, the Conference aims at approaching Posthumanism not only as an alternative for Transhumanism (which reflects a lot of American theory), but also as a New Humanism (an attitude mainly adopted by European theory) or an expression of Postmodernism. For the above reasons, papers discussing Neo-Humanistic approaches are most welcome. Moreover, we also welcome papers criticizing Posthumanism, either as a form of Transhumanism or as an expression of the Postmodern, as the main ambition of the organizers of this conference is to set more fertile ground for serious and unprejudiced discussions on the contemporary directions of philosophy, theory and aesthetics.

Languages spoken at the Conference: English, Greek, German, Serbocroatian (also, other international languages if editing can be possible). There are no fees. Speakers must cover their own travel and accommodation expenses.

Submissions must be sent by email to: 1. Evi Sampanikou: <e.sampanikou@ct.aegean.gr>, 2. Stefan Lorenz Sorgner: <sorgner@web.de>, 3. Domna Pastourmatzi: <pastourm@enl.auth.gr>, 4. Irina Deretic: <ideretic1@gmail.com>. All e-mail submissions must bear as subject "audiovisual post-

# First Call for Papers: A Special Issue of the *Journal of Aesthetics and Art Criticism* “The Media of Photography”

Guest Editors: Diarmuid Costello (Warwick, UK)  
and Dominic McIver Lopes (UBC, Canada).

Potential contributors are encouraged to read the full special issue proposal at: <jaac.mentalpaint.net>. Any philosophical treatment of photography will be considered, but papers addressing the following topics are especially welcome:

- What are the implications of new technologies for photographic transparency, objectivity, mind-independence, epistemic privilege, the aesthetics of photography, its status as art?
- Can there be a unified ontology of photographic works? Are analogue photographs autographic? Are digital photographs notational and allographic?
- If digital and film-based photographs differ epistemically, aesthetically, or ontologically, does photography comprise a number of distinct media?
- Is digital technology itself a single medium that includes some, but not only, photographs? Or is it several distinct media, perhaps individuated by algorithms?
- Are scale and time photographic media? Is the scale of recent photography necessary to its status as a fine art? Do multiple exposure composites undermine counterfactual dependency?
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- Is photography, in part, a paradigm popular art? How do photo-sharing technologies impact on photography’s non-art, folk or vernacular functions?
- What are the implications of paradigm cases for how philosophy conceives photography?

Submissions should not exceed 7,000 words and must comply with the general guidelines for submissions (see “Submissions” on the JAAC website: <www.temple.edu/jaac>.

Send submissions as e-mail attachments to both guest editors, Diarmuid Costello at <Diarmuid.Costello@Warwick.ac.uk> and Dominic McIver Lopes at <Dom.Lopes@ubc.ca>, indicating clearly that your submission is for the special issue.

Deadline for Submissions: 10 January 2011

humanism” and also be accompanied by a contact telephone number and an extra e-mail address.

Deadline for abstracts: 15 June 2010

### **Deleuze and Music**

To inaugurate its new format, the review *Filigrane: Musique, esthétique, sciences, société*, is launching a call for papers about Deleuze, the philosopher who has influenced so many musicians and musicologists over the last thirty years. The review is open to all kind of proposals, but will give priority to the most original ones. The proposals (in English or in French) should be sent before July 2010 to <Makis.Solomos@univ-montp3.fr>. They should include: a) the (provisional) article or a detailed abstract (between 1000 and 1600 words); b) a biography. The proposals will be evaluated by the members of the editorial board and by a review panel, which will be created especially for this issue. See <www.revue-filigrane.org> for more details.

Deadline for proposals: July 2010

Deadline for accepted papers: 15 December 2010

### **The Pacific APA Mini-Conference on Philosophy for Children**

San Diego, California  
20-21 April 2011

The Pacific APA Mini-Conference on Philosophy for Children will take place in conjunction with the Pacific APA meeting of 2011, to be held in San Diego, California. Attendance is open to anyone attending the Pacific APA

meetings. The Mini-Conference will be a two-day event (likely 20-21 April), and will include a wide range of invited speakers (Tom Wartenberg, Claudia Mills, David Kennedy, Rob Fischer, Maughn Gregory, David Shapiro, Wendy Turgeon, Sara Goering, Lynne Hinton, Megan Laverty, and Jana Mohr Lone) and a special demonstration session with local school children, run by Gareth Matthews. Several sessions will be reserved for submitted papers.

Papers on any aspect of doing philosophy with pre-college students are welcome, as are contributions from teachers as well as professors. Graduate students are especially encouraged to submit papers. We warmly welcome contributions from scholars and educators outside the United States in recognition of the truly global nature of this enterprise.

Papers will be blind refereed and authors will be informed whether their papers have been accepted by 1 October 2010. Papers should be no longer than 3,500 words (12 standard pages) and must be submitted by email attachment. Please mail your paper to <kidsphil@gmail.com>. Any inquiries may also be sent to that address. For more information, consult the conference website: <<http://www.kidsphilmini.co.cc/>>.

Deadline: 1 July 2010

### **The Stimulated Body and the Arts: The Nervous System and Nervousness in the History of Aesthetics**

Hatfield College, Durham University, UK  
17-18 February 2011

This conference will discuss the history of the relationship between aesthetics and medical understandings of the body. Today's vogue for neurological accounts of artistic emotions has a long pedigree. Since G.S. Rousseau's pioneering work underlined the importance of models of the nervous system in eighteenth-century aesthetics, the examination of physiological explanations in aesthetics has become a highly productive field of interdisciplinary research. Drawing on this background, the conference aims to illuminate the influence that different medical models of physiology and the nervous system have had on theories of aesthetic experience. How have aesthetic concepts (for instance, imagination or genius) be grounded medically? What effect did the shift from animal spirits to modern neurophysiology have on aesthetics?

The medical effects of culture were not always regarded as positive. The second focus of the conference will be the supposed ability of excessive reading, music and so on to 'over-stimulate' nerves and cause nervousness, mental and physical illness, homosexuality and even death. It will consider questions regarding the effects of various theories of neuropathology and psychopathology on the concept of pathological culture. What kinds of culture could lead to such over-stimulation? How was this medical critique of culture related to moral objections and changes in gender relations, politics and society? How was it linked to medical concern about lack of attention and willpower?

This interdisciplinary conference brings together scholars working in a wide range of fields, including not only the history of medicine but also in subjects such as art history, languages and musicology. Abstracts for 20-minute papers (maximum 250 words) should be submitted electronically to the organizers by 31 July, 2010 at <James.kennaway@durham.ac.uk>. For more information, see <<http://www.dur.ac.uk/chmd/>>.

Deadline for abstracts: 31 July 2010

### **British Society of Aesthetics' Postgraduate Journal of Aesthetics**

The *PJA* invites contributions from postgraduate students for its Summer/August 2010 issue (vol. 7, no. 2). This will be a special, themed issue of the journal on "Aesthetics and Popular Culture." Accepted articles will feature alongside an interview with Dr. Aaron Meskin (Leeds) on popular culture, comics and computer games. Authors are invited to interpret the theme, "Aesthetics and Popular

The American Society for Aesthetics especially thanks Wiley/Blackwell for a \$3,000 subvention sponsoring the opening reception at the Denver meeting.

Culture”, broadly. Examples of suitable topics include, but are not limited to: Issues in the philosophy of film, television, sport, comics, computer games, non-classical genres of music (e.g., rock, hip-hop, electronica), and other popular arts.

The *PJA* also welcomes papers that use popularist works/genres as a spring-board from which to explore philosophical concepts, or that discuss how those works/genres themselves might be taken to explore philosophical concepts. Authors who are in doubt as to the suitability of their paper are encouraged to email the *PJA* editor for advice at: <pgjeditor@british-aesthetics.org>.

The *PJA* welcomes papers from diverse philosophical perspectives (including analytic, continental and historical ones). Submissions should be accessible, concise, and have recognizably philosophical content that is sensitive to the existing literature on the paper’s topic. Submissions should be roughly 3,000 words in length, but not longer than 3,500. On issues of formatting (referencing style, etc.) authors should consult the current issue of the journal at: <<http://www.british-aesthetics.org/pjcurrent.aspx>>. Papers should be submitted in Rich Text Format (.rtf) via email to <pgjeditor@british-aesthetics.org>

Deadline: 1 August 2010

### Photography, the Image, and Vilém Flusser

Papers are invited for the next double-issue of *Flusser Studies* (<[www.flusserstudies.net](http://www.flusserstudies.net)>), due for fall 2010. The issue focuses on Vilém Flusser’s contribution to the theory and practice of photography and encourages interdisciplinary contributions from scholars in cultural, literary, film and media studies and art history: What is the theoretical and practical relevance of Flusser’s *Towards a Philosophy of Photography*, written more than 25 years ago and translated into many languages? What was the impact of Flusser’s conception of photography on the artistic practice of photography and image-creation internationally? What is the status of photography within the present context of digital cameras and 3-D film? *Flusser Studies* publishes contributions (5000-8000 words) in English, German, French, Portuguese and Czech, as well as short videos and photography.

For more information please contact Anke Finger: <[anke.finger@uconn.edu](mailto:anke.finger@uconn.edu)>.

Deadline: 15 August 2010

### American Society for Aesthetics Graduate E-journal Fall/Winter 2011 Issue

The *American Society for Aesthetics Graduate E-journal* (ASAGE) encourages all graduate students to submit a paper in aesthetics and the philosophy of art for its Fall/Winter 2011 issue. We accept only high-caliber work for publication but currently every paper submitted receives blind reviewer feedback from other qualified graduate students working in the area. Submissions should not normally exceed 3000 words. Authors are encouraged to provide links to authorized online images of art works and audio or video files referred to in the paper whenever possible. The submission deadline for our fifth issue (Fall/Winter 2011) is 1 September 2010. More information, including complete submission guidelines, is available on our website at <[www.asage.org](http://www.asage.org)>. ASAGE also publishes book reviews written by graduate students of recently published works in aesthetics. Details on how to submit a book review proposal are available at <[www.asage.org](http://www.asage.org)>. Any student interested in becoming a peer reviewer for articles can find more information on how to apply at <[www.asage.org](http://www.asage.org)>. Beginning with this issue ASAGE will be edited by Aili Bresnahan (Temple University) and book review editor Zach Jurgensen (University of Oklahoma), with advisory assistance from Philip Alperson, Carolyn Korsmeyer, and Jenefer Robinson. Jenn Neilson, Editor, American Society for Aesthetics Graduate E-journal (ASAGE).

Deadline: 1 September 2010

### V Mediterranean Congress of Aesthetic Cartagena (Spain) 4-8 July 2011

The general subject of the Congress is “Art, Emotion and Value” but submissions are not restricted to this topic. Venue: Edificio de la Facultad de Ciencias de la Empresa, Since the first Mediterranean Congress of Aesthetic held in Athens (Greece) in 2000, several editions of these encounters have taken place around the Mediterranean (Carthage, 2003; Portoroz, 2006; Irbid, 2008). The next edition will take place in Cartagena (Spain), 4-8 July 2011 organized by the University of Murcia (Spain) in collaboration with the University of Cartagena. Confirmed invited speakers are: Dominique Chateau (University of Paris I Panthéon-Sorbonne), Rachida Triki (University of Tunisia), José Luis Molinuevo (University of Salamanca). As in former editions, the congress aims at providing a frame for inter-disciplinary discussion and cross-methodological interests. We encourage artists

and specialists from all sorts of disciplines related to art and aesthetics to participate in the congress; graduate students and early researchers are also encouraged to participate at the conference.

Papers may address any topic that involves the connection between art, emotion and value. 350 words abstracts must be sent to <[aesmed@um.es](mailto:aesmed@um.es)>. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Official languages of the congress are, English, French, and Spanish. For more information see webpage: <<http://www.um.es/vmca/>>.

Deadline for abstracts: 30 November 2010

### A Special Issue of the *Journal of Aesthetics and Art Criticism*, “The Media of Photography”

Guest Editors: Diarmuid Costello (Warwick, UK) and Dominic Mclver Lopes (UBC, Canada)

Potential contributors are encouraged to read the full special issue proposal at: <[jaac.mentalpaint.net](http://jaac.mentalpaint.net)>. Any philosophical treatment of photography will be considered, but papers addressing the following topics are especially welcome:

- \* What are the implications of new technologies for photographic transparency, objectivity, mind-independence, epistemic privilege, the aesthetics of photography, its status as art?
- \* Can there be a unified ontology of photographic works? Are analogue photographs autographic? Are digital photographs notational and allographic?
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- \* Is photography always a medium, or should we ask when it is a medium and when it is a means? What is the significance of photog-

raphy's non-artistic applications for its status as art?

\* Is photography, in part, a paradigm popular art? How do photo-sharing technologies impact on photography's non-art, folk or vernacular functions?

\* What are the implications of paradigm cases for how philosophy conceives photography?

Submissions should not exceed 7,000 words and must comply with the general guidelines for submissions (see "Submissions" on the JAAC website: <[www.temple.edu/jaac](http://www.temple.edu/jaac)>).

Send submissions as e-mail attachments to both guest editors, indicating clearly that your submission is for the special issue. Diarmuid Costello, <[Diarmuid.Costello@Warwick.ac.uk](mailto:Diarmuid.Costello@Warwick.ac.uk)>, and Dominic McIver Lopes, <[Dom.Lopes@ubc.ca](mailto:Dom.Lopes@ubc.ca)>.

Deadline for Submissions: 10 January 2011

## Upcoming Events

### ASA Rocky Mountain Division Meeting

Santa Fe, New Mexico  
9-11 July 2010

Keynote Address: Mary Domski, Department of Philosophy, University of New Mexico, speaking on: "Unity as Natural, Reason as Divine: The Beauty of Systems in Seventeenth Century Natural Philosophy." Artist at Work: Elizabeth Dove, Department of Art, University of Montana, speaking on: "Imperfection's Gift: Embroidered Hair, Text Dust, and Navels."

For more information, please contact one or all of the officers: Dr. Linda Dove, President, ASA/RMD, <[ciphercanyon@earthlink.net](mailto:ciphercanyon@earthlink.net)>; Dr. James Mock, Vice President, ASA/RMD, <[jmock@uco.edu](mailto:jmock@uco.edu)>; Dr. Elizabeth Graham, Secretary/Treasurer, ASA/RMD, <[GrahamE@BrandonU.CA](mailto:GrahamE@BrandonU.CA)>, or see <<http://www.rmasa.org/>>.

### ASA Annual Meeting

Victoria, British Columbia  
27-30 October 2010

The general theme for this meeting, in honor of its being held in Canada for the first time, is Crossing Borders: Exploring Connections Between Philosophical Aesthetics and

Other Studies of the Arts. The theme aims to encourage submissions that investigate intersections between philosophical aesthetics and the various arts that constitute its subject matter, and that express the diverse intellectual, demographic, philosophical, and artistic sources the Society could represent. We hope here also to avail ourselves of the unique cultural opportunities that crossing over into Western Canada affords.

For more information, contact Daniel Nathan, the Chair of the Program Committee, at <[daniel.nathan@ttu.edu](mailto:daniel.nathan@ttu.edu)>, or see <<http://www.aesthetics-online.org/events/>> for further details.

### Time and Image Workshop

University of Leeds  
19 May 2010

A one-day workshop sponsored by the British Society of Aesthetics and hosted by the Centre for Aesthetics, University of Leeds. The theme of this workshop is the representation of time by artificial images, both static (individual photographs) and moving (film). The workshop will link philosophical issues concerning artistic representation, perception and the nature of time.

Registration: A registration fee of £10 (or £5 for those with a student card), which covers lunch and refreshments, will be charged on the day (cash only, please), but please give notice that you wish to attend by writing to Robin Le Poidevin (<[r.d.lepoidevin@leeds.ac.uk](mailto:r.d.lepoidevin@leeds.ac.uk)>), indicating any dietary requirements, by 10 May at the latest.

A number of student subsidies are available, and the registration fee will be waived for those awarded one. If you would like to be considered for one of these, please write to Robin Le Poidevin explaining why you wish to attend the workshop.

### Aesth/Ethics in Environmental Change

Island of Hiddensee, Germany  
24-28 May 2010

Aesth/Ethics in Environmental Change is an international workshop joining ethics, arts, religion and science in an attempt to reach a combined and deeper insight in nature, landscape and its changes. We invite scholars from different disciplines to participate in this workshop on the beautiful island of Hiddensee!

The workshop will alternate between lectures, seminars, discussions, practical art work and excursions, and it will offer vary-

ing options to let the island itself intervene. Scholars and postgraduate students from all faculties and regions around the world are welcome to attend the workshop, and we expect all to stay during the whole workshop. Please register as soon as possible, using the registration form at: <<http://www.hf.ntnu.no/relnateur/index.php?lenke=meetings.php>>. Basic accommodation will be provided to every accepted participant. For further information please contact: Marie Ulber at <[marie.ulber@gmx.de](mailto:marie.ulber@gmx.de)>, Sigurd Bergmann at <[sigurd.bergmann@hf.ntnu.no](mailto:sigurd.bergmann@hf.ntnu.no)>, Irmgard Blindow at <[blindi@uni-greifswald.de](mailto:blindi@uni-greifswald.de)>, or Konrad Ott at <[ott@uni-greifswald.de](mailto:ott@uni-greifswald.de)>.

### 34th Annual Conference of International Association for Philosophy and Literature: Cultures of Difference: National/Indigenous/Historical

The University of Regina, Saskatchewan, Canada  
24-30 May 2010.

The conference is also sponsored by the First Nations University of Canada, Regina Campus. Current members for 2009 should have received their complimentary copy of *Dramas of Culture*, edited by Wayne J. Froman and John B. Foster, Jr., for the IAPL Textures Series (Hugh J. Silverman, Series Editor) published by Lexington Books. New or renewing members will receive their copy upon renewal or new membership.

For further information about the conference, contact either Hugh J. Silverman, IAPL Executive Director: <[execdir@iapl.info](mailto:execdir@iapl.info)> or Assistant to the Executive Director Phil Bouska: <[iaplassistant1@gmail.com](mailto:iaplassistant1@gmail.com)>.

### European Society for Aesthetics Conference

University of Udine, Italy  
27- 29 May 2010

The European Society for Aesthetics would like to invite you to the ESA Conference 2010. The conference is co-organised by the ESA and the Associazione Italiana degli Studiosi di Estetica. All participants of the conference will be asked to sign up for membership in the ESA (which is free) and to pay a moderate conference fee (40 Euro for fully waged members, and 25 Euro for student or unwaged members).

For questions concerning the local organization in Udine, please contact Alessandro Bertinetto (<[alessandro.bertinetto@uniud.it](mailto:alessandro.bertinetto@uniud.it)>). For all other enquiries, please contact Fabian Dorsch (<[secretary@europa.org](mailto:secretary@europa.org)>).

### **2010 Canadian Society for Aesthetics Annual Meeting**

Montreal, Quebec, Canada  
28-30 May 2010

The 2010 annual meeting of the Canadian Society for Aesthetics will take place in company with meetings of other Canadian associations, including the Canadian Philosophical Association, as part of the 79th Congress of the Humanities and Social Sciences. Participants selected for inclusion on the program are required to pay CSA membership and conference registration fees. For more information, contact Glenn Parsons (Ryerson University) at <gparsons@philosophy.ryerson.ca>.

### **16th International Philosophy Colloquium Evian: Art – Kunst – L'art**

Evian (Lake Geneva), France  
11-17 July 2010

A detailed exposition of the topic and all relevant information concerning the character and history of the colloquium as well as matters of accommodation and costs can be found on our website: <<http://www.geisteswissenschaften.fu-berlin.de/eviancolloquium/>>.

The 16th International Philosophy Colloquium in Evian invites philosophers to come together on the shores of Lake Geneva to discuss art and the relationship between philosophy and art. Rather than focusing narrowly on philosophical aesthetics per se, the colloquium seeks to entertain a range of philosophical reflections regarding the role of art with respect to philosophy of mind, epistemology, moral philosophy, social philosophy, and political philosophy, as well as philosophy of language and media.

The International Philosophy Colloquium in Evian welcomes philosophers who are interested in engaging in discussion across traditional disciplinary boundaries. It is conceived particularly as a place where the divide between continental and analytic philosophy is overcome, or at least where their differences can be rendered philosophically productive. Passive comprehension of all three languages of the colloquium, namely French, German, and English, is a prerequisite for all applicants.

### **Fifth International Conference on the Arts in Society**

University of Sydney, Australia  
22-25 July 2010

The International Conference on the Arts in Society and *The International Journal of the Arts in Society* provide an intellectual platform for the arts and art practices, and enable an interdisciplinary conversation on the role of the arts in society. They are intended as a place for critical engagement, examination and experimentation of ideas that connect the arts to their contexts in the world—in studios and classrooms, in galleries and museums, on stage, on the streets and in communities.

The occasion of the Sydney Biennale provides an opportunity for the Conference to serve as a node in the larger phenomenon of fairs, festivals, and their networks. As such, the Arts Conference aims to discover what values, instincts and common ground may exist within the arts and their practices and sites of reception around the world. Your participation shapes the Conference itself.

As well as an impressive line-up of plenary speakers, the Conference will also include numerous paper, workshop and colloquium presentations by practitioners, teachers and researchers. If you are unable to attend the Conference in person, virtual registrations are also available which allow you to submit a paper for refereeing and possible publication.

Whether you are a virtual or in-person presenter at this Conference, we also encourage you to present on the Conference YouTube Channel. Please select the Online Sessions link on the Conference website for further details. Full details of the Conference, are to be found at the Conference website: <<http://www.Arts-Conference.com/>>.

### **5th International Conference on Philosophy**

Athens, Greece  
31 May-3 June 2010

The Philosophy Research Unit of the Athens Institute for Education and Research (AT. I.N.E.R.) organizes its 5th international conference on Philosophy. The registration fee is 250 euros, covering access to all sessions, 2 lunches, coffee breaks and conference material. A number of educational and cultural activities are organized such as a Greek night of entertainment, a dinner, a half-day tour to archaeological sites in the Prefecture of Attica and a special one-day cruise in the Greek islands. Special arrangements will be made with local hotels for a limited number of rooms at a special conference rate. Selected

papers will be published in a Special Volume of the Conference Proceedings. Contact (<[atiner@atiner.gr](mailto:atiner@atiner.gr)>) or mail, to: Dr. Nicholas Pappas, Professor, Sam Houston University, USA & Head, Philosophy Research Unit, Athens Institute for Education and Research (ATINER), 8 Valaoritou Street, Kolonaki, 10671 Athens, Greece. Tel. + 30 210 363 4210 Fax: + 30 210 3634-209.

### **Agency and Automatism: Photography as Art since the Sixties**

Tate Modern, London  
10-12 June 2010

As the culmination of a 3-year interdisciplinary project, this event aims to bring philosophical aesthetics and art history into dialogue at the point of their intersection around questions of agency and automatism in the photographic process. The theme is intended to open up discussion about key conceptual antinomies such as intention and causality, mind and nature, decision and chance, picture and document, icon and index, expressive and deadpan styles.

Invited speakers include: Carol Armstrong, Cynthia Freeland, Robin Kelsey, Joel Snyder and Jeff Wall. The AHRC research project 'Aesthetics after Photography' is co-directed by Margaret Iversen (Dept of Art History & Theory, University of Essex) and Diarmuid Costello (Dept of Philosophy, University of Warwick). For details of the project and its activities, see <<http://www2.warwick.ac.uk/fac/soc/philosophy/research/activities/aestheticsafterphotography/>>.

### **Mannes Institute on Musical Aesthetics**

University of Chicago  
24-27 June 2010

This will be an intensive gathering of distinguished scholars at the highest level of discourse in the field of musical aesthetics. Proceedings are conducted through interactive dialogue and debate in small participatory workshops without formal paper presentations. Extensive prior preparation is required, and there is no registration fee. Program and application details are located on the Institute's website at <[www.mannes.edu/mi](http://www.mannes.edu/mi)>, or for more information, contact Wayne Alpern, Director, The Mannes Institute, at <[mannesinstitute@aol.com](mailto:mannesinstitute@aol.com)>.

### **Third International Conference on the Inclusive Museum**

Yildiz Technical University, Istanbul, Turkey  
29 June-2 July 2010

At this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? The International Conference on the Inclusive Museum is a place where museum practitioners, researchers, thinkers and teachers can engage in discussion on the historic character and future shape of the museum. The key question of the Conference is "How can the institution of the museum become more inclusive?"

The Conference includes plenary presentations by accomplished researchers, scholars and practitioners, as well as numerous paper, workshop and colloquium presentations. Presenters may choose to submit written papers for publication in *The International Journal of the Inclusive Museum*. If you are unable to attend the Conference in person, virtual registrations are also available which allow you to submit a paper for possible publication in this fully refereed academic journal.

Full details of the Conference, including an online proposal submission form, are to be found at the Conference website: <<http://www.Museum-Conference.com/>>.

### **Film-Philosophy III: the third annual conference of the *Film-Philosophy Journal***

University of Warwick  
15-17 July 2010

Confirmed Plenary Speakers: James Conant, Thomas Wartenberg, Sarah Cooper, Erica Carter, John Mullarkey and Richard Dyer. Details of conference registration, on-campus accommodation and conference dinner arrangements can be found on the conference website at <[www.warwick.ac.uk/go/film-philosophy](http://www.warwick.ac.uk/go/film-philosophy)>. For general enquiries please contact <[film.philosophy@warwick.ac.uk](mailto:film.philosophy@warwick.ac.uk)>.

### **Philosophy and Kafka**

Ankara, Turkey  
2-6 August 2010

The theme of the conference is "Thought in Science and Fiction." It is sometimes said that Franz Kafka's novels and stories defy philosophical extrapolation. Conversely, it has also been suggested that precisely the tendency of Kafka's writings to elude discursive solution is itself a philosophical tendency, one that is somehow contributing to a wiser relationship of human beings with language. The workshop on "Philosophy and Kafka" will

explore such questions about the relationship of Kafka's stories and novels with philosophy. A principal criterion for selection will be the clear relevance of the proposal to some aspect of the topic "Philosophy and Kafka." Contact Brendan Moran at <[bmoran@ucalgary.ca](mailto:bmoran@ucalgary.ca)> for more information.

### **The Eighteenth International Congress of Aesthetics**

Beijing, China  
9-13 August 2010

The Eighteenth International Congress of Aesthetics (ICA) is the largest conference on aesthetics in the world and represents the highest level of scholarship in this discipline. For a period as long as approximately one century, the International Association of Aesthetics has held seventeen congresses in Europe, Asia, and North and South Americas, including three recent congresses in Tokyo, Rio, and Ankara since the beginning of the 21st century. The theme of the Beijing Congress will be "Diversities in Aesthetics." For more information about the congress, see <[www.aeschina.cn](http://www.aeschina.cn)>.

### **21st Biennial IAEA Congress: Aesthetics and Design**

Dresden, Germany  
25-28 August 2010

The main aim of the congress is, in context with the empirical study of aesthetic issues as a classic focus of the IAEA, to bring together practitioners from various design disciplines with scientists in fields such as neurology, psychology and design-theory. Moreover, researchers with a background in art history, museology, musicology and other cultural studies will further stimulate the interdisciplinary dialogue of the conference. The field of architecture will also be a major focus of discussion. Another important aim of the congress is to strengthen the discussion of the more recently emerging fields of neurocognitive approaches to aesthetics. This IAEA congress will be hosted by the Association for Architectural Aesthetics in co-operation with Dresden University of Technology. The congress will be held in two historic buildings on the scenic Elbe Valley Waterfront.

For more detailed information on the congress and concerning your application as well as the selection process, please see our website: <<http://www.arch.tudresden.de/raumgestaltung/iaea/index.htm>>.

### **The BSA Conference 2010**

Heythrop College, London  
17-19 September 2010

Heythrop College is located in Kensington Square W8, one of the oldest squares in London in one of the loveliest sections of the city. Invited speakers include BSA/ASA Wollheim Memorial Lecture: Noel Carroll (CUNY Graduate Center); Keynote speaker: Jean-Marie Schaeffer (CNRS/EHESS); William Empson Lecture: Geoffrey Hill, poet and critic.

There will be a special reception on Friday night at the Royal College of Art to mark the Society's 50th Anniversary.

For program queries please contact the Program Chair: Dr. Stacie Friend at <[s.friend@heythrop.ac.uk](mailto:s.friend@heythrop.ac.uk)>. For queries of a practical nature regarding the conference, please contact one of the conference administrators: Dan Cavedon-Taylor at <[dan.cavedon.taylor@gmail.com](mailto:dan.cavedon.taylor@gmail.com)> or Paloma Atencia Linares at <[p.atencia-linares@ucl.ac.uk](mailto:p.atencia-linares@ucl.ac.uk)>.

### **Walter Benjamin: Convergences of Aesthetics and Political Theory**

Santiago de Chile  
20-22 October 2010

With his stress on the constellation of art, religion and politics, Walter Benjamin has become a key thinker for the contemporary debate on the role of religion in the public sphere. Benjamin placed philosophy –the practice of criticism- at the service of art, seeking to release a political and theological potential he called "messianic", far from every theocracy and fundamentalism. Benjamin's urgent demand for the "politicization of art" as an antidote to the fascist "aestheticization of politics" is well known. The aim of this international conference is to understand and discuss the bridge between the aforementioned demand and the contemporary attempts, by many thinkers influenced by Benjamin, to "politicize theology", now understood as an antidote to the fundamentalist theologization of politics. For further information, please contact the organizers at <[Benjamin.santiago@gmail.com](mailto:Benjamin.santiago@gmail.com)>.

## Active Aestheticians

**DEREK ALLAN** has published *Art and the Human Adventure: André Malraux's Theory of Art*, Rodopi, Amsterdam, 2009. This is the first comprehensive study in English of Malraux's theory of art. It includes comparisons with aspects of analytic aesthetics.

**ELISSA AUTHER** published *STRING, FELT, THREAD: The Hierarchy of Art and Craft in American Art*, University of Minnesota Press.

**ANTOON VAN DEN BRAEMBUSSCHE** has published the English translation of the Dutch handbook *Denken over Kunst*, (Springer) under the title *Thinking Art. An Introduction to Philosophy of Art*.

**BERYS GAUT** has published *A Philosophy of Cinematic Art*, Cambridge University Press. The book discusses not only traditional photographic films, but also digital and interactive cinema, including videogames. It is a research monograph, but its clear and

accessible style also makes it suitable for use in philosophy of film courses.

**DAVID GOLDBLATT** presented an invited "Distinguished Scholar" lecture at the University of Montreal to mark the 30th anniversary of their Department of Communications. The 15 April 2010 presentation was entitled, "Conversation: Ventriloquism, Prosthesis, Art."

**DALIA JUDOVITZ** published *Drawing on Art: Duchamp and Company*, University of Minnesota Press.

Art critic and historian **BARBARA ROSE** delivered the Curtis L. Carter Art and Social Change Lecture on 13 April at Marquette University. In her "Clean Death," Rose discussed Lucinda Devlin's "The Omega Suites" in conjunction with the photography exhibition at the Haggerty that captures images of the architectural spaces used for executions in the United States.

**GARY SHAPIRO** arranged the installation of a work of land art, David Wood's "Heliotrope," on the University of Richmond campus. The land phase of the work was installed on the spring equinox (20 March 2010) and the work

was moved to the water on 10 April 2010. In March 2010 Shapiro was a plenary speaker at the fifth international seminar of the Museu Vale, in Vitoria, Brazil. While in Brazil he gave a talk on "Frames and Diagrams in Land Art: The Pragmatic Picturesque."

**STEFÁN SNÆVARR** published *Metaphors, Narratives, Emotions: Their Interplay and Impact* (Rodopi).

**ROBERT STECKER** is Fulbright Visiting Scholar at Lingnan University, Hong Kong. In addition, Stecker has published the 2nd edition of *Aesthetics and the Philosophy of Art* with Roman And Littlefield. Together with **TED GRACYK**, he also co-edited a new collection, *Aesthetics Today: A Reader*, with Rowman & Littlefield.

**GALIN TIHANOV** has edited *Gustav Shpet's Contribution to Philosophy and Cultural Theory*, Purdue University Press.

**THOMAS WARTENBERG** was featured recently in the *New York Times* for his work teaching philosophy to second graders at the Martin Luther King Jr. Charter School of Excellence in Springfield, Massachusetts.

Would you like to be featured in "Active Aestheticians" in our next newsletter? Please share any information you might have about your professional achievements with the editors at:

<goldblatt@denison.edu>

or

<henry.pratt@marist.edu>.

American Society for Aesthetics  
Armstrong Atlantic State University  
11935 Abercorn Street  
Savannah GA USA  
31419

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ASA, Armstrong Atlantic State University, 11935 Abercorn St., Savannah GA, USA 31419;  
Tel. 912-961-3189; Fax: 912-961-1395; email: <asa@aesthetics-online.org>.

Send calls for papers, event announcements, conference reports, and other items of interest to:

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>  
or  
Henry Pratt, Department of Philosophy and Religious Studies, Marist College, 3399 North Road, Poughkeepsie, NY 12601,  
<henry.pratt@marist.edu>

**Deadlines: 1 November, 15 April, 1 August**