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Art and Politics

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Art and politics as arenas of human endeavor display various familiar intersections. Long about 1991, you couldn't enter a gallery or go to a dance performance without receiving a slightly aestheticized lecture on AIDS or racism, and indeed the theory was bruited that all art is political, and all art criticism political analysis. From the other end, running for office or running the government involves a host of aesthetic activities, prosecuted with varying degrees of effectiveness, and Shepard Fairey's Obama-Hope poster captured something of the essence of Obama's intervention in American politics, both its potential to inspire and the sneaking suspicion that underneath was emptiness.

Indeed, every political regime uses the arts for propaganda purposes, consciously deploys the arts to try to shape the consciousness of their populations. And every resistance movement does the same, often with much better aesthetic results than those procured by the state, the arts of which are often gigantic yet excruciatingly dull. Political power has shaped the discipline of art history to an incalculable extent, and the art that survives from eras past is whatever the authorities permitted to persist. The history of art is, hence, by and large the history of monuments and of artworks compatible with capitulation. One suspects that there were skeptics, atheists, and anarchists roaring through the medieval and renaissance period; their blasphemous paintings and poems (and indeed their blasphemous persons) were immolated. By contrast, when a political regime starts making aesthetic objects, it tries to make them eternal: under the aegis of taxation it stacks up massive blocks of heavy stone until tearing them down is just too much work.

I think, however, that the relation of aesthetics and politics is tighter than this might suggest, and the function of the arts as propaganda of domination or of resistance does not nearly exhaust the political significance of the arts.

When we characterize political systems, constitutions, or ideologies, we tend to think about texts: the *Republic* of Plato, the *Communist Manifesto*, *Common Sense* or the Declaration of Independence. But political systems, constitutions, and ideologies are embodied in all sorts of non-textual or not-primarily-textual items. A political ideology is not merely a series of assertions; it is a multi-media aesthetic surround. Now the texts themselves have to be viewed aesthetically as well as semantically, and the power of the Declaration of Independence is not only what it declares, but the poetry by which it declares what it declares. Most Americans can probably recite only a line or two, but most of us have the image of a yellowed parchment with calligraphy in a vitrine: the Declaration is also treated and understood as a work of visual art.

Nazism is a central, though also peculiar, example. As an ideology expressed in a series of propositions, it was a complete mess, a congeries of race theory, nationalism, capitalism and anti-capitalism, charismatic totalitarianism, pseudo-neo-paganism, and so on. But Nazism never expressed itself primarily through texts. When I want to teach my students the essence of Nazism, I screen Leni Riefenstahl's *Triumph of the Will*. It is a propaganda film, but it is also the very best crystallization of Nazi ideology, and

virtually every visual treatment of the Nazi era avails itself of her images. The film famously has no narrator, but there are plenty of words bouncing around as Riefenstahl depicts a series of speeches by Nazi leaders. But what embodies Nazism as it saw itself are the unprecedented scenes of masses of humanity disciplined into an unbelievable perfect coordination, a perfect and ecstatic subordination of many individuals to a single will. The German body is depicted at every scale from the single Aryan young man to the unimaginably vast sea of synched-up flesh. The racial and political theories of Nazism are not merely represented; they are constructed, embodied, made actual right there in your own sensorium.

No one has ever had the aesthetic opportunities of Albert Speer, first Hitler’s architect and then his Minister of Armaments. Essentially, Hitler and Speer planned to level and rebuild every major city in Germany, and then Europe, in a style we might call sublimized classicism, combining the rational design of the Greeks with a demented ambition to recreate reality on a world scale. Indeed Hitler was still designing opera houses as German cities were being leveled by Allied bombs. These aesthetic expressions are not epiphenomena of a coherent ideology; they are the body of the ideology, which re-shapes the entire environment. Perhaps works of art are to be opposed to mere real things, in the structure emphasized by Arthur Danto, who takes up a long tradition. But they are also material transformations of the physical world, with all the real effects that such transformations entail.

Now the Nazi case has suggested to many—for example, Walter Benjamin and Susan Sontag—that the aestheticization of politics is of itself totalitarian. But I suggest that as aestheticized as Nazism is, it is essentially no more aestheticized than any other political ideology. To take an example: Jefferson’s neo-classicism is reflected in his republicanism, in the Constitution of the state of Virginia, in his ally Madison’s design for the Constitution of the United States, in his prose style, in his homes, in his design of the Virginia State House, and so on. And in general, the neo-classicism of the founders—almost a universal obsession among them—is reflected in our tripartite form of government, for example: a balance of elements, a proportion or harmony that consists of maintaining the integrity of each part and of combining them into a coherent or integral whole. What our form of government would be if it wasn’t directed by aesthetic criteria, we do not know and we do not want to know. To attack Nazism, it is not enough to point to the sheer fact that it is centrally aesthetic; one has to attack the actual aesthetic. I would start with its destruction of unauthorized arts, its obscene gigantism, and its aesthetic rhetoric of purity.

Admittedly, some regimes have been explicitly anti-aesthetic: examples would include all the Marxist dictatorships. Marx himself treated the arts as epiphenomenal: a mere twisted reflection of an underlying economic reality. However, this posture itself has myriad aesthetic entailments. Communist architecture has often been pointedly ugly, as a way to emphasize its sheer utility. Well, this is an actual aesthetic approach that remakes whole environments and has been massively influential. The great American housing projects of the early sixties, now belatedly being imploded all over the country, participate in this sort of leftist anti-aesthetic aesthetic, a pointed ugliness that beautifully reflects the bureaucracies that produced it. That is, there is no getting rid of aesthetics, even in a case where it is consciously rejected: rejection of beauty as a bourgeois plot, for example, is itself a design style expressing the essence of the regime. And while the texts may lie, the building or cityscape or industrial wasteland cannot lie, or at least cannot merely lie. It is real: the actual intervention of the actual regime in the actual world.

But aesthetics is not only a central arena in the construction and imposition of power. It is central also to resistance. Indeed, the neo-classicism of America’s founders became a state aesthetic, but of course it began as the aesthetic of revolutionaries. An excellent example is the history of Black Nationalism, still underestimated as a world-transforming mega-event of the twentieth century. Marcus Garvey produced many important writings, but Garveyism was articulated over people’s bodies as festival: the Harlem parade, with its costumes, its formations, vehicles, its wielding of color itself; changing the valence of “black” and inventing the red, gold, and green scheme that is visible all over the world all the time; as an aesthetic of the black body in Malcolm X and the black power movement. Garvey’s nationalism was a version of the aesthetic nationalism of nineteenth-century Germany—as embodied in the Grimm Brothers or the operas of Wagner, for example. But it turned these ideas on their head: it took seriously the idea that each race-nation had something to teach the world. The influence of Garvey on African anti-colonialism was dramatic, and the symbols he developed are still visible all over the continent and the diaspora.

Garvey’s legacy has above all been carried around the world through reggae and hip-hop music. Many a roots reggae song is about him or is based on quotations from him, and the work of perhaps the most inspiring or influential musician of the twentieth century for world music—Bob Marley, of course—is impossible without Garvey as interpreted under the aegis of Rastafarianism. The black nationalism of the Nation of Islam and Nation of Gods and Earths are often best understood through the hip-hop of such artists as Public Enemy and Wu-Tang Clan. And indeed hip-hop is a remarkable art-political synthesis. First of all, it is the most text-heavy of all musical forms, not excluding opera. You can tell an elaborate story, or for that matter recite a constitution or read out a speech; it is the most rhetorical musical form by a distance. And the hip-hop producer can actually sample historical documents: the speeches of Malcolm X or Farrakhan, for example.

At any rate, I propose that we identify political systems, ideologies, constitutions not primarily with a series of assertions, but with their entire aesthetic embodiments, including text under aesthetic examination; this is a way to understand the material manifestations of these things, their material configurations. Every political system, I propose, is token-identical to its aesthetic embodiment at a given moment.

However, it is not the case that aesthetic qualities or art styles and political systems can be matched neatly type-to-type. Both Jefferson and Speer use a classical vocabulary, for example, but we need not take this as revealing an underlying affinity between republicanism and fascism, even if the architectures can both be arrayed in the same history. But it is typical within such histories that “the same” forms are deflected or reversed in valence repeatedly (this is not to deny that there are important formal differences between the architectures of Jefferson and Speer). The radical punk or graffiti tropes of 1978 are re-appropriated into design styles for corporate capitalism, and the outfits of the Ramones influence the outfits of Disney pop princesses. Anarchism is an unimaginably radical movement, then a fashion statement. Romantic nationalism is liberatory in 1820, viciously oppressive soon thereafter, blooming again in resistance in Black Nationalism, and so on. The correlations within the multifarious aesthetic history of classicism, or the Gothic, or punk, or hip hop, are immensely complex, only to be teased out by an empirical observation of the details.

To tell the story of the classical and various classicisms within art history might entail a narrative of formal transformations, or more widely aesthetic transformations incorporating material properties such as size and weight. But to tell this story fully, the history of classicism must be treated as an art-political history, a history of the transformation of landscapes performed from political sources with political effects, from Vitruvius to Brunni to Palladio to Wren to Jefferson to David to Speer and then some. Taking it the other way round, you are not going to be able to understand the history of republicanism without addressing the meanings of the classical in its transformations, what the revival of classical learning meant in 1320, in 1500, in 1780, or in 1933. The histories must be allowed to infest and elucidate each other, or they must merge into a single stream, replete with complications.

Even text must be taken in its material and formal qualities: roman as against blackletter typesetting; mechanically reproduced as inscribed, or mechanically reproduced as uttered; scrawled illegally or reproduced with the utmost care in a scholarly edition. The voice of the Federalist Papers—calm, rational, elaborately reflective, or almost leisurely—is inseparable from the doctrines it expresses, and both have their origins in classical rhetoric and the political arrangements in which classical rhetoric was developed.

However and to repeat, the function of the arts within politics is not primarily propaganda or sheer manipulation or mere rhetoric. The relation is constitutive; a political system consists of its aesthetic embodiments rather as a chair consists of atoms or whatever it may be. The allegiance of a leader and of her followers is not to a string of doctrines but to an aesthetic system, including the way in which doctrines are actually embodied and disseminated. For the doctrines are no less subject to transformation by context than are the aesthetic systems, and though we can recite the Bill of Rights we cannot hold the sentences constant as to meaning.

I might suggest by way of conclusion that the skills of the aesthetician might profitably be turned in this direction, that aesthetics ought to apply itself to what has been conceived to be the subject-matter of political science. Whether after such a transformation the political remains the subject of a science depends, I suppose, on how one conceives the art/science dichotomy.

After the Gold Rush

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Having begun with a financial crisis, the ongoing economic downturn has produced a sudden collapse in the markets for luxury goods of all types, from yachts to *haute couture* and expensive jewelry. Art, and in particular contemporary art, has not been spared. If the depression continues and deepens, it may well bring to the close an historical period that has seen radical changes in the nature of art as that social practice has existed since the late eighteenth century.

It was roughly at that time that the work of painters, sculptors, musicians, dancers, and architects was reclassified alongside poetry as a group of closely related activities reevaluated as the “fine arts.” As the political and cultural dominance of the courts gave way to that of merchants, financiers, and industrialists, whose power was

clearly established by the opening decades of the nineteenth century, the fine arts underwent a further transformation, from graces and adornments of noble life to central elements of “culture.” Culture, the joint product of taste and education, could lift an individual to spiritual heights above crass commercial interests.

In pre-modern times, the artist producing for ecclesiastic or noble negotiated subject matter, size, approach, even sometimes colors and numbers of figures with the patron. With the growth of the market for art works that came with the advancing replacement of feudal by capitalist social relations, the artist became responsible for selecting subjects and approaches that might catch the eye of a potential customer. The displacement of religious and mythological imagery by still-life, portrait, and genre painting multiplied the imaginable types of subject-matter and approaches. Increasingly, not tradition, academic rules, or any other authority, but the genius of the individual—his individuality itself—was to be the dominant principle of artistic activity. The masculinity of the artist, earlier shared with craftwork generally, was now a sign of his bold inventiveness, attributes shared with the scientist, businessman, and politician. The individuality of the artist came to contrast with the anonymity of the modern masses, just as the self-directed production of art provided an alternative to the alienation of wage labor. Art came to appear as the highest form of human productive activity, a model against which other forms of work could be measured, in particular the routinized, divided, manager-directed labor that came to dominate the factories and offices of developing capitalism.

Basic elements of this conception were preserved in later artistic tendencies and ideologies that self-consciously allied art with fundamental conditions of modern life. The idea of the artist as central member of a spiritual elite embodying an alternative to Philistine commercialism, or even pointing the way to humankind’s salvation, has powered a variety of movements as different as Aestheticism, Realism, Dada, De Stijl, and Russian Constructivism. This was the conception of culture that crystallized in the notion of the avant-garde, whose “function”—in Clement Greenberg’s classic formulation of 1939—was “to find a path along which it would be possible to keep culture *moving* in the midst of ideological confusion and violence.”¹

Greenberg’s text touchingly reveals the double sense of the idea of culture, as both redeeming force of the existing system and as a sort of critique by enactment of an alternative set of values. In this conception, the essence of art, incarnated in the avant-garde, is its alienation from the norms of bourgeois society (hence, in the case of modernist abstraction, its abandonment of going systems of representation). On the other hand, Greenberg acknowledged that “No culture can develop without a social basis, without a source of stable income” and even that “in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real.”²

This paradox is nothing but the place of culture in capitalist society, in its most concentrated form. Given the distinctive social character of art objects, as handmade luxury goods in a world dominated by mechanized mass production, they offer both their producers and their consumers an experience outside the “everyday life” of the market. Expressive, in its very freedom from monetary considerations, of the power of money and of the access to free time made possible by money, art is a token and a perk of social distinction for those who own and even for those who merely appreciate it. The artist, as producer of this token, shares in the distinction, though (for the most part) not in the wealth that supports the social practice of art as a whole. It was the very separation of the world of cultural pro-

duction from the norm of capitalist investment and production that made it potentially so valuable. By means of critique, culture cleanses modern society of the sin of commercialism, allowing its dominating classes to see themselves as worthy inheritors of the position of the aristocracy they displaced.

The picture I have sketched here, hardly a novel one, evidently owes a great deal to Pierre Bourdieu's analysis of what he calls "the field of cultural production." That analysis reveals in particular the close relation between, on the one hand, the social antagonism between the producers of culture and the upper-class consumers from whom they are separated by style of life and self-conception as well as degree of social power, and, on the other, the fact that "the cult of art and the artist ... is one of the necessary components of the bourgeois

'art of living,' to which it brings a 'supplément d'âme,' its spiritualistic point of honor."³ This cultural system, evolved during the nineteenth century, survived until well into the twentieth. But the last twenty years have seen the acceleration of a process of change, whose origin is traceable to the end of the Second World War.⁴ What changed was not the centrality of the "cult of art" to the bourgeois "art of living" but the felt antipathy between art and bourgeois life central to the earlier ideal of culture.

An important part of the background of this shift in the understanding of the place of art in a business society is the movement of military, economic, and political power from Europe to the United States in the course of the Second World War. The American victory seemed a triumph of the spirit of pure capitalism over an "old world" still

Richard Kuhns (1924-2010)

Richard Kuhns, Professor Emeritus of Philosophy, Columbia University, passed away on 6 September 2010, at the age of 86

Dick Kuhns was a long time member of the ASA and one of the most distinguished philosophers of art of our time. His interests lay particularly in philosophy of (and in) literature, and the psychoanalytic theory of art. He was the author of numerous articles, three books on philosophy of literature, *Structures of Experience*, *Decameron and the Philosophy of Storytelling*, and *The House, the City and the Judge*, and two on psychoanalytic theory of art, *Tragedy: Contradiction and Repression*, and *Psychoanalytic Theory of Art*.

It was my great good fortune to be a student of Dick's, in the graduate philosophy program at Columbia, and later to be his friend. He was one of the great teachers of his generation, and many others besides myself owe their first encounter with serious philosophy of art to him. As well, he is to be counted among those distinguished philosophers – Arthur Danto, Nelson Goodman, Richard Wollheim, Monroe Beardsley, George Dickie, Joseph Margolis, and others – who, in the 1960's, 70's, and 80's, awakened philosophical aesthetics from its non-dogmatic slumber and made it the flourishing philosophical discipline it is today.

The passing of Dick Kuhns is a great personal loss to myself and to many many others, and an inestimable loss to the profession. But he left behind a philosophical legacy that I hope a younger generation of aestheticians will avail themselves of. That will be the part of Dick Kuhns that physical death cannot take away.

Peter Kivy
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dominated culturally by precapitalist ideals. This began what might be described as capitalism's final overcoming of its former sense of inferiority with respect to the social order it had replaced in Europe, and its forthright celebration of market-certified success. For nineteenth-century businessmen and their wives, in America as in Europe, art meant European art, from ancient Greece and Renaissance Italy to – for the daring few – Impressionist Paris. Still true in the late 1940s, by the start of the next decades this was increasingly over.

Significantly, the post-war movement of the art market center from Paris to New York provided a context for the rise of a specifically American modernism, what Greenberg came to call simply "American-type painting." While earlier in the twentieth century, the promotion of modern art served in the United States, as in Europe, to differentiate certain scions of wealthy families from their conservative elders, the postwar engagement with modernism undertaken by social agents ranging from the government to the mass media presented art not so much as an incarnation of higher values than those of the market place but as a distillation of those characteristics – daring, innovation, attunement to social desires – that make an individual, company, or nation successful.

In part, the new interest in culture reflected the changing nature of the business class in the United States: while fewer than 50 percent of top executives had some college education in 1900, 76 percent did by 1950. The postwar rise of the professional manager helped break down the traditional barrier between the worlds of business and culture, affecting the self-image of American society as a whole. To this was joined – with the growth of academia, research institutions, and all levels of government – the emergence of the new professional-intellectual stratum, connected in spirit to the power elite in a way unknown to the alienated intelligentsia of yesteryear. By the 1960s, art, and modern art in particular, seemed to the politically dominant forces in the United States to have a part to play in the construction of a nationally authoritative ideology. The avant-garde of the 1950s became, in fact, the official art of American society and in short order, given American political and commercial dominance, of global capitalism. Thus, in this as in other features of its development, the United States increasingly set the tone for the rest of the world.⁵

During the last few decades, the world as a whole saw the return to ideological fashion of the old idea of the self-determining market, with no mercy for losers. This had serious consequences for the ideal of culture. The nineteenth-century robber baron treated the building of collections and art museums as evidence of civic-minded elevation of spirit, as when Joseph Choate, speaking at the opening of the Metropolitan Museum of Art in 1874 urged New York's millionaires "to convert pork into porcelain, ... useless gold into things of living beauty that shall be a joy to a whole people for a thousand years." A hundred years later, it seemed quite normal for an observer to describe cultural giving on the part of American corporations as "moving toward a 'more market-driven strategic-management, bottom-line approach to philanthropy ... to obtain a tangible return for their contributions,'" in forms ranging from tax breaks to "image enhancement."⁶

This change can be seen directly in museum design: the converted European palaces and the neoclassical structures that in the US expressed the imperial ambitions of turn-of-the-century robber barons have been joined – sometimes literally – by the modernist building styles favored by the corporations, which after the Second World War became the primary funders of museum construction and exhibition programs. The change in architecture is only one sign of the adaptation of museums to corporate culture; it has been accompanied by the adoption of a more corporate structure of internal operations and such gambits as their self-promotion as locales for business social

affairs. The change in taste manifested in an increasing emphasis on the exhibition of contemporary art is part of the same development: during the last decade, as contemporary art "has more and more clearly come to symbolize, and even generate, a city's identity as modern, up-to-date, part of the fast-paced international world of the moneyed and cutting-edge elite ... museums have increasingly emphasized collecting and exhibiting contemporary art and there has been a flurry of construction of new museums dedicated to it."⁷ A particularly noteworthy form of this is the phenomenon of private museums devoted to the collections of wealthy individuals, celebrating their personal prowess as businesspeople and collectors.

Thus by the turn of the twenty-first century, art had largely ceased to represent the cultural attainment that justified the possession of riches (for the collector and philanthropist) or a sense of personal specialness despite a lack of commercial success (for the producer). Instead, it became for its aficionados a sign of business success (and even a field for investment, however marginal). For the millions of middle-income tourists who flocked to museums and other art sites around the world, it represented access to a realm of pleasure and sophistication earlier reserved for small financial and intellectual elites. For artists, it became less a calling than a career, with the advantage of the artist's traditional freedom from an employer's orders, and a possible path to the kind of fame and riches otherwise open only to popular entertainers.

The rapidity with which this change in the ideological character of fine art occurred reflects both its long germination, since 1945, and the particularly hothouse character of capitalist business activity since the late 1970s. The postwar rise of the art market, fed by a constantly expanding number of artists, was an aspect of the thirty-year-long economic "golden age" that followed World War II. As these trends continued, the geometric growth of the art world – with the rapid expansion of higher art education, the growth of museums, the multiplication of galleries, the rise of art fairs and auction houses where business speculation joined hands with super-conspicuous consumption, and the globalization of art as new ranks of millionaires emerged in Russia, China, and India – was an aspect of the bubble economy that expanded exuberantly (despite recurrent debt crises and recessions) from the 1980s on.

Now the biggest of the bubbles has burst and it is far from clear that new ones can be created on a scale sufficient to restart the financial hijinks of recent decades. As I noted at the start of this essay, this has had immediate consequences for art. As their endowments and philanthropic income dry up, museums are cutting exhibition programs, firing employees in droves, and seeking to deaccession work to pay for operating expenses; galleries are closing; and markets – both the primary market and the secondary venues of art fairs, auction houses and gallery back rooms – are shrinking rapidly, while prices fall. This means tough times for artists, and not only for the young ones who can no longer hope for gallery scouts at their MFA exhibitions and who are losing their art-handling jobs.

Of course, it was only a handful of artists who benefited on a grand scale from the boom; the vast majority struggled to get by, with the acquisition of a teaching job, rather than sale of work, constituting modest success for the lucky ones. So the main impact of the depression will be on the wealthy, on collectors and museum donors. While depressions are definitely bad news for almost everyone, studios and living spaces might become cheaper as real estate values continue to fall. And as "normal" living and working conditions deteriorate, artists will find themselves part of a widening social sphere of irregularly employed people, with potentially interesting consequences for the

social and political self-conception of all concerned.

It is to soon even to guess about what further changes such developments will produce in the evolving social character of art, though one can already see a tendency towards the acceptance of amateurism as a relation to artistic practice among many younger artists, a tendency strengthened by the ongoing weakening that I have been discussing of the esteem once placed on cultural activities (as well as the declining interest in technical skill characteristic of twentieth-century art). No doubt, a mode of activity as deeply established in modern society as art has been since 1800 will not simply vanish. What new forms it will take will be more interesting to see than to speculate on.

Endnotes

1. C. Greenberg, "Avant-garde and Kitsch," in idem, *Art and Culture* (Boston: Beacon Press, 1961), p. 5.
2. Ibid., p. 8.
3. P. Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993), p. 44.
4. For an in-depth discussion, see Katy Siegel, *Since '45: American Art in the Age of Extremes* (London: Reaktion, forthcoming).
5. For more detail, see Paul Mattick, *Art in Its Time* (London: Routledge, 2003), Ch. 7 and passim.
6. Choate quoted in Calvin Tompkins, *Merchants and Masterpieces* (New York: Dutton, 1973), pp. 21-24; M. Useem, "Corporate Support for Culture and the Arts," in M.J. Wyszomirski and P. Clubb, eds., *The Costs of Culture: Patterns and Prospects of Private Arts Patronage* (New York: American Council for the Arts, 1989), pp. 48, 45.
7. Katy Siegel, "On Wisconsin," in *Between the Lines: Artists Respond to Madison* (Madison: Madison Museum of Contemporary Art, 2006), p. 37.

From the Author's Perspective

Mirrors to One Another: Emotion and Value in Jane Austen and David Hume

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I began to write *Mirrors to One Another* when I realized that I had insights about commonalities between David Hume and Jane Austen that were too long-winded to squeeze into a single article, or two, or three. I should admit at the outset that I was repeatedly advised, in the kindest possible way, *not* to write the book. It was madness, I was told, to proceed when I had drummed up no

interest among publishers, who either didn't write back at all or told me that my idea was too thin for expansion to a book-length project. But I am fairly bad at drumming up interest (and at taking well-intentioned advice) and rather good at writing books, so I ignored these people, got a sabbatical from my University, and wrote the book anyway. I had a draft in a year. I found that publishers were much more willing to succumb to my blandishments once I had a draft in hand. Soon afterward, I was fortunate enough to receive some excellent advice from Wiley-Blackwell reviewers about my draft, advice which was directly responsible for my composing three additional chapters during the following few months. And I have to say that every chapter got a dry run at ASA or Hume Society meetings, something that helped me to acquire suggestions and muster defenses against objections in a way I could not otherwise have done. They usually got a dry run in my classes as well, whenever I could find an excuse to squeeze them in.

I teach a senior seminar on philosophy and fiction. While we have no graduate program in philosophy at the University of Central Oklahoma, I can do graduate-level independent study work in philosophy with students pursuing graduate degrees in English and political science. Both departments are happy to incorporate coursework from me into their graduate programs. These are the kinds of students to whom my book has been most accessible. The seminar usually features a graduate contingent working with a different syllabus and elevating the level of discourse for all concerned. I assign fiction in all my senior seminars, very much in line with one of the central arguments in my book about fiction being a way of doing philosophy. I found, however, that I was better off with graduate students where Austen was concerned. The undergraduates did not respond with uniform enthusiasm to Jane Austen. I don't know whether it was the absence of car chases and dismemberments at Pemberley that had a soporific effect, or whether it was some internet-use-related attention deficit. I've read the novels for pleasure so many times myself that I just couldn't understand it.

According to my students, the problem with Austen novels was that nothing *happened* (conversations apparently do not count as events in the undergraduate ontology). Perhaps a little desperate, I tried to point out that there were illicit sexual affairs in every novel: Lydia and Wickham, Colonel Brandon's unfortunate ward Eliza and Willoughby, Mrs. Clay and Mr. Elliot, Harriet's mystery parentage, Maria Bertram's displacement activities. There isn't an Austen novel where sex remains within the confines of the married state. I eventually resorted to *Lady Susan*, which, for those who haven't read it, is *Dangerous Liaisons* Lite. More to the purpose, I involved the graduate half of the class in teasing a Humean conception of the moral life from the precincts of Longbourne and Hartfield. In at least some cases, the resistance to Austen the author (as opposed to the emotionally incontinent simulacrum projected by recent films) was a resistance to Enlightenment thinking. A lot of my students preferred the romantic, soft focus movie versions of Austen to the acerbic clarity and directness of the original stories. These students also tended to prefer the continental philosophers of later centuries. I found that I had to introduce Humean conceptions of sympathy and taste first and then backtrack to the way such phenomena arose or were addressed in Austen's novels. Despite having made a partially successful attempt to render Austen accessible, I nonetheless came away with the conviction that undergraduates would always be more responsive to Quentin Tarantino (who, I am convinced, would make a splendid director for film renditions of some of Austen's more outrageous juvenilia) than to *Masterpiece Classic*, just on the ground of entertainment value.

There are novels which lend themselves to less sophisticated philosophical reasoning that are more readily accessible to undergraduates. Michel Faber's *Under the Skin* presents an animal rights argument in which humanity is factory farmed on a small scale. Margaret Atwood's *The Handmaid's Tale* is a dystopic fiction that explores a takeover of the U.S. by the fundamentalist right. Published ten years before the 1996 Taliban takeover, it is eerily prescient. Indeed, teaching a novel about such a theocracy in Oklahoma, where Senator Tom Coburn advocates the execution of abortionists, lends a whole extra dimension to the ways in which we can consider that our attitudes toward fiction and reality conjoin. Novels by Nick Hornby and Mil Millington and Elizabeth Hand permit in-depth explorations of particular points of view, especially self-destructive, unreflective ones. These kinds of books are always easier to teach than Austen because the arguments are accessible on the surface, rather than being built into the very style with which the material is presented. Writers construct a convincing analogy or concoct a compelling example from which generalizations can be drawn, and much of the philosophy stops there. Although I like all of these writers very much (especially Mil Millington, who I think is possibly the funniest person now living) they do not provide us with the kind of perspective that draws and focuses our attention in a way that can be cultivated for exercise in life. That is, they may change opinions or add to one's arsenal of arguments or lead one to recognize unwelcome traits in oneself, but they do not usually change the way one pays attention to the world. Reading novels like Austen's sometimes can, and can lend insights into Hume that might have been unobtainable by other means. Such prospects provide a motive for putting up with undergraduate resistance.

The reason for making an attempt to get philosophy students to take a careful look at writers like Austen is one for which I argue and that I try to illustrate via thought experiments in my book. One can make philosophical points by means of fiction—related not just to ethics but aesthetics, metaphysics and epistemology. And one can sometimes make them more effectively by those means than by direct philosophical argument, though some fictions lend themselves to such a purpose better than others. Martha Nussbaum has said this already, as have Eileen John, Noël Carroll, Berys Gaut, Matthew Kieran, Bashshar Haydar, James Harold, Amy Mullin, Mary Devereaux, and a lot of other philosophers. I argue for such a position yet again in my book (alongside an invocation of Dennett's ubiquitous intuition pump) and try to show how it might actually work out in practice even in contexts where fine awareness and rich responsibility are not the order of the day. Different literary styles can lend themselves to different ethical attunements, for instance, and reading Jane Austen can give rise to the acquisition of different habits of moral attention and different apprehensions of moral salience than may the kind of Jamesian moral microscopy of observation touted by Nussbaum as an adjunct to Aristotelian insights.

I argue that the approach to ethics and value taken by David Hume closely corresponds to the normative (and sometimes meta-ethical) points of view taken up in Jane Austen's novels. I explore correlations between Hume and Austen, no one of which is unique but all of which, taken together, demonstrate a greater degree of similarity than may be found by drawing comparisons between Austen and some other philosopher. To investigate the aforementioned convergence may be to explore the way in which Austen's works enable readers to see the world through the lens of a Humean perspective. Not only do such novels elicit characteristic Humean responses, but there are also passages in Austen that read very much like thought experiments which establish some of Hume's assumptions

and insights. If it can be demonstrated that there is a close correspondence between the various norms endorsed by Hume and Austen, that Austen's novels can make us to some degree complicit in a Humean perspective on the world, and that Hume can help us to get more out of Austen, then I will have shown something both about the contemporary relevance of that perspective (given the degree of Austen's contemporary appeal to all but some of my undergraduates) and about Austen's affinity for the world view of the Enlightenment.

A great deal has been said by philosophers about the ability of literature to offer specifically moral insights. I contend that aesthetic norms can be treated in much the same way as moral norms. That is, I claim that the fiction of Jane Austen, in addition to evidencing the conscription of a Humean aesthetic, so engages us that we are led imaginatively to adopt certain aesthetic perspectives in the course of its contemplation—not just by being told what is aesthetically pleasing or commendable, but by being made to feel pleasure and to experience commendation; not just by being told what constitutes discriminating taste, but by being led to discriminate in a particular way. I also argue that the same case can be made for epistemic considerations that is made for moral or aesthetic norms. Recent discussions of intellectual virtue, many of which identify a connection between goodness and intelligence, draw our attention to similarities between the discourse of epistemology and that of ethics. Questions of justification, rationality or proper warrant are normative, carrying with them the notions of permissibility and of blameworthiness for errors. The effort here will center on an attempt to show similarities in the way David Hume and Jane Austen address questions of epistemic evaluation, in particular those that are linked to moral concerns and to the role which reason is permitted to play in moral judgment. It is also notable that each of Austen's six novels chronicles the epistemic and intellectual evolution of its heroine, a form of development that it is easy to construe in distinctively Humean terms.

So I argue that Austen's novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illuminating illustrations and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume's philosophy can enrich our understanding of Austen's fiction by calling our attention to more of what is there than do alternative readings and interpretations. That is, I attempt to establish that Austen's fiction can aid in the understanding of Hume's philosophy, and that Hume's philosophy can help us to get more out of Austen's fiction.

Sketches by Andy Austin Cohen



ASA Denver: 2009



ASA Victoria: 2010

"I love what philosophers do to the world. They take any subject at all, whether it be thinking or seeing, or art or baseball, and they poke it and prod it and hold it up to the light and examine its every aspect. And they come up with interesting things to say about it, things the rest of us wouldn't have noticed....I have loved listening to you, sketching you, and drinking with you for 17 years."

Artist Andy Austin Cohen has been present at many of the most exciting and important trials in Chicago courtrooms over the past 40 years, drawing for the public the historic scenes that Rule 53 prevents cameras from documenting. Andy has brought her drawing skills to meetings of the American Society of Aesthetics, which she has been attending for the past 17 years. She is the wife of Ted Cohen. We are pleased to be able to print several of her drawings, many more of which can be seen online at <http://www.aesthetics-online.org/sketches/>.

"I love drawing, the intimacy of it, the visual knowing of all kinds of people. Through the explorations of my pens, I have come to know the faces and gestures of lawyers, judges, and crooks often better than those of my own family and friends."

"The symbiosis that occurs between the artist and his subject is important to me. It's a fascinating phenomenon that occurs even without eye-to-eye contact. It's almost spooky. I defy even philosophers to define it..."

"I think, perhaps because it is made without thinking, at its best a quick sketch can capture a kind of truth that eludes analysis."

(from *Rule 53: Capturing Hippies, Spies, Politicians and Murderers in an American Courtroom*, Lake Claremont Press, 2008)



Accused Murderer Helmut Hofer



Bobby Seale Bound and Gagged at the Chicago 7 Trial

News From The National Office

My thanks to everyone who participated in the Annual Meeting in Victoria, BC. This was our first meeting in Canada in some time, and the hospitality of our Canadian members was outstanding. Special thanks go to James Young as Local Arrangements Chair and to Danny Nathan and his program committee for an outstanding program. Final attendance at the meeting was over 130, and we gained a local member who was so impressed with the program that she decided to join on the spot.

Next year's meeting will be in Tampa, Florida. James Shelley and his program committee are already at work, and Kevin Sweeney as Local Arrangements Chair promises a great city. I would like to solicit input and suggestions for future meetings. 2012 will be in St. Louis. It is not too early to start thinking about 2013. Suggestions for locations will be much appreciated, as will any input about the way that the meeting is organized.

The Board of Trustees dealt with the reality of declining publishing income but approved a new budget that includes money for projects and grants. The guidelines for grant applications are available on line. I will post the complete minutes from the Trustees Meeting and the Business Meeting as soon as they have been checked and corrected for accuracy. One major note is that we have terminated our affiliation with Armstrong Atlantic State University as the host for the national office. I will continue to serve as Secretary/Treasurer, subject to re-election for a second term, but for the time being, at least, the national office will operate independently of any university affiliation. We will review how well that arrangement is working at the next Annual Meeting.

It is election time again. Past elections have produced excellent trustees and officers, but the voting turnout has been rather small. Every member will receive a ballot in the forthcoming Newsletter, and additionally I will send ballots by email to all for whom I have valid email addresses. Members may vote either by mail or email. These are important posts. The governance of the ASA is in the hands of the trustees who represent the membership and have legal, fiduciary responsibility for the affairs of the society. PLEASE VOTE. The candidates presented by the trustees are Dom Lopes and Bob Stecker for Vice President and Sondra Bach-

arach, Angela Curran, Rick Eldridge, Andrew Kania, Glenn Parsons, and James Shelley. I have received no further nominations.

Congratulations to Curtis Carter on his election to the Presidency of the International Aesthetics Association at the recent meeting in Beijing. The next IAA meeting will be in Poland in 2013. More information will be forthcoming.

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Aesthetics News

New ASA President

We welcome Paul Guyer as the new president of the ASA, a post he moves to from his term as Vice-President.

Contemporary Aesthetics

The online journal *Contemporary Aesthetics* is pleased to announce that it is now being archived by the Scholarly Printing Office of the University of Michigan. All past annual volumes (1-7) and the two special volumes are available there <http://quod.lib.umich.edu/c/ca> as well as on the *Contemporary Aesthetics* website <http://www.contempaesthetics.org>. The SPO archive also offers a universal search function. Readers are invited to explore these resources: see <http://quod.lib.umich.edu/c/ca>.

NEH Summer Seminar for School Teachers on Existentialism

Thomas Wartenberg, Department of Philosophy, Mount Holyoke College, will conduct an NEH Summer Seminar for School Teachers on existentialism. It will take place from 4-29 July on the Mount Holyoke College Campus. The Seminar website is: www.existentialismseminar.org.

Environmental Values

The latest edition, volume 19:3, of *Environmental Values* is out. This is a special issue on Environmental Aesthetics and contains a posthumously published paper by Ronald Hepburn. The editorial by Isis Brook is called "Ronald Hepburn and the Humanizing of Environmental Aesthetics" and is available at <http://www.ericademon.co.uk/EV/Ed-itEV193.html>.

Conference Reports

ASA Annual Meeting
Victoria, British Columbia
27-30 October 2010

The 68th Annual Meeting of the ASA was held in Victoria, British Columbia, Canada, from 27-30 October 2010. The conference was located at the Fairmont Empress, a beautiful and historic hotel in the center of Victoria, across from a picturesque harbor and a block from the provincial Parliament building. It was the first time in many years that the ASA held its general meeting outside of the United States, and it was a lovely change of venue for the roughly 130 attendees.

The program committee, chaired by Daniel Nathan, selected as an organizing theme/title for the conference, "Crossing Borders: Exploring Connections Between Philosophical Aesthetics and Other Studies of the Arts." In doing so, it sought both to take note of literally crossing the border into Canada, and also to encourage a broad and diverse range of submissions to reflect the wide range of intellectual, demographic, philosophical and artistic perspectives that bear on aesthetics. The Committee was delighted to find an especially appropriate speaker for the plenary session, Professor Rebecca Tsosie, Executive Director of the Indian Legal Program and Faculty Fellow at the Center for Law and Global Affairs at the University of Arizona School of Law. Her plenary address suggested how philosophical analyses of the notions of art and artifact could fruitfully inform legal issues surrounding the cultural appropriation of indigenous land and work. The presentation produced a great deal of interest among attendees, and that interest was sustained in discussions both inside and outside the formal meetings at the conference. It is to be hoped that this introduction will lead to productive collaboration between philosophers and lawyers in the future.

The papers and panels did indeed reflect the rich diversity of members' interests, with book sessions and panels on politics in art curatorship, on the cultural appropriation of works of art, on courtroom artists, on philosophy and soul music, on connecting metaphor to moral sensitivity, on autobiography, on Hegel and contemporary music, on British empiricist aesthetics, and on black film and film noir. In celebrating the 20th anniversary of the ASA Feminist Caucus, the conference also held its first ever poster session, with engaging exhibits contributed by seven participants. The poster session was very well received, and the suggestion was made to use the new format in a still broader fashion at future meetings.

Twenty-nine individual papers were accepted out of forty-four submissions. The topics of the accepted papers were dominated by work on aesthetic moralism and on Hume and Kant. But, among other topics, there were also papers presented on environmental aesthetics, architectural and artistic conservation, epistemological and ontological questions about literary, theatrical, cinematic, and musical works, as well as a session on Susanne Langer, music and dance.

The conference was anchored by Jenefer Robinson's wonderful Presidential Address on Friday night. Titled "On Being Moved by Architecture," the talk gave hints of the movement of President Robinson's own research from the musical into the architectural realms. Just prior to the Presidential Address, the Selma Jeanne Cohen Award for scholarship in dance was given to Marcia Siegel for *Mirrors & Scrims: The Life and Afterlife of Ballet* (Wesleyan University Press, 2010). As usual, there were two delightful and well-attended receptions during the conference, one on the opening night and another immediately after the Presidential Address. The final afternoon

of the meeting was left open so that participants could take advantage of the various artistic, garden, and culinary tours available there in Victoria, on a weekend that turned out to be unseasonably bright and sunny. In setting up the program, the program chair was very ably assisted by a committee consisting of Anne Eaton, Cynthia Freeland, Kathleen Higgins, Andrew Kania, John Kulvicki, Paisley Livingston, David Saltz, and Paul Taylor, and by the local arrangements chair, James Young.

Daniel O. Nathan

Calls for Papers

ASA Pacific Division Meeting

Pacific Grove, California
30 March-1 April 2011

Submissions in all areas of aesthetics and philosophy of art/criticism are welcome. Paper submissions should be written for twenty (20) minute presentations. Panel proposals are also welcome. Panel proposals should include a general statement of purpose and abstracts (or full papers) of all papers to be presented during the proposed panel. All papers and panel proposals should be formatted for blind, peer review. Electronic submissions are preferred. Please email papers and proposals as attached files in either Microsoft Word (.doc or .docx) format, or Rich Text Format (.rtf), or Adobe Acrobat reader format (.pdf). If one is interested in giving a commentary on a paper, or being a moderator for a session, please send a letter/email of interest to the Program Co-Chairs: Amy Coplan at <acoplan@fullerton.edu> or Tobyn De Marco at <tdemarco@bergen.edu>.

Deadline: 6 December 2010

ASA Eastern Division Meeting

Philadelphia, Pennsylvania
8 - 9 April 2011

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. We welcome volunteers to serve as session chairs and commentators. All participants must be members of the American Society for Aesthetics and must register for the conference. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Please send submissions in PDF, Word, or RTF format to Tiger Roholt at <tiger.roholt@montclair.edu>. Please feel free to direct questions to the Program Co-Chairs: Christopher Bartel (Appalachian State University) at <bartelcj@appstate.edu> or Tiger Roholt (Montclair State University).

Submission deadline: 14 January 2011

ASA Rocky Mountain Division Meeting

Santa Fe, New Mexico
8-10 July 2011

Keynote Address: Robert Ginsberg, Director, International Center for the Arts, Humanities, and Value Inquiry, and Professor Emeritus, Pennsylvania State University, Delaware County, speaking on: "From the Aesthetics of Ruins to the Ruins of Aesthetics." Artist at Work: Sally Weber, Resonance Studio, Austin, Texas, <http://www.sallyweber.com>.

We welcome critical papers in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. We are always particularly interested in research into the interdisciplinary and intercultural approaches emphasizing the natural character of the American Southwest.

Proposals for 20-minute papers accepted for review. Please include your name, title, departmental affiliation, institutional affiliation (or independent scholar), address, phone, and email at the top of the page. Please include a working title, centered. Proposals should be no more than 250 words in length and follow the format of a typical abstract, which is to say, offer a formal, albeit succinct, summary of the work to be presented, including whatever conclusion(s) are to be drawn. If the officers have further questions about a particular proposal, we will ask for more information. No documentation, citations, or bibliography are necessary for the purposes of the proposal. Please do not send either a conference-length or an article-length paper for review. Please note: we are accepting

email submissions only.

Proposals should be formatted as .doc or as .rtf and sent as an attachment to the email. Please make sure that your identification and contact information appears at the top of your attached proposal itself. Proposals are not read blind. Your current email address will be the means of notification on acceptance. Kindly send email submissions to the following three email addresses simultaneously: <ciphercanyon@earthlink.net>, <jmock@uco.edu>, <GrahamE@BrandonU.CA>.

If you are interested in organizing an entire panel of three or four papers for the conference, please query the officers for information about how to put together a panel proposal.

For other inquiries, please contact one or all of the officers: Dr. Linda Dove, President, ASA/RMD, email: <ciphercanyon@earthlink.net>; Dr. James Mock, Vice President, ASA/RMD, Department of Humanities and Philosophy, Box 184, College of Liberal Arts, University of Central Oklahoma, 100 North University Drive, Edmond, OK 73034-5209, email: <jmock@uco.edu>; or Dr. Elizabeth Graham, Secretary/Treasurer, ASA/RMD, Sociology, Brandon University, 270-18th Street, Brandon, Manitoba, Canada, R7A 6A9, email: <GrahamE@BrandonU.CA>.

Submission Deadline: 15 February 2011

ASA Annual Meeting

Tampa, Florida
26-29 October 2011

As 2011 marks the three-hundredth anniversary of the birth of David Hume, the Program Committee proposes a set of broadly Humean themes for the 2011 annual meeting: Hume and his contemporaries; the contemporary Hume; aesthetics and human nature; aesthetics and human diversity; the philosophy of criticism; experimental aesthetics; meta-aesthetics; the aesthetics of history (and of non-fiction generally); art and sociability; beauty and utility; moral beauty; tragedy. As always, submissions on all areas of interest to members of the Society are welcome. Panel proposals must be submitted by 15 January 2011, and must include a brief description of the topic, names of participants, paper titles and abstracts. Papers must be submitted by 1 March 2011, must not exceed twenty-five minutes reading time, and must be formatted for blind review. Anyone presenting a paper must be a member of the ASA at the time of the meeting. Panel proposals and papers should be submitted

electronically to James Shelley, Chair of the Program Committee, at <shelljr@auburn.edu>.

Deadline: 1 March 2011

Aesthetic Autonomy & Heteronomy

Berrick Saul Building, University of York
2 February 2011

This one-day conference is intended to examine and clarify the relationship between artworks and extra-aesthetic developments (be they socio-historic, cultural or economic). The view, arguably inaugurated by Kant, that art can be seen as wholly autonomous (free of extra-aesthetic function, and explicable purely in terms of aesthetic categories) has repeatedly been problematized in the modern history of aesthetics.

Understanding the relationship between art and the extra-aesthetic pertains not only to philosophy of art, but also has implications for a number of other areas of inquiry, such as social philosophy and art history, not to mention the study and practice of the arts themselves. The speakers at the conference will therefore examine these questions from a variety of disciplinary backgrounds. Each paper will be followed by a 20–30 minute discussion.

Speakers include Professor Peter Lamarque (Philosophy, University of York), Professor Max Paddison (Music, Durham University), Dr Andy Hamilton (Philosophy, Durham University), Dr Jason Gaiger (Art History, Oxford University).

There will be an attendance fee of £20.00. Registration in advance is required. Please contact the organizer at <ojh102@york.ac.uk> for advance registration, payment details, or any further enquiries. Payment will be collected in the form of a cheque made out to 'The University of York'.

The conference will also include two Graduate Papers, each 20 minutes in length, each followed by 20 minutes of discussion. A limited number of graduate bursaries are available—please contact <ojh102@york.ac.uk>. This conference is being supported by the Humanities Research Centre, University of York, the British Society of Aesthetics, and Analysis Trust.

Deadline: 20 December 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>. Any philosophical treatment of photography will be considered.

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 email attachments to both guest editors, indicating clearly that your submission is for the special issue. Diarmuid Costello, <Diarmuid.Costello@Warwick.ac.uk>, and Dominic Mclver Lopes, <Dom.Lopes@ubc.ca>.

Deadline: 10 January 2011

Music and Philosophy: 1st Annual Conference of the Royal Musical Association Music and Philosophy Study Group

London, UK
1-2 July 2011

The RMA Music and Philosophy Study Group warmly invites paper submissions for their inaugural two-day international conference, to be held in London on 1-2 July 2011. The event, the first of an annual series of conferences run by the Study Group, will offer an opportunity for musicologists and philosophers to share and discuss work in the hope of furthering dialogue between the two disciplines. Paper submissions on all topics related to the area of music and philosophy are welcome, but in particular those relating to this year's theme of 'Opera and Philosophy'. Collaboration between persons from different disciplines would be especially welcomed. In addition to papers relating to the conference theme, topics of interest might include (but are not limited to): music, meaning, and language; perception and expression; music and ethics; music and ontology; performance, authenticity, and interpretation.

Proposals of up to 500 words are invited for individual papers (20 minutes) and collaborative papers (up to 30 minutes). Please submit proposals by email to the conference organizer Dr Nanette1 Nielsen: <nanette.nielsen@nottingham.ac.uk>.

Deadline: 10 January 2011

The American Society for Aesthetics Graduate E-Journal (ASAGE) seeks graduate students to review books and serve as article referees. Those interested should consult <www.asage.org> for more information or contact editor Aili Bresnahan at <editor@asage.org>.

Fourth Annual Philosophy and the Arts Conference
Stony Brook Manhattan
1-2 April 2011

The Masters program in Philosophy and the Arts at Stony Brook University in Manhattan centers on intersections of art and philosophy. In an effort to encourage dialogue across disciplines, we offer this conference as an interdisciplinary event and welcome participants working in a variety of fields and media to respond to this year's topic: Redemption.

Between the familiar extremes of redeeming oneself (as in the eyes of God, or a friend) and of redeeming a coupon, the term redemption shoulders a rich range of expressive possibilities. Each sense reveals an aspect of the event of exchange of one thing, condition, or meaning for another. "Redemption" may express conversion, salvage, ransom, reparation, purchase, or liberation, and these definitions all vary in their economic, ontological, and hermeneutical hefts.

A number of artistic techniques, including bricolage, are well suited to challenging the fixity of economic value through the use of discarded or commonplace materials in the creation of a work. *Bricolage* redemptively gathers signs and commodities that have economic directionality and frees them through creative re-contextualization. In French, *se racheter* is the analog for the English: to redeem oneself, but it more literally translates: to buy one's self back. While the history of art is fraught with religious themes of redemption, much contemporary art has focused on social and economic questions concerning the exchange and value of goods. What kind of exchange is it in which one salvages something of one's own or discovers one's own self anew? From who or what might one buy oneself back? From and to where does one return? What constitutes being in a state from which one would want to be redeemed? How might one explain the ontological significance of redemption? In what ways is the act of creation itself a redemptive, cathartic, or therapeutic act? How does art that deals with redemption reflect tensions between theological and secular significations? What role does reparation—the reconciliation of disparate elements, and the balance between destruction and construction—play in art and creative thought broadly construed?

Submissions: We welcome the submission both of original academic papers and of artwork for exhibition or performance from graduate students across disciplines. All

submissions should be formatted for blind review, and suitable for a 20-minute presentation (approximately 3000 words or 8-11 pages). Please visit the Philosophy and the Arts Conference website at <<http://www.philosophyartconference.org>> for complete submission instructions, as well as information on past conferences and regular updates. Submitters will be notified of the committee's decision regarding their work via email no later than 7 February 2011. The conference will take place at Stony Brook Manhattan, 387 Park Ave. South. Feel free to contact the conference coordinators for help with additional questions at <philosophyartconference@gmail.com>.

Deadline: 13 January 2011

Architecture+Philosophy 2011
Boston University, Boston, Massachusetts
9-10 April 2011

The Boston University Department of Philosophy invites submissions from professionals and graduate students in philosophy, architecture, and other related disciplines. Topics may be from any point of view, including the so-called phenomenological and critical, modern and postmodern, post-critical and projective, and urban and sustainable approaches to architecture. The Architecture+Philosophy 2011 conference aims to provide an arena for careful clarification of current trends in architectural thought. Send complete papers (3,000-5,000 words) with a 150 word abstract, formatted for blind review, to <architecture.philosophy@gmail.com>.

Deadline: 15 January 2011

The Hunger Games and Philosophy

Edited by George A. Dunn and Nick Michaud, The Blackwell Philosophy and Pop Culture Series. Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium.

Kindly submit abstract of 100-500 words (with or without Word attachment) and CV by email to: George Dunn at <FritFerret@aol.com>.

Deadline: 18 January 2011

The Place and Value of Aesthetics
Institute of Philosophy, London
23-24 June 2011

Submissions of papers are invited for an aesthetics conference, to be held at the Institute of Philosophy in London, 23-24 June 2011. The conference aims to explore the place and value of the study of aesthetics. Submissions should fall under any of the following headings: aesthetics and philosophy, aesthetics and the art world, and aesthetics and the human sciences. Papers should take between 35 and 40 minutes to present. The conference has slots reserved for graduate papers, so submissions from graduate students should be clearly marked as such. Papers should be prepared for blind review, and sent as an email attachment in Word to Derek Matravers at <d.c.matravers@open.ac.uk>.

Deadline: 1 February 2011

Aesthetics, Art, and Pornography
Institute of Philosophy, London
16-18 June 2011

The aim of this conference is to investigate, from an interdisciplinary perspective, the artistic status and aesthetic dimension of pornographic pictures, films, and literature. Is there such a thing as pornographic art? Or are pornography and art mutually exclusive? Can a line be drawn between these two domains of representation? Or is there perhaps some interesting overlap, some common ground worth exploring? To answer these questions certain fundamental issues in the philosophy of art need to be addressed. One cannot hope to critically examine the middle ground between art and pornography without seriously engaging with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art. However, more is involved than just an abstract philosophical problem. In the history of art, and especially also in the contemporary world of art (construed in the broadest sense), there are many paintings, photographs, prints, films, poems, short stories, novels and graphic novels which have been labelled 'pornographic art'. Any investigation of the artistic status and potential of pornographic representations would not be complete without a careful examination of such works that consciously explore the boundaries between art and pornography.

The conference will bring together philosophers and aestheticians, art historians and

film theorists, to explore these topics. This interdisciplinary approach is intended to throw new light on these general questions, and to lead to a more accurate and subtle understanding of the range of representations that incorporate explicit sexual imagery and themes, in both high art and demotic culture, in Western and non-Western contexts.

We invite submissions on any issue related to this topic, ranging from abstract philosophical questions to detailed analyses of particular films, paintings, photographs, novels, etc. Papers from different disciplines and theoretical perspectives are encouraged.

Speakers will have a presentation time of approximately 40 minutes. Papers should not exceed 5000 words and should be accompanied by a 100-word abstract and a short CV. Please send papers to conference organizer Hans Maes at <H.Maes@kent.ac.uk>.

Deadline: 1 February 2011

Superman and Philosophy

The Blackwell Philosophy and Pop Culture Series. Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium. Kindly submit abstract of 100-500 words (with or without Word attachment) and CV by email to: Mark D. White <profmdwhite@hotmail.com>.

Deadline for abstracts: 7 February 2011

2011 Canadian Society for Aesthetics
University of New Brunswick and St. Thomas University, Canada
28-30 May 2011

The 2011 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 80th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Scientific research (any field) and theoretical aesthetics: the promise and the limitations, 2) Narrative: by itself or in relation to moral psychology or ethics, 3) Natural aesthetics of coast and sea (in keeping with the meeting's maritime location). In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and

suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the program. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion on the program are required to pay CSA membership and conference registration fees. For graduate submissions included on the program, we offer an annual prize for the best graduate paper presented. Submissions must be sent as e-mail attachments (MS Word or .RTF files). Inquiries or submissions in English may be sent to Ira Newman; Department of Philosophy; Mansfield University; Mansfield PA 16933 (USA) at <inewman@mansfield.edu>. Those in French to: François Chalifour; Département des arts, Cégep de l'Outaouais, Campus Félix-Leclerc, 820 boul. De la Gappe, Gatineau, (Québec) CANADA J8T 7I7, <fchalifour@cegepoutaouais.qc.ca>.

Deadline: 15 February 2011

British Society of Aesthetics Annual Conference
Old College, Edinburgh
16-18 September 2011

Papers are invited in all areas of philosophical aesthetics. All submissions should include a 200 word abstract, must be prepared for blind review, and may not exceed 3500 words. Submissions by students enrolled in MA or doctoral degree programs are to be marked as such at the time of submission and may not exceed 2500 words. Students whose papers are accepted will receive a sti-

pend to defray conference fees and accommodation costs. The winner of the prize for the best paper by a student will also receive £100 and a grant for travel to the conference.

Abstracts without full papers, papers that are not prepared for blind review, and papers that exceed the maximum length will not be considered.

Submissions should be sent by email in Word or PDF format to <admin@british-aesthetics.org>.

Deadline: 1 April 2011

Film and Philosophy Special Interest Edition: Ethics and Existentialism

Submissions are invited concerning the ethical content of films, and the ethical implications of depicting certain types of behavior. Existential approaches to philosophizing about films are also sought after, as are articles on directors whose films reflect an existentialist sensibility. Essays that relate films to ethical theory, and to such classic existential themes as dread, guilt, authenticity, nihilism, absurdity, etc. are particularly welcome.

Articles should be 2500-7500 words, using the Chicago Manual of Style's system of endnotes (with all relevant bibliographic information included therein). Submissions should be sent by email to Managing Editor Daniel Shaw at <dshaw@lhup.edu>.

Deadline: 30 June 2011

Congratulations to Marcia Siegel, who was awarded the 2010 Selma Jeanne Cohen Award for scholarship in dance for her book, *Mirrors & Scrims: The Life and Afterlife of Ballet* (Wesleyan University Press, 2010).

Upcoming Events

SPSCVA at the APA Division Meetings

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will hold its divisional meetings in conjunction with the divisional meetings of the American Philosophical Association.

The Eastern Division Meeting will be held from 27-30 December 2010 in Boston, MA. For details, contact Christopher Grau at <grau@clemson.edu>.

The Central Division Meeting will be held 30 March-2 April 2011 in Minneapolis, MN. For details, contact Dan Flory at <dflory@montana.edu>.

The Pacific Division Meeting will occur from 20-23 April 2011 in San Diego, CA. For details, contact Julie Van Camp at <jvancamp@csulb.edu>.

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? 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. For more information, see <<http://www.dur.ac.uk/chmd/>>.

Thinking Through Dance

Froebel College, Roehampton University, London
26 February 2011

This conference explores the philosophical questions raised by and in dance. Please contact Julia Noyce at <Julia.Noyce@roehampton.ac.uk> for further details.

XVIII International Film Studies Conference/Convegno Internazionale di Studi sul Cinema

Udine, Italy
5-7 April 2011

It was Jacques Derrida who reminded us that the word archive (Archè) combines the idea of beginning and that of command: the place where things get started, and where the sources reside, but at the same time the place where the Law arises and where it finds its dwelling. In the past few years many experiences in fine arts, cinema, philosophy etc. have turned their attention towards the concept of the archive and in general towards practices of the paratactic juxtaposition of elements: as if a new experience of the historical time was emerging. The digital culture, for instance, along with the new possibilities of organization and recording of knowledge connected to it, open up new perspectives of construction and access of knowledge based on modularity and a-hierarchical horizontality more than on a vertical discipline. Or in the field of the visual studies, a renewed attention toward figures like Aby Warburg and Walter Benjamin testimony an intellectual sensibility focused on the relationship between image, memory and historical time.

We would therefore like to refer to the associations opened up by the concept of the archive in its expanded declination. Archive is the discursive and yet physical place where dialectical and conflictual negotiations between genealogical practices and dispositifs of power find their place to be. And where what's at stake is nothing less than the form and modalities to access the present regime of the visual.

For more information, please contact: Dipartimento di Storia e Tutela dei Beni Culturali - Università degli Studi di Udine, Palazzo Caiselli, Vicolo Florio 2 - 33100 Udine. Italy fax: +39/0432/556644. Email: <gospring-school@gmail.com>, or see the website at <<http://filmforum.uniud.it>>.

The 2011 Annual Architectural Research Centers Consortium Spring Research Conference

Detroit, Michigan
20-24 April 2011

Considering Research: Reflecting upon current themes in architectural research, Hosted by: Lawrence Technological University. In addressing this year's theme, the conference will explore the following issues of how can research help us reflect on various contemporary environmental, sustainable, social, political, formal, and psychological paradigms. The exploration is expected to raise questions around the impacts of these paradigms, whether they have addressed what they claimed they intend to address, examine where they stand and what effect might they have, and, ultimately, consider how research is an integrated part of our practice and discipline.

For more information, please visit <<http://arcc2011.ltu.edu>>.

First Biannual Meeting of the North American Kant Society

University of Illinois at Urbana-Champaign
2-4 June 2011

Papers are in the three areas of Kant's philosophy: theoretical, practical and aesthetic. For further information, contact Anderson-Gold: <anders@rpi.edu>.

6th Annual International Conference on Philosophy

Athens, Greece
30 May-2 June 2011

The Philosophy Research Unit of the Athens Institute for Education and Research (AT. I.N.E.R.) organizes its 6th Annual International Conference on Philosophy, 30 May-2 June 2011. For programs of previous conferences and other information visit the conference website at <www.atiner.gr/philosophy.htm>. The aim of the conference is to bring together scholars and students of philosophy. Selected papers will be published in a Special Volume of the Conference Proceedings.

V Mediterranean Congress of Aesthetics "Art, Emotion and Value"

Cartagena (Spain)
4-8 July 2011

Confirmed invited speakers are: Dominique Chateau (University of Paris I Panthéon-Sorbonne), Rachida Triki (University of Tu-

nis), José Luis Molinuevo (University of Salamanca) and Anna Christina Ribeiro (Texas Tech University).

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.

Official languages of the congress are, English, French, and Spanish. For more information see webpage: <<http://www.um.es/vmca/>>.

Active Aestheticians

AMANDA BOETZKES published *The Ethics of Earth Art*, University of Minnesota Press.

THEODORE GRACYK has been selected as the winner of the 2010 George Davie Prize Essay Competition. The prize is awarded to a previously unpublished essay on a selected theme in Scottish Philosophy. Gracyk received the prize for authoring "Delicacy in Hume's Theory of Taste," and it will be published in the Spring 2011 issue of the *Journal of Scottish Philosophy*, a special themed issue on Scottish aesthetics guest edited by Andrew Chignell and Timothy Costelloe.

GRAY KOCHHAR-LINDGREN has published *Night Cafe: The Amorous Notes of a Barista* with Eye Corner Press, 2010.

MICHAEL KRAUZ published *Dialogues on Relativism, Absolutism and Beyond: Four Days in India*, Rowman & Littlefield Publishers, 2011.

JOEL RUDINOW has published *Soul Music: Tracking the Spiritual Roots of Pop from Plato to Motown* with the University of Michigan Press in its "Tracking Pop" series.

STEFAN SNÆVARR had the winning entry in the 2009 Essay Contest of the International Association for Aesthetics for his "Aesthetic Wisdom."

BARBIE ZELIZER published *About to Die: How Images Move the Public*, from Oxford University Press.

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>.

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

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or

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<henry.pratt@marist.edu>

Deadlines: 1 November, 15 April, 1 August