



## AMERICAN SOCIETY FOR AESTHETICS

AN ASSOCIATION FOR AESTHETICS,  
CRITICISM AND THEORY OF THE ARTS

VOLUME 31 NUMBER 3

WINTER 2011

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## *Painting Over the Mind-Body Problem*

**Keith Lehrer**

University of Arizona

The editors asked me to comment on how being an artist, a painter, sometimes a performance artist, influences or informs my work as a philosopher. Art changes the content of experience for me, including the content of art and philosophy. Danto in his remarkable writings philosophizes art. I find, and he might agree, that he succeeds because art philosophizes. I intended to quit philosophy ten years ago to paint, but my painting philosophized and called me back. It showed me and explained to me the relationship between mind and body, for example, between representation and the things represented. Here is my experience of painting and some philosophy.

As I paint, the sensory experience of what I do is about something. I may not have planned or intended that it be about anything, but the sensory qualities I experience as I paint are about something, even if only about color and form, but usually about thought and feeling. I create a physical object vibrant with sensory qualia and provocative intentionality. The painting is a mentalized physical object.

I wondered what the relationship between mind and matter is like as a philosopher. I experienced what it is like as a painter. As my painting acquires a mental life, qualia and intentionality, my philosopher reflects. Where did the mental life come from? It came from me. It is my mind in the painting, out there, in the paint and canvass. So as I paint and experience what the painting is like, I experience at the same time what the relationship is like between paint and canvass, on one side, and qualia and intentionality, on the other. I experience what it is like for a physical object to be mentalized. I know from the experience what the relationship between mind and body is like as I experience the mentalization of the artwork. I paint over the mind-body problem.

How can I experience the relationship between the mental and the physical and know what it is like? This is a request for description and explanation, the work of a philosopher. How is the physical object mentalized, and how can I know what the mentalization of the physical object is like? There is an experience of the surface of the painting used as an exemplar of experience when I focus my attention on the exemplar in aesthetic attention to what it is like. By a natural kind of magic, the sensory particular becomes conceptual and general, as Hume suggested. Look at *Blue Monochrome* by Klein, just the blue, then look at another blue, my Blue, and you will know when I am showing you one and not the other. You have a representation of the first, an exemplar representation, employing

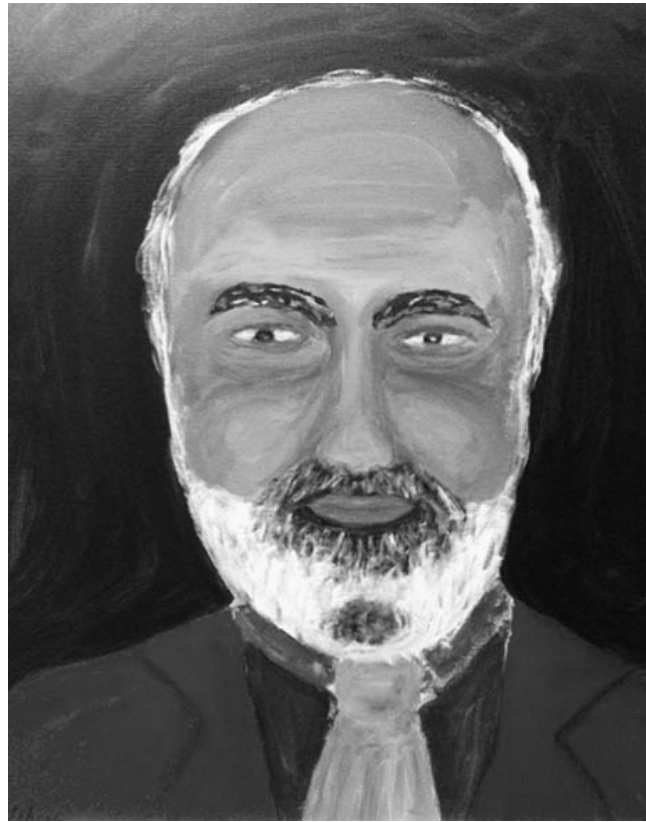
*Editors's Note: In the Summer 2010 issue of this Newsletter, we were privileged to include an article by Arthur Danto on his work as an artist and the relationship between that work and his philosophical writings on the arts. We thought we would ask other philosophers, those who also do art, to write something along similar lines. This issue is the first of several where we are pleased to publish essays we think would interest our readers--essays keeping in line with our policy of publishing the sort of things that would ordinarily lie outside the domain of the Society's journal.*

the exemplar as a vehicle of representation. The exemplarization of the experience uses the exemplar as an exhibit of the general plurality of objects it represents, which, of course, includes itself. The exemplar is an appearance used as a vehicle of representation. It may, of course, be used to refer to many appearances, true of the things it refers to, and true of itself. Exemplarization uses the exemplar as the term of representation. Exemplarization differs from exemplification in Goodman. The exemplar, not some predicate or property, is what refers to individuals that are instances of it. Exemplarization is reflexive when the exemplar represents and is, at the same time, an instance of itself.

The exemplar may be used to refer to other things, to some physical object, the painting *Blue Monochrome*, exhibiting what it is like. But the exemplar remains representational, that is, true of the instances it represents. As I reflect on my activity of painting, on the phenomenology of painting, I note the philosophical gain. The exemplar shows me, in one direction, what it represents, whether appearances or objects, but in another direction, it shows me how I represent these things in terms of the exemplar. The exemplar is Janus looking in both directions. I know what sensory qualia are like, for the exemplar is one. I know what the physical object is like, for the exemplar shows me what it is like. I know what my conception is like, for the exemplar exhibits that. I know what the relationship is like between mind and body, subjectivity and objectivity, thought and object as I paint.

I have spoken elsewhere of the details of this. I have tried to explain how the sensory exemplary loops back onto itself in presenting or exhibiting the content of which it is part. I want to insist on the loop in the content of visual arts as the sensory surface that carries the message also exhibits that message as being about itself. I have also argued that there is a similar loop in consciousness as the conscious state loops back onto itself in our awareness or representation of it. The sensory materials convey the content that they exhibit. As an exhibit of the content, they are part of the content. That is how they can present content aesthetically. They become an exemplar that is exemplarized by the mind to yield an understanding of the content of the work. The exemplar stands for the content and is part of the content for which it stands. Mixed media, a favorite of mine, calls attention to the exemplar and calls attention to a process of exemplarization. It does not pass through mind unnoticed. So it is a kind of art that calls attention to what art is like. Art reconfigures experience as the mind exemplarizes the sensory phenomenology to obtain the content, the understanding, it seeks. Art reconfigures many things and non-things. It also reconfigures art. The sensory exemplar loops back onto itself and reconfigures art in process of creating art. After seeing a great work of art, experience will never be the same, including the experience of art. Art is that part of experience that reconfigures experience. Painting is that part of art the reconfigures experience in terms of the sensory exemplar that shows us what the reconfiguring of content is like.

Art ties together mind and body, thought and object, me and my world, me in my world and my world in me. I have just published a book, *Art, Self and Knowledge*, to explain all this, with a website containing the relevant images including those referred to above. You can google the website, <<https://sites.google.com/site/artselfandknowledge/>> and also my painting website, <<http://www.u.arizona.edu/~lehrer/ga.htm>>. Then you will know what I am like as I mentalize myself in art. In case you don't, here is a new self- portrait.



*Self-Portrait*  
Acrylic, 18x24 canvass, 2011  
Courtesy the artist

## Creating Feminist Visual Parodies

**Peg Brand**  
Indiana University-Purdue University  
Indianapolis

Many influences impinge on an artist when creating a work of art. When I was younger and an art student, literature was often a source of inspiration; more recently, well-recognized works of art provide a source of departure, particularly in a series of oil paintings on large canvas boards entitled, "Picture Yourself Here" that I call FVPs: Feminist Visual Parodies.<sup>1</sup> In an essay entitled, "Feminist Art Epistemologies: Understanding Feminist Art," I defined a feminist parody as (1) a feminist satire, and (2) a complex imitation of an original work of art by a male artist, whereby a feminist satire is a work that expresses and values a woman's point of view as it makes fun of prevailing artistic conventions and societal norms established by men.<sup>2</sup> Judy Chicago's *The Dinner Party* is a satire that critiques the male-only inner circle of Christ's final meal along with descendent Christian denominations that rarely allow a woman to serve in a position of authority, relegating her to cooking but not dining and to the inferior role of serving.<sup>3</sup>

A simple imitation is an imitation in which an artist copies the same

style as an original work of art, without implicitly providing some sort of commentary on the original. A complex imitation is an imitation in which an artist copies the style of an original work of art, resulting in either an implicit or explicit commentary on the original. Chicago's immense three-dimensional triangular version of the typically painted horizontal table setting of the original dinner party deviates significantly in size, shape, and medium—thirty-nine hand-painted ceramic plates rest on place mats crafted with a variety of embroidery techniques, traditionally known as 'women's work'—but still serves as an example of a complex imitation, implicitly rearranging the furniture to allow for the nonhierarchical 'seating' of female diners from myth and history. Finally, *The Dinner Party* is an FVP because it commemorates/celebrates the accomplishments of over one thousand women (999 additional names are inscribed on the tiles of the floor of the work), thereby projecting a feminist point of view, in an effort to educate women about their suppressed past and to empower women into greater accomplishments in the future.

The differences between types of imitations, along with the identification of a visual work of art as satire or parody, naturally rest on the recognition of artistic intent and a reliable knowledge of the art historical context of the works in question, both original and imitated. I argue that without an informative FAE—Feminist Art Epistemology—a viewer will fail to recognize, understand, and fully appreciate a Feminist Visual Parody. This epistemology includes two things, i.e.,

art viewers must recognize that (1) original works of art are being used as intentional targets of parody, and (2) the target is ridiculed by the parodist for the dual purposes of subverting the current power structure and advancing positive change for women.<sup>4</sup>

If a viewer fails with (1), she lacks a mental image of the original work of art and cannot compare it to the parody. If she fails with (2), she risks misinterpreting the artist's meaning and judging the work erroneously. For instance, one common mode of misinterpretation is to assume that the female artist's imitation of an original work of art created by a male artist is actually a positive tribute or homage to the original. Given that visual images can lead to a variety of readings, parodies can be read mistakenly as acts of adulation—imitation as the sincerest form of flattery. To foreclose on this misreading, condition (1) of the definition of Feminist Visual Parody requires that it be a subspecies of satire. Satires are typically critical and sarcastic, leaving little room for ambiguity or misinterpretation.

Consider then, my series of FVPs, complete with interactive participation by some philosophers of the American Society of Aesthetics, following the installation of an exhibit of the works at the 2008 annual meeting of the ASA in Massachusetts.<sup>5</sup>

Each of the nine paintings in the series consists of oil paint on foam board (with a thickness of one inch and a half) that measure 3 by 4



*Picture Yourself Here: Edie Manet's Olympia, the Artist*, Oil on foam board, 60.5" x 96.5" x 1.5", 2007  
Based on Eduoard Manet's *Olympia*, 1867  
Courtesy the artist

feet, 4 by 5 feet, and in some cases, 5 by 8 feet. Each board is free-standing; it does not hang on the wall but rather rests in a wrought iron stand that allows the painting to function as a sculpture around which viewers can walk. In addition, the work offers a participatory experience; a hole is cut where the face would appear and provides an opportunity for the viewer to place his or her face within the hole and to strike a pose. It's as if the poser is physically present for the artist of the original work of art, whether he is Botticelli or de Kooning, Manet or Munch. The painting's original head hangs on the wall behind the painting, offering a full view of the original artwork if one is positioned in the appropriate location in front of the painting. Most people—particularly at an art opening and with the help of a glass of wine—enjoy posing in the paintings, even more than once, in their attempts to replicate the unique expressions of the original faces, or to comically subvert them.

It is particularly amusing when a man, e.g., David Goldblatt, co-editor of our ASA Newsletter, poses as a woman—in this case, the famous Olympia of Manet's 'masterpiece' of 1867 which is renamed for the occasion as "Picture Yourself Here: Edie Manet's *Olympia, the Artist*" (oil on foam board, 60.5 x 96.5 x 1.5 inches, 2007). By renaming each original painting, agency is given to the woman's point of view, as if an imaginary female artist was given the opportunity to produce her own version of the nude depiction of the model, in this case, Victorine Meurant.<sup>6</sup> Art history has taught us that very few women grew up under such conditions; the realm of history painting and fine art was denied to most women, and in some cases, wrought unhappy stories of struggling artists, like Meurant herself, who died penniless.

These re-visions of revered 'masterpieces' empower women to paint (and pose in) their own self-portraits. Similarly empowered to Edie Manet is Sandra Botticelli (*Venus Surfing (On a Seashell)*), Alexandra Cabanel (*Venus Birthing*), Paula Gauguin (*Spirit of the Nude Posing*), Edna Munch (*Puberty: Liberated*), Goldie Klimt (*Judith (with the Head of Holofernes) Beheaded*), Eva Schiele (*Standing Female Nude with Crossed Arms*), Pamela Picasso (*Les Demoiselles d'Appropriated*), Wilma de Kooning (*Woman Ia*), and Thomasina Wesselman (*Double Parody of Sunset Nude*). In each case, the new artwork is both satiric and parodic, constituting a complex imitation of sarcasm of the men's club of art history and feminist intent. But of course, one's FAE – Feminist Art Epistemology – must be at a sufficiently high level of education and enlightenment to understand the imaginary 'woman of taste' who created the FVP.

Why create parodies? Why not just write about them—comparing necessary and sufficient conditions, devising counter-examples—with other aestheticians? Exhibiting these artworks over the past few years has served to both expand my writing in aesthetics as well as to re-engage me with the artworld in news ways, i.e., realizing that philosophy and feminist art theory inevitably affect my painting. First, the conceptualization of a parody that involves satire is complex and risky; there is no guarantee that the average viewer will 'get the joke.' So I have thought long and hard about strategies of success that will insure an interpretation that lies within a healthy range of options I hope viewers will take away after experiencing the work first hand. Watching people's initial reactions, their actual posing, and hearing comments afterwards has been instructive and eye-opening. Most gallery-goers need to be enticed into a work of art; the large scale, multi-colored, headless panels do attract people and the humor of the situation holds them. But at times there is a growing discomfort when a poser imagines she is posing nude: feeling passive and rather anonymous. A certain hesitancy to laugh, a slight confusion over the joke (at whose expense?), a realization that it may not be all that funny to be the powerless sex object on display serves to inform my writing on feminist art; I try to bring a careful analysis to bear on a genre of

art that is often deep but under-appreciated. As Keith Lehrer notes in *Art, Self and Knowledge*, "feminist art provides us with a paradigm of what art does . . . Art reconfigures experience."<sup>7</sup>

Second, I have learned how difficult it is to (simply) copy a work of art and how difficult it can be to 'paint what you see' in a realistic replication. An idea that seems simplistic on the surface can involve more work and take more hours than initially imagined. Third, parodies have helped make aesthetics more fun than it would normally be. The late John Fisher once told me, decades ago when I first started attending ASA meetings, that I was the only feminist he had ever met who had a sense of humor. Of course, we then shared a few 'How many feminists does it take to screw in a light bulb' jokes. But I've never forgotten that comment or how humor can operate. Having read Freud and a numerous feminist theorists, I've learned that comedy can subvert even the most stable pillars of institutional learning and decorum. And finally, painting, even when laborious, can be a relief from writing or reading aesthetics!

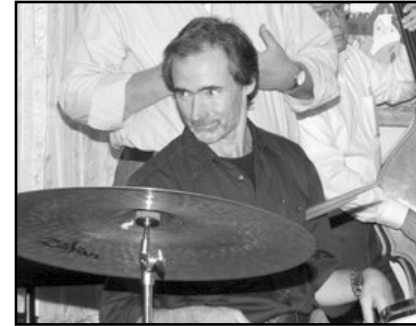
The Guerilla Girls may have said it best when they asked in 1989, "Do women have to be naked to get into the Metropolitan Museum?" in accompaniment to a parodied image of Ingres' *La Grande Odalisque* pictured with a gorilla head.<sup>8</sup> Once aestheticians fine tune their FAEs and welcome the intent of creative FVPs, they can more clearly value the role that feminist artists have played in overturning the long-standing institutionalization of ignorance about their playful and subversive accomplishments within the artworld. Recognition is still hard won,<sup>9</sup> but you're invited to join in the rallying cry that can move acknowledgement forward: parody for parity. Or as the Guerilla Girls have asked more recently, "Who knows what power bitches, bimbos, and ballbreakers might eventually hold?"<sup>10</sup>

#### Endnotes

1. <www.pegbrand.com>.
2. Peg Brand, "Feminist Art Epistemologies: Understanding Feminist Art," *Hypatia: A Journal of Feminist Philosophy* 21:3 (Summer 2006), 166-189.
3. See <www.judychicago.com> or the site of the permanent home of *The Dinner Party* at The Brooklyn Museum of Art: <www.brooklynmuseum.org/exhibitions/dinner\_party/>.
4. Ibid., 181.
5. My thanks to David Goldblatt and Cynthia Freeland for the use of the photos at <www.pegbrand.com> and to Monique Roelofs and the Hampshire College Main Gallery at Amherst, Massachusetts for the opportunity to exhibit in conjunction with the 2008 ASA conference.
6. For a fascinating semi-fictional narrative about the model, written by art historian Eunice Lipton, see *Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire* (Meridian, 1994).
7. Keith Lehrer, *Art, Self and Knowledge* (Oxford University Press, 2012), 50-51. For a version of Chapter 3, see "Feminist Art, Content and Beauty," in *Beauty Unlimited*, ed., Peg Brand (Indiana University, forthcoming).
8. <www.guerillagirls.com>.
9. See the disappointing statistics on women's representation in the artworld in Brand, "Feminist Art Epistemologies . . ." as well as

my forthcoming essay, "'The Feminist Art Project (TFAP) and Its Significance for Aesthetics,'" *Feminist Aesthetics and Philosophy of Art: Critical Vision, Creative Engagements*, ed. L. Ryan Musgrave (Kluwer Academic Publishing/Springer); part of a five-book series on Feminist Philosophy; series editor, Elizabeth Potter.

10. For a critique of the "stale, male, pale Yale" perspective on art history, see *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes* (Penguin Books, 2003).



## Reflections on Aesthetics and Jazz Drumming

Casey Haskins  
SUNY-Purchase

Looking back, my involvements in studying and writing on aesthetics and playing jazz (as a drummer) often feel like the activities of two different people who stay in contact only occasionally and at a distance. I was drawn to aesthetics in grad school, and to music in high school, followed by brief stints in a conservatory and in clubs. I now teach philosophical aesthetics for a living and play music for fun. As a teacher, I'm conversant, as are we all, with the usual range of issues in the discipline. But the aspects of the arts that have driven my writing have always stemmed more, it seems, from what I found puzzling or upsetting about modern artistic culture (including various justificatory and explanatory problems surrounding the cultural politics of taste) than with cultural products, practices, and experiences, that I just love at some prephilosophical gut level. (These include my favorite music, films, novels, paintings, heroes and heroines in these areas and so on).

I know there's something not fully unified in this picture. Can theory and practice be so neatly compartmentalized in one's life as to keep the practice part pure and sacred for the person living it? As a philosopher of pragmatic and post-Wittgensteinian temper I say no; as a neoromantic lover of beautiful things who wants them to live and breathe in their own space, I often want to say yes. But unity isn't everything. I like this kind of tension, or perhaps a better word is friction, which I'm sure is familiar to reflective practitioners in all the arts. In any case I find it hard to imagine my own philosophical-and-musical life without it, and I don't think we should all be too keen about wanting to explain it away too quickly.

*Editor's Note: Our previous issue (Summer 2011) was devoted to the emerging field of neuroaesthetics. What follows is a contribution from Roger Seamon in reaction to the lead article of that issue, as well as a response by its author, W.P. Seeley.*

## A Response to W. P. Seeley, "What Is the Cognitive Science of Art . . . and Why Should We Care?"

Roger Seamon  
University of New Brunswick

The science of art is as relevant to art as artistic representations are to science. Artistic representations contain an expressive dimension, in which the artist expresses, and the audience judges, the attitudes taken to what is portrayed. But art is only one way in which we express our attitudes to science, and it is not the most important, if for no other reason than that not many works represent science and its workings. Similarly, science illuminates art very fitfully. E. H. Gombrich's *Art and Illusion* remains the classic example of showing how artists exploit aspects of our perceptual systems, and how perceptual facts can have art historical consequences, but it made the point, which can only be repeated and is, when we read in Seeley's essay that Mark Rollins argues that artists' "strategies work by virtue of the fact that artists' formal and compositional strategies tend naturally to become tuned to [in fact they live by exploiting] the operations of perceptual systems" (p. 2). Every painter exploits the fact that we relentlessly make what we see on a plane into something three dimensional, and we do so in a limited number of ways. (Of course some made careers out of trying to defeat that propensity.) The physiology of that process is of scientific, but not aesthetic interest. What matters, what we ultimately care about, is how well the artist exploits that fact, and about that science has nothing to say. Criticism and the philosophy of art try to sort that out. Similarly, *An Enemy of the People*, *Arrowsmith*, and *Galileo* can help us refine our attitudes to science (really sci-tech, that potent combination). Artists and their audiences need science roughly as much as scientists need artistic representations. In neither case is it very much.

This is very different from the way that science relates to, for example, my body (which includes my brain). My body can go wrong in many ways and science has proved quite simply miraculous in the power it has given us to control what nature does only pretty well, i.e., heal us when something goes wrong. Science also gives us immense power over nature, which also ameliorates our condition in astounding ways. (Yes, it also poses threats, and works of art can express attitudes to the dilemma.) But science has been, and I believe always must be, powerless to help us make better art, to heal art when it goes wrong, or to refine our taste. Of course it might, in its miraculous way, bring back the vision of a blinded artist or viewer, but that is not what the science of art is about. It might also inspire artists to make works of art, just as Galileo might stiffen the resolve

of someone whose science was threatened by authority. But that is not what claims for the importance of science for art are about, as those claims are almost wholly about the perceptual systems upon which art is based, not about art as such. Art just provides vivid, well-known examples of perceptual systems being adapted to certain ends, and the claim that something is being said about art as such serves a rhetorical function for the program of cognitive science in the beleaguered humanities, just as science offered Zola and others the hope of making art that would make society better. Zola's use of science was also rhetorical, as it helped strengthen a progressive worldview. However, we do not value Zola as an improver of society, but for whatever makes good novels. We do, of course, admire books like *Uncle Tom's Cabin* that changed things, but there are very few of them

Art and sci-tech are two independent achievements. The former deals with our attitudes to the world, the latter with how the world works and how we can control it. Art does not determine our attitudes to science, though it is a small part of the story, and science is only tangentially connected to the making and appreciation of art. We should, therefore, be wary of the current wave of enthusiasm for sciences of art. The history of aesthetics is littered with them, and they are rightly paid no attention. I believe that will also be the fate of the current fashion. The future of art lies with artists and audiences. That is not true of doctors and patients. Their future lies, if we are sensible, in the hands of the scientists.

Finally, an oddity. Why is it that we think brain imaging will tell us something about art but not about philosophy? Suppose that we succeed in taking very good pictures of the brain at work when someone reads "On the Standard of Taste." Do we think that Hume's argument will be illuminated, or that we will better understand arguments, or what? Hume's essay has a beginning, middle, and end and it evokes emotions of assent and dissent and puzzlement, but the idea of looking at the brains of readers of philosophy seems very odd indeed. Stories also have beginnings, middles, and ends, and we follow them. Indeed plots were once called arguments. I think we should bring our intuition that cognitive science will not reveal Hume's secret to *The Good, the Bad, and the Ugly*, and drop the effort to (finally, really) understand art through science. Our problem is the place of the arts in the academic curriculum, and there is something Lapatish in current efforts to save the humanities by going scientific. Cognitive science in the humanities is an effort to meet the academic imperative of new knowledge, while the humanities is largely and properly a matter of (merely?) passing on traditions, and we should not, in the effort to rescue humanistic study, follow a path that has led and will lead nowhere. We should go down swinging rather than deciding that getting to first isn't really what it's all about.

Congratulations to the winner of the 2011 John Fisher Memorial Prize, K.E. Gover, for her article, "Artistic Freedom and Moral Rights in Contemporary Art: The Mass MoCA Controversy."

## *The Science of Art Is as Relevant to the Philosophy of Art as Artistic Representations Are to Science: A Reply to Roger Seamon*

W.P. Seeley  
Bates College

I agree with (nearly) everything that Roger Seamon says about the general relationship between art and science. If I understand it correctly, the claim is that an understanding of the science of art is not necessary for an understanding of art, and what science does have to add isn't of much use in understanding the expressive and evaluative practices of artists and consumers. I suppose that this is right. Artists certainly don't need to know any psychological facts about either perception or cognition to learn how to skillfully manipulate their media. A good grounding in the history of the productive practices of their media and some careful trial and error experimentation will do the trick. Of course, in doing this, artists (tacitly) learn enough about human psychology to loosely control the behaviors of consumers (otherwise artworks wouldn't work). This fact has been taken to entail that artistic methods are parallel methods for investigating perception and cognition. The key word here is parallel, or independent, unique, distinct, and historically prior psychological methods. Given this fact, I can imagine artists borrowing some cognitive psychology to bootstrap the development of their productive practices. But they certainly wouldn't need to. What about consumers? Social conventions play a critical role in judgments about the artistic value of an artwork. It may be of interest to know how these conventions influence our value judgments about gut reactions to, artworks. It might also be of interest to know how putatively non-cognitive affective processes bias explicit value judgments. Again, although I can imagine an artist using this kind of information to motivate and bootstrap a self-critical expressive project about art criticism, it is hardly necessary to the success of judgments about artistic value. Here all one needs to do is dive in and learn the conventions constitutive of the artistic practices of his or her community. One might ask art historians and critics to help get started, they are after all the experts who really know about the ways these conventions sort out. But it's unlikely a psychologist could help.<sup>1</sup>

So the science of art really isn't necessary for the practices of art. Nor is art necessary for science. Some artworks illustrate interesting things about perception and cognition. But, as lab stimuli go, artworks can be a bit too messy. Artworks might point in a direction, provide data that opens up interesting questions about the nature of perception or cognition, but a carefully constructed stimulus is nearly always a better bet to control for the range of interesting variables.<sup>2</sup> There is a caveat to this claim. Ecologically valid contexts are rarely if ever as cleanly focused as a carefully controlled laboratory environment. Here artworks may constitute a productive middle ground. The artworld, the world of our engagement with artworks, is an ecologically valid context. Artworks are abstract stimuli intentionally designed to induce a range of affective, perceptual and cognitive responses in viewers, e.g., abstract patterns of pigment are

perceived as realistic landscapes and sparse dialogue can be experienced as dense, emotionally replete, irrepressibly compelling narrative. If one could hone in on the range of variables that drive our engagement with artworks and get a grip on the way they induce these kinds of experiences, experiences that are central to the practices of art, one could potentially use this data to construct more ecologically valid experimental conditions in the laboratory. Dance is used in this way to study the influence of motor expertise in perception.<sup>3</sup> Uri Hasson uses films this way to study natural vision. Still, neither art nor science is necessary for its counterpart. This is agreed upon by all parties.

So I agree with Roger Seamon: the (cognitive neuro-) science of art is as relevant to the (philosophy of) art as artistic representations are to science. Each provides data that, where relevant, can be of use to the other. One issue of interest in the philosophy of art, I would argue the central issue, is a question of content. What, after all, is it that artists express and consumers evaluate in their judgments? Artworks are communicative acts, occasions for the communication of emotional, perceptual, and/or semantic content. Questions about our understanding – and evaluation – of particular artworks are, as a result, questions about how we, as consumers, acquire, represent, manipulate, and use information encoded in the surface structure of a work in order to recover their content – and how these processes influence subsequent behavior. Imagine, for instance, that there is a painting that putatively depicts a woman with an enigmatic smile. Imagine further that one influential art critical account identifies this inscrutable, yet dynamic, expression as among its artistically significant features. Now, I think we would want to know whether in fact it was true that consumers experienced the figure as depicted with an enigmatic expression. Of course, I can imagine thinking that verifying this fact wouldn't carry us very far. A neat parlor trick is just a parlor trick after all. But imagine that psychophysicists, psychologists, and cognitive neuroscientists shared a theory asserting that individuals automatically read the thoughts and emotions of others off of the dynamics of their facial expressions – a theory about the way individuals automatically orient to one another in dynamic social contexts and synchronize their behavior on the fly. In this case the formal technique used to render the expressive contours of the

face in the portrait might be thought of as an expressive tool used intentionally to engage viewers in a dynamic interpersonal affective dialogue with the depicted character.<sup>4</sup> Would these kinds of facts, as Seamon argues, be beside the point, irrelevant to our understanding of the particular expressive and evaluative practices of particular artists and consumers? Different theories of art, e.g., expressionist, aesthetic, and cognitivist theories, privilege different aspects of our engagement with artworks, and consequently ascribe different roles to emotional, perceptual, and semantic content in theories of art. Getting down to the brass tacks of how artworks work, of how consumers, acquire, represent, manipulate, and use information encoded in the surface structure of a work in order to recover its content – and what influence these processes have on subsequent behavior – therefore matters when we set out to evaluate theories of art. If art critical questions about the expressive and evaluative practices of artists and consumers remain beyond the scope of this project, so be it...but I doubt that will turn out to be true.

1. George Dickie, "Is Psychology Relevant to Aesthetics," *The Philosophical Review* 71 (3), 1962: 285-302.

2. See Patrick Cavanaugh, "Pictorial Art and Vision," in Robert A. Wilson and Frank C. Keil, *MIT Encyclopedia of Cognitive Science* (Cambridge, MA: MIT Press, 1999), 648-651; Patrick Cavanaugh, "The Artist as Neuroscientist," *Nature*, 434: 301-307.

3. Beatriz Calvo-Merino, Douglas E. Glaser, Julie Grezes, Richard E. Passingham, Patrick Haggard, "Action Observation and Acquired Motor Skills: An fMRI Study with Expert Dancers," *Cerebral Cortex* 15(8), 2005: 1243-1249; Emily S. Cross, Antonia Hamilton, and Scott T. Grafton, "Building a Motor Simulation De Novo: Observation of Dance by Dancers," *NeuroImage*, 31(3), 2006: 1257-1267.

4. See E. H. Gombrich, *The Story of Art* (New York: Phaidon, 1950), 300-303. Margaret Livingston, *Vision and Art: The Biology of Seeing* (New York: Harry N. Abrams, 2002), 68-73. Note that Livingstone's account of Mona Lisa's dynamic expression differs significantly from Gombrich's, and if sound is better able to account for the uniformity of viewers' response to the painting

### Search for New ASAGE Managing Editor and Book Review Editor

These exciting positions provide a great opportunity for two outgoing and detail-oriented graduate students to gain insight into the inner workings of professional journals, to forge professional relationships with working and future aestheticians, to show dedication to advancing the profession, to gain valuable work experience in online publishing and to make contacts by representing the journal at the ASA's annual meeting.

The new editors will shadow the current editors starting in March, beginning with the review of submissions that take place on 1 March and take over editorial duties at the end of June 2012.

This is a two-year position. Eligible candidates must be pursuing a graduate degree in the US or Canada. Compensation is in the form of an honorarium and reasonable travel expenses to the annual ASA meeting (hotel and flight). The Managing Editor honorarium totals \$3,200 per year and the Book Review Editor honorarium totals \$1,500 per year.

Applicants should send a cover letter, which includes any prior experience with editing and with the ASA, an academic CV including details of past and current research and a writing sample of approximately 3000 words, in addition to the names and contact email addresses of two referees who can attest to their suitability for this position, one of which should be their supervisor. All application materials and questions should be emailed to the current Managing Editor (Aili Bresnahan) at <aili.bresnahan@gmail.com>. Please indicate in the subject line if you are applying for the Managing Editor position, the Book Review Editor position, or both.

Deadline for applications: 15 December 2011

### *The Journal of Aesthetics and Art Criticism* Editor Search

The American Society for Aesthetics is soliciting applications and nominations for the position of editor of *The Journal of Aesthetics and Art Criticism*, the official journal of the Society, to begin 1 February 2013. (The second term of Susan Feagin, the current editor, ends 31 January 2013, and she has announced her intention to step down at that time.) The term of the editor is five (5) years, with a possible 5-year renewal, subject to review and approval by the ASA Board of Trustees. The editor must be a member of the Society and receives a monthly honorarium from the Society.

The editor is responsible for the content of the journal. The editor is a member of the Board of Trustees of the Society and serves on the Executive Committee and all standing Board committees. The editor makes an annual report to the Board of Trustees on the operations of the *Journal*. The book review editor is selected by the Board of Trustees on the recommendation of the editor, and reports to the editor. The editor is advised by an Editorial Board appointed by the editor.

*The Journal of Aesthetics and Art Criticism* is published four times a year by Wiley-Blackwell Publishers for the Society. It includes articles, book reviews, and occasional symposia. From time to time a special issue may be devoted to a single topic approved by the Editorial Board, and such special issues may be republished in book form by Wiley. The journal is indexed in The Philosopher's Index and other sources and is electronically accessible through JSTOR and the Wiley Online Library.

The position of editor normally requires institutional support, including office space, student assistance, and released time. The nature and extent of the institutional support to be provided, and a commitment from the institution, should be included in the candidate's application for the position.

Applications or nominations should be submitted to Dabney Townsend, ASA Secretary-Treasurer, P.O. Box 915, Pooler, GA 31322 or electronically at <dabney.townsend@armstrong.edu> by 31 January 2012. A search committee of officers and members of the Society will review applications, conduct interviews, and recommend a candidate to the Board of Trustees, which makes the final decision on the appointment. It is expected that the successful candidate will be notified by the summer of 2012 and formally approved at the annual meeting of the Board of Trustees in October 2012.

For further information or questions, please contact ASA President Paul Guyer at <pguyer@sas.upenn.edu>, current editor Susan Feagin at <feagin@temple.edu>, or ASA Secretary-Treasurer Dabney Townsend at <dabney.townsend@armstrong.edu>.

## News From The National Office

The annual meeting in Tampa has just been completed. Over 150 members attended, and, I believe, a good time was had by all. Minutes from the board of trustees meeting are available on the ASA web site. Next year's meeting will be in St. Louis from 24 October through 27 October. Rachel Zuckert and her program committee are already at work. The call for papers has been posted on the ASA web site.

The board of trustees has nominated six candidates for three positions to succeed Amy Coplan, David Davies, and Sherri Irvin, whose terms end 31 January 2012. The ASA owes thanks to Amy, David, and Sherri for their service. The nominees are John Gibson, James Hamilton, Jennifer Judkins, Justin London, Kathleen Stock, and Katherine Thomson-Jones. Every member will receive a ballot by mail for the election. PLEASE VOTE. Members may vote by returning the ballot directly to me at PO Box 915, Pooler, GA 31322 or by sending an email to me at <dabney.townsend@armstrong.edu>. Election is by a plurality of votes (no runoffs).

The same mailing will include a membership renewal form. If no form is included, then you have already renewed and no further action is required. Members can renew by mail or by going to the web site and following the links to the ASA shop. If you renew on-line, please be sure that you complete the process by following the link to the secure Verisign/Pay-flow site and entering a credit card number. Renewal is not complete until you pay!

As required by the ASA constitution, I will be preparing a membership directory shortly. If you do not wish to have your name, address, and email address appear in the directory, please return the opt-out form that will be included with the ballot. I need this in writing. Please note that the membership directory is distributed only to members. We sometimes sell our mailing list to publishers and other scholarly organizations on a strictly controlled, one-time-only-use basis, but we do not sell email addresses at all.

The trustees continue to seek ways to promote student membership and participation in the society. To that end, the student travel subsidy has been increased from up to \$750 to up to \$1,250 for students who appear on the program as commentators or presenters.

A \$300 subsidy for students who submit a paper that merits consideration but are not selected for the program as presenters or commentators is available. All students who attend the annual meeting are eligible for a \$30 per room/per night rebate upon presentation of receipts after the meeting *if they stay in the meeting hotel*. (Share the room/share the rebate). This rebate will come from the ASA and is not a reduction in the hotel's room rate.

Mary Wiseman has assumed the chair of the Diversity Committee. Proposals for a broad range of topics related to diversity issues are being sought. For further information, contact Mary at <marigold21@aol.com>.

A search for a new editor for *The Journal of Aesthetics and Art Criticism* is in progress. The full announcement is available in the *Journal*, on line at the web site, and in this Newsletter. The deadline for applications is 31 January 2012.

A search for a new editor for *ASAGE*, the *ASA Graduate E-Journal* is also in progress. For further information contact the current editor, Aili Bresnahan at <aili.bresnahan@gmail.com>.

Special thanks to Kevin Sweeney for handling local arrangements in Tampa and to James Shelley and his program committee for an excellent program.

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

## Aesthetics News

### Search for New ASAGE Managing Editor and Book Review Editor

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make contacts by representing the journal at the ASA's annual meeting.

The Managing Editor is responsible for: sending out calls for papers and soliciting submissions, recruiting referees, assigning submissions to referees and overseeing the review process, hiring and corresponding with the copy editor, corresponding with authors and peer reviewers with respect to submissions, formatting copy-edited articles for publication and creating covers for new issues, advertising the journal on listservs and in the ASA Newsletter, reporting to the Board of Trustees on the status of the journal, keeping the online journal software up-to-date and operational, posting announcements on ASAGE's website, overseeing the journal's annual budget, accepting invoices from employees and requesting payment from the ASA Treasurer, maintaining contact and consulting with the advisory committee as needed.

The Book Review Editor is responsible for: maintaining the list of books ASAGE would like reviewed on the web site, selecting books to be reviewed from those proposed by student reviewers, corresponding with book reviewers and dissertation abstract authors regarding submissions, copy-editing and formatting book reviews and dissertation abstracts according to the Chicago Manual of Style guidelines, reporting to the Managing Editor on timelines, deadlines and all other matters pertaining to the timely publication of book reviews and dissertation abstracts.

The new editors will shadow the current editors starting in March, beginning with the review of submissions that take place on 1 March and take over editorial duties at the end of June 2012.

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All application materials and questions should be emailed to the current Managing Editor (Aili Bresnahan) at <aili.bresnahan@gmail.com>. Please indicate in the subject line if you are applying for the Managing Editor position, the Book Review Editor position, or both. The application deadline is 15 December 2011.

Deadline for applications: 15 December 2011

### Summer Institute for Diversity in Philosophy Report

It was a professional and personal joy to serve as the American Society for Aesthetics Visiting Scholar, at the Summer Institute for Diversity in Philosophy at Rutgers University. I am honored to have represented the ASA in this capacity, and I want to heartily thank the ASA Committee on Diversity for the position, as well as Dr. Howard McGary, director of the Summer Institute at Rutgers, and Mercedes Diaz, the graduate program administrator at Rutgers University, for their hospitality and direction in my time at the Institute. I am grateful to the students that attended and participated in the Summer Institute, for their sharp questions and comments in the course of my presentation, and for many good conversations, and much joviality afterward: I wish this them success as future teachers and scholars in philosophy. Philosophy is lucky to have such bright and driven students, from under-represented groups within the discipline, revitalizing the field.

The morning after I arrived at the Institute, I had the fortune to meet faculty participants Leonard Harris and Jorge Garcia, both of whose work has been of particular interest during my graduate studies. My initial and lasting impression of the Institute was a friendly and encouraging environment where professors and students could engage as colleagues, all to the benefit of learning philosophy and the critical, but amiable, bandying of ideas that color the discipline at its best. I relished the convivial “vibe” of the Institute, as I became acquainted with several students this same morning, and prepared to deliver my presentation by consuming many cups of coffee.

I intended my presentation at the Institute to touch my main areas of research: philosophy and/of race, and American philosophy. As the Institute endeavors to foster diversity within philosophy, and provides a vibrant forum for students from under-represented groups within the field to contribute their voices and reconstruct its traditions, I decided to

discuss the social and political potential of art. This led to a presentation on pragmatist aesthetics that culminated in close consideration of John Dewey’s *Art as Experience*. I understand Dewey’s aesthetic theory as an attempt to resolve the stubborn rift, initiated by Plato, between art and practical, everyday concerns. Firstly, I discussed Plato’s ambivalence toward art and, particularly, poetry, in light of his wish to limit its influence in Athenian life, as the foundation for the divorce of art from daily affairs; secondly, I discussed Kant’s advocacy of a “disinterested” appreciation of art, removed from one’s values, and his denial that art may serve an explicit purpose, political or otherwise, as a furthering of this separation. However, Dewey views art as the medium through which human beings may channel and grant materiality to their ideals and hopes: Dewey understands art as a platform from which human beings may transform, and enrich, their habits and institutions. This aspect of Dewey’s aesthetics garnered the most interest from the students.

Before my presentation, a number of students expressed an eager curiosity about aesthetics, which I hope that I fed. Although all of the students had a familiarity with Plato and Kant, if not their aesthetic theories, Dewey was mainly unknown to them. After my presentation, the students, by and large, were intrigued by Dewey’s *Art as Experience*. It was memorable to pay Dewey’s work on aesthetics the attention it deserves, attention invigorated by the students at the Institute.

Respectfully Submitted,  
Fernando Zapata

### Philosophy in an Inclusive Key Summer Institute Report

I thank the ASA Committee on Diversity for selecting me to be the 2011 ASA Visiting Scholar for the Philosophy in an Inclusive Key Summer Institute (PIKSI), and the PIKSI Director, Ladelle McWhorter, for welcoming me. I had the honor of meeting the 12 exceptionally talented Iris Marion Young Diversity Scholars (Alberto Bejarano, Simpson College; Hanna Bustillo, University of North Carolina at Chapel Hill; Maggie Castor, Elon University; Joaquin De La Torre-Mac Neill, Portland State University; Xavier Hemphill, University of North Carolina at Charlotte; Kristin Li, McGill University; Jordan Liz, Hartwick College; Nmeli Nnoromele, Davidson College; David Norman, Columbia University; Eric Ritter, Grinnell College; Eric Rodriguez, Purchase College, SUNY; and Gloria Rodriguez, University of Texas—Pan American); the Cornelius Golightly Fellow (Zinhle Mn-

cube, University of Johannesburg); and the four PIKSI Graduate Assistants (Catherine Clune-Taylor, University of Alberta, Edmonton; Mathaniel Adam Tobias Coleman, University of Michigan; Rhea Muchalla, University of Oregon; and Cameron O’Mara, Penn State). I also would like to thank the APA, the Rock Ethics Institute at Penn State, and other co-sponsors of PIKSI for making this opportunity available for under-represented undergraduate students.

Given the 2011 PIKSI theme, “Philosophy: Experience, Reflection, Transformation,” and given my teaching and research interests in aesthetic experience and beauty, I decided to present a paper entitled “Reimagining Aesthetic Experience and Beauty.” In the first section of that paper, I introduce several aesthetic theorists in eighteenth-century Britain and Prussia. I concentrated on the development of the concepts of beauty and aesthetic experience, along with several accompanying concepts including the freedom of the imagination and taste. I then discussed how Arthur Schopenhauer transformed the concept of aesthetic experience from being primarily disinterested pleasure to being a state of disinterestedness, which is an aesthetic mood. I also mentioned Monroe Beardsley’s conception of aesthetic experience as being a twentieth-century remnant of the eighteenth and nineteenth centuries’ conception of aesthetic experience.

In the second section of that paper, I criticized the dominant 18th century and 19th century conceptions of beauty and aesthetic experience. I especially criticized Hume’s Eurocentric aesthetic norms, as articulated in such essays as “Of National Characters,” and Immanuel Kant’s Eurocentric concepts of *sensus communis* and taste. For both Hume and Kant, ideal art critics and connoisseurs would resemble middle-class, heterosexual, able-bodied nineteenth century European gentlemen. The tastes of that small group of people are mistakenly taken to be universally applicable to everyone else. I also mentioned how G. F. W. Hegel takes up these Eurocentric aesthetic norms and enshrines Kant’s Eurocentric ideal of human beauty into a comprehensive history of art. I then gave a few examples of how Eurocentric aesthetic norms have functioned (and continue to function) as universal aesthetic norms. Non-Europeans were often times considered ugly. I also mentioned a couple of examples of how non-European women, even when they were considered to be beautiful, were seen as being impure, sexualized, and exoticized.

In the third section of my paper, I outlined a concept I call “personal aesthetic judgments.”

Such aesthetic judgments are not universally applicable. Rather, they are personal in nature. Being personal, we can’t just assume that everyone ought to accept our aesthetic judgments about what is beautiful and aesthetically pleasing. Yet, we can still hope to convince other people to adopt our aesthetic sensibilities, judgments, and tastes. In any case, we could no longer appeal to coercion to shape other people’s aesthetic tastes. That in turn would lessen the likelihood that any one group of people could use aesthetic concepts (e.g., beauty) to justify unjustly discriminating against or oppressing another group of people. I then introduced the concept of “expert aesthetic judgments” to acknowledge that there is a realm of aesthetic judgments in which experts’ judgments about works of art should be respected.

Several thoughtful members of the audience helped me develop my distinction between personal aesthetic judgments and expert aesthetic judgments, further. I also had several audience members push me to examine the social and political implications of my concept of personal aesthetic judgments.

For my seminar with the PIKSI Fellows and the Cornelius Golightly Fellow, I had them think about how Arthur Danto’s end of art thesis could help people make sense of Kenneth Warren’s contention in *What was African American Literature?* that African American literature began at the end of the nineteenth-century and ended in the 1960s. We explored questions such as: If Danto’s end of art thesis is correct, could we imagine a form of African American literature that doesn’t have to represent all people of African descent, yet could be considered “African American literature”? What would it mean for an African American writer to “represent” all people of African descent? What is the essence of African American literature? Does African American literature even have an essence in the first place? We also discussed issues in critical race theory, e.g., the nature of racial identities and the distinction between someone representing a racial group and someone being identified by others as being a member of a racial group.

I was pleased that I had a chance to discuss aesthetics with the PIKSI fellows and graduate assistants for the two days I attended the institute. After attending PIKSI, I am hopeful that exposing students to works at the intersection of aesthetics, social philosophy, and critical race theory is one way to promote the serious study of aesthetics among under-represented undergraduate students in philosophy.

Respectfully Submitted,  
Dwayne Tunstall

### Philosophy in Review (PIR)

The August issue of vol. 31 (2011), no. 5, can now be viewed online at <<http://journals.uvic.ca/index.php/pir/index>>. You may also want to view our “Books for Review” page, which we update with each new issue. It is an extensive list of the most recent publications in philosophy. If you are interested in reviewing in PIR—or even if you are interested simply abreast of the latest publications in all areas of philosophy—we invite you to browse that page: <<http://journals.uvic.ca/index.php/pir/pages/view/books>>. Also, if you have any colleagues whom you think would be especially suited to review any of the books you see on our website, please let them know about our “Books for Review” page and/or ask them to contact us at <[pir@uvic.ca](mailto:pir@uvic.ca)>.

### The International Association for Aesthetics Congress 2013

Krystyna Wilkoszewska and the members of the Polish Society for Aesthetics have established the theme for the next IAA Congress: Aesthetics in Action. The Congress will take place in Krakow, Poland, 21-27 July 2013. The Committee is currently developing the planning details, which will be communicated through future announcements on the IAA Website and the IAA Newsletter.

### Scientific Study of Literature

You may not (yet) know that the world has seen the birth of a new international journal, *Scientific Study of Literature*, published by John Benjamins in Amsterdam / Philadelphia, the first issue of which has just come out. See <[http://www.benjamins.com/cgi-bin/t\\_seriesview.cgi?series=SSOL](http://www.benjamins.com/cgi-bin/t_seriesview.cgi?series=SSOL)>.

### New Structured Ph.D. in Philosophy of Art and Culture

The Department of Philosophy at Mary Immaculate College, Limerick, Ireland has just announced an exciting new Structured PhD program in Philosophy of Art and Culture, which will run as part of the University of Limerick-NUI Galway strategic alliance. A program flyer, as well as more information, can be found here: <<http://www.mic.ul.ie/stephen/Structured%20PhD%20Flier.pdf>> and here: <<http://www.nuigalway.ie/courses/>

<[research-postgraduate-programmes/structured-phd/philosophy-art-culture.html](http://www.nuigalway.ie/courses/research-postgraduate-programmes/structured-phd/philosophy-art-culture.html)>.

This exciting new inter-institutional PhD program has been developed collaboratively by the Philosophy departments at NUI Galway and Mary Immaculate College, Limerick, with the Department of History at the University of Limerick. By blending expertise from the three partner institutions, this program seeks to explore the philosophy of art and culture in an intellectually enriched setting, combining Analytic and Continental Philosophy.

The program will be offered on an inter-institutional basis across the three partner Institutions. Students will therefore register at either Mary Immaculate College/University of Limerick or NUI Galway, but will, under the guidance of their supervisors, take a number of core modules in each of the participating institutions, and will choose from a number of other modules on offer. There may also be an element of Distance Education, depending on which modules individual students select for their own needs.

For a copy of the Programme Brochure, Contact: Ms. Linda McGrath, The Arts Office, Mary Immaculate College, Telephone: +353-61-204525, Email: <[linda.mcgrath@mic.ul.ie](mailto:linda.mcgrath@mic.ul.ie)>

### Estetika: The Central European Journal of Aesthetics 48

Announcing the publication of *Estetika: The Central European Journal of Aesthetics* 48. The issue includes a selection of papers presented at the annual conference of the European Society for Aesthetics (<http://eurosa.org>) in Udine in 2010. *Estetika*, an international peer-reviewed journal devoted to philosophical aesthetics, welcomes contributions in English or German on all topics related to aesthetics, the philosophy of art or the history of aesthetics. Reviews of books (published no earlier than 2010) are also welcome! For further information see <<http://aesthetics.ff.cuni.cz>>.

### Philosophy Study

*Philosophy Study*, a professional academic journal published monthly in print (ISSN 2159-5313) and on line (ISSN 2159-5321) by David Publishing Company, commits itself to promoting the academic communication about analyses of developments in philosophy and tries to provide a platform for experts and scholars worldwide to exchange their latest researches and findings. The journal

publishes articles, books, reviews, etc., which focus on any subfields of philosophy or interdisciplinary issues. The e-journal provides free access to all content on our website. Accepted papers will appear online immediately followed by the printed in hard copy. For information contact Karen Garcia, Editor Office, *Philosophy Study*, ISSN 2159-5313, David Publishing Company, 1840 Industrial drive, Suite 160 Libertyville, IL 60048, USA. E-mail: <philosophy@davidpublishing.com>; <philostudy@yahoo.com>.

## Conference Reports

**ASA Annual Meeting**  
Tampa, Florida  
27-29 October 2011

The 2011 Annual Meeting of the American Society for Aesthetics took place October 26-29 at the Sheraton Riverwalk Hotel, in Tampa, Florida.

As 2011 marks the three-hundredth anniversary of the birth of David Hume, the 2011 program committee selected a series of broadly Humean themes for the program, including Hume's own aesthetic theory; aesthetics and human nature; aesthetics and human diversity; the aesthetics of history; beauty and utility; and experimental aesthetics.

It was with this last theme in mind that the program committee invited Paul Bloom, Professor of Psychology at Yale University, author most recently of *How Pleasure Works*, to speak at one of the conference's two plenary sessions. Drawing on a variety of empirical sources, Bloom defended the claim that human beings are "natural-born essentialists" when it comes to aesthetic matters, that is, that our valuing works of art as we do is bound up with our regarding them as possessing hidden essences. Berys Gaut, Professor of Philosophy at University of St Andrews, was chosen to deliver the Wollheim Lecture and therein to speak at the conference's other plenary session. Gaut's lecture defended an account of creativity combining elements from both rationalist and irrationalist traditions; the lecture itself constituted compelling evidence that creativity is an unjustly neglected philosophical topic.

The program committee selected for presentation forty papers out of a total of fifty-nine submitted. That several papers ad-

dressed one or another element of Hume's aesthetic theory was not surprising. That an even greater number took up topics in the philosophy of music perhaps was. Other topics addressed by multiple papers included film, dance, literature, developments in contemporary visual art, environmental aesthetics, the nature of fiction, and Romanticism.

The committee received a total of three panel proposals on the topics of the aesthetics of cooking, aesthetic qualities, and feminist interpretations of Hume's aesthetics. We accepted all three. We also received a suggestion from the membership that we organize a session on the work of Denis Dutton, which we were very happy to do. Six other panels were initiated by the committee. Two of these were author-meets-critic sessions on the most recent winners of the ASA's Outstanding Monograph Prize—Dominic McIver Lopes's *A Philosophy of Computer Art* and Peter Lamarque's *Work and Object*. The four remaining took as their topics Hume, everyday aesthetics, the aesthetics of non-fiction, and aesthetic value and the challenges from the sciences.

As program chair, I would like to take this opportunity to congratulate myself on having put together a superb program committee—Maria Jose Alcaraz, Emily Brady, James Harold, Jonathan Neufeld, Guy Rohrbaugh, Murray Smith, and Katherine Thomson-Jones. I would like to thank each of them. I would also like to thank Kevin Sweeney for so ably handling local arrangements, and Dominic McIver Lopes for posting our call for papers and program on the ASA website. Finally I would like to thank last year's program chair, Danny Nathan, for excellent advice at the beginning of the process, and Dabney Townsend, for excellent and patient advice throughout.

Respectfully submitted,  
James Shelley

**International Conference on Narrative**  
St. Louis, Missouri  
6-9 April 2011

Each spring the International Society for the Study of Narrative holds its annual conference. I gave a paper last year when the conference was held in St. Louis. As my interest in the philosophy of narrative grows, I thought it a natural extension of this interest. It is run by people in English departments (and I think that Henry Pratt and I were the only two philosophers there of about 400 papers given) and so I wasn't re-

ally sure what to expect. But I was pleasantly surprised at the range of topics covered as well as the real interest the attendees had in my philosophical perspective. I was asked repeatedly why more philosophers didn't attend. I assume, in the same way we desire more non-philosophers to attend our ASA meetings, that this conference and this group just isn't on the radar for many philosophers. But I think it should be on our radar, as I think that there are important overlaps in our research interests and perhaps more importantly, I think we may have a lot to learn from one another.

From their website: "The International Society for the Study of Narrative (ISSN) is a nonprofit association of scholars dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; its power and influence in cultures past and present. "Narrative" for us is a category that may include the novel, epic poetry, history, biography, autobiography, film, the graphic arts, music, performance, legal writing, medical case histories, and more. The Society sponsors the International Conference on Narrative each year. The first conference was held at Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across the United States, Canada, and France. At each conference, approximately 250 speakers address issues of narrative from a variety of positions and perspectives."

Sessions at the most recent conference included the following: Narrative Theory, Narrating, Trauma Narratives, Visualizing Narrative, Reader Response, Silenced Narratives, Graphic Novels and Narration, Film Narrative, Rereading Victorian Fiction, Novels and Understanding, The Role of Repetition in Narrative, Communal Authorship is New Media, Time and Causation, Visual Art and its Exhibition, Women's Role in Narrative Theory, Contemporary Narrative and the Limits of Representation, Autobiography and Memoir, Fact and Fiction Overlap, Narrative After Postmodernism, Autofiction and the Ethics of Authorship, Asian Counter-Narratives, Ethics of Narrative, Narrative and Pedagogy, Cultural Narratives, Character and narrative, Cognitive Approaches to Narrative, The Narrative Potential of the Album, The Limits of Literary Historicism, Narrating 9/11, Cognitive Approaches to Narrative Space, Survival, Voice, and the Redefinition of Holocaust Testimonial Narrative, Plotting Feminism, Children's Literature, Popular Culture, Race and Emergent Approaches to Narrative, and Cognitive Film Studies. This is a list of about half of the session topics. It was clear to me that

most any one of these sessions could have been at one of our ASA meetings.

As a philosopher, it was good for me to learn from academics outside my department who are thinking largely about the same topics that I think about. Most of the sessions were truly excellent and I learned a lot more than I would have anticipated. In particular, I went to all of the sessions (there were at least four) about narrative and medicine. Since one of my other teaching responsibilities is a class called "Disease and Culture" (a first year writing seminar) I was able to learn a lot about the vaccine debates, bioethics and popular fiction, representing trauma narratives, and whether the narrative turn in medical ethics was a good one. The conference was large enough that this topic had its own little subculture of people who were presenting that were not only from English departments, but from Sociology and from the Health Care field.

I got excellent feedback on my own paper from perspectives that I haven't gotten on the paper from other philosophers. I was worried that as a philosopher that I would have thought more theoretically about the narrative issues than the other attendees, but as it turned out, I really was impressed at the depth of thought, and the range of topics. This is definitely a conference that I will be attending regularly in the future. The conference in 2012, held in March will be in Las Vegas, and the 2013 conference will be held in Manchester, England. For more information, see their website at <<http://narrative.georgetown.edu/>>.

Respectfully Submitted,  
Sarah Worth

## Calls for Papers

**ASA Eastern Division Meeting**  
Philadelphia, Pennsylvania  
20-21 April 2012

Plenary Lecture: Susan L. Feagin (Temple University) Monroe Beardsley Lecture, Temple University: Michael Fried (Johns Hopkins University) 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 3000 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 Jonathan Neufeld at <[easa.submissions@gmail.com](mailto:easa.submissions@gmail.com)>.

Deadline: 6 January 2012

**Graduate Conference in Aesthetics**  
Philadelphia, Pennsylvania  
22 April 2012

A one-day conference occurring the Sunday after the ASA Eastern Meeting. Keynote speaker: Sherri Irvin, University of Oklahoma. The conference will accept for presentation five of the highest quality papers from students enrolled in M.A. or Ph.D. programs. A prize of \$200 will be awarded to a student with an outstanding paper. Submissions must be no longer than 3000 words and accompanied by a 100 word abstract. Please email submissions to the conference organizer, John Dyck, at <[john.dyck@gmail.com](mailto:john.dyck@gmail.com)>.

Deadline: 6 January 2012

**ASA Annual Meeting**  
St. Louis, Missouri  
25-27 October 2012

St. Louis, Missouri is the home of one of the earliest American philosophical movements, the St. Louis Hegelians. In honor of this history, the program committee proposes the following, broadly Hegelian topics: the Ontology of Art, The Nature and Value of Artistic Symbolism, Art, History, and Art History or the End of Art, Arthur Danto's Philosophy of Art, Art and Religion or Politics, Aesthetic Cognitivism, Method in Aesthetics, The Aesthetics of a Non-Western Art, The Aesthetics of Nature vs. the Aesthetics of Art, and Expression.

Papers or panels in "special aesthetics," i.e., on the philosophy of particular art forms, media, styles, or genres are also encouraged. Topics might include, but are not limited to: Poetry in any of its forms, acting, dance, conceptual art, comedy, jokes or other forms of humor, architecture and/or public monuments. Papers on all areas of interest to the ASA membership will also be welcomed.

Panel proposals must include a brief description of the topic, names of participants, paper titles and abstracts. Paper submissions should be 3000 words or fewer, should include abstracts of approximately 100 words, and should be formatted for blind review. Proposals and papers should be submitted electronically to Rachel Zuckert, Chair of the Program Committee, at <[r-zuckert@northwestern.edu](mailto:r-zuckert@northwestern.edu)>. Please include in the body of

the email the author's/proposer's name and the title of the panel/paper. Anyone presenting a paper must be a member of the ASA at the time of the meeting.

Deadlines: Panel Proposals, 20 January 2012; Paper Submissions, 1 March 2012

**A Special Issue of *The Journal of Aesthetics and Art Criticism*: Song, Songs, and Singing**  
Guest Editors: Jeanette Bicknell and John Andrew Fisher

Any philosophical treatment of songs or singing will be considered, but papers addressing these topics are especially welcome:

1. Songs and singing across the genres and cross-culturally – art music, opera, lieder, Broadway and jazz standards, folk song, religious vocal music, lullabies, work songs, popular songs (of all sorts, blues, rock, rap, etc.), mass art.
2. Meaning and Representation. How is the song representation established and what sort of representation is it? How does it compare to visual art, to the art of poetry or to theatre?
3. Exploring the contrasts between vocal and instrumental music. Do these make different kinds of demands upon listeners, composers, performers?
4. The unity of music and text. What is this, and how is it established?
5. Ontology. How do songs and recordings fit into the ontological catalogue of musical works?
6. Performance. How does singing compare with other types of performance, such as acting? How does live singing compare to recorded? How does singing in popular, jazz or folk music compare with singing in art music, such as lieder?
7. Singing and expression. Does vocal music raise different problems than instrumental music? Are expressive properties established in a different way in vocal music? Is "authenticity" different for songs than for instrumental music?
8. Singing and cinema. The problems raised by both diegetic and non-diegetic songs in film. How does the contemporary use of popular songs as the musical score of films change the relation of sound track to the visual narrative?
9. Ethical criticism. Is moral criticism of popular songs as appropriate as moral criticism of movies and literature?
10. What trends in the history of art theory or core assumptions about the field of aesthetics have inclined philosophers of art and music to ignore songs as an important art form?
11. Philosophical analyses of specific vocal music in any genre.

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, indicating clearly that your submission is for the special issue. Jeanette Bicknell, OCAD University, Canada, <bicknellj@hotmail.com>, and John Andrew Fisher, University of Colorado, <john.fisher@colorado.edu>

Deadline: 16 January 2012

#### Canadian Society for Aesthetics

Waterloo, Canada  
26-28 May 2012

The 2012 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 81st 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) How science can illuminate our understanding of the arts; 2) The logic of narrative; 3) Ethical issues in any of the arts. 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) <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 2012

#### The Society for Cognitive Studies of the Moving Image

Sarah Lawrence College and New York University, New York  
13-16 June 2012

The Society for Cognitive Studies of the Moving Image is an interdisciplinary organization made up of scholars interested in cognitive, philosophical, aesthetic, neuro-physiological, and evolutionary-psychological approaches to the analysis of film and other moving-image media. Members of SCSMI seek to understand, among other things, the ways in which perceptual, psychological and neural processes relate to spectators' affective responses, to their comprehension of narratives and other film forms, and to the saliency and effects of particular stylistic features of films. Members also raise questions about how artistic strategies, such as narrative construction, audio-visual technique, and the creation of emotional responses, may be amenable to naturalistic explanations in a cognitive framework. Members are likewise interested in the implications of empirical findings for film theories, as well as philosophical theory-building and conceptual clarification.

Guidelines for Proposals: To give a paper at the 2012 SCSMI conference, the presenter must be a current member of the Society. Individuals who are non-members and wish to submit a proposal for our June conference should go ahead and do so, understanding that if their paper is accepted they must join the society before presenting at the conference. To join or learn more, visit the SCSMI website: <http://scsmi-online.org/>. Papers at the 2012 SCSMI conference will be twenty-five minutes in length, followed by a twenty-five minute question and answer period. The twenty-five-minute presentation time includes all audio-visual extracts.

Individuals interested in presenting a paper at the 2012 SCSMI Conference should submit the following: Name, institutional affiliation, and email address, title and 50 words abstract, a 300 word synopsis of the paper, plus a maximum of four literature references, and a brief biographical statement. Email your proposal to the SCSMI Conference Program Committee at <mturvey@sarahlawrence.edu>. Please send your proposal both as text in the message and as an attachment.

Deadline: 15 December 2011

#### Stony Brook Philosophy and the Arts Conference

New York, New York  
30-31 March 2012

The Masters program in Philosophy and the Arts at Stony Brook University in Manhattan focuses on intersections of art and philosophy. In an effort to encourage dialogue across

disciplines, we offer this conference and concurrent month-long exhibition in Chelsea as an interdisciplinary event and welcome participants working in a variety of fields and media to respond to this year's topic: Still Life. The theme Still Life might provoke an existential, ontological, and/or ethical questioning of life as we know it. Additional topics might include: questions about (universal) human rights; the distribution of protections and risks; personal freedom, agency, and choice; disability and dependency; aging, decay and entropy; becomings, stunted potential, stutters and stammers; material, cognitive, affective or spiritual motion/mobility; vitality, time and rhythm; practices of preservation, plasticization and documentation; distillation and/or dilution; memory, nostalgia and haunting; exchanges, transitions and continuities between life and death; conceptualizations of eternity; enduring, waiting and patience; the life of art objects; ephemera(l) tracings; questions of motion and stasis; the uncanny or animate-inanimate; the inorganic life of things; *causa sui* or nascent morphology; contemporary still life; the endurance of painting/the painted gesture; the 'freezing' of photography; the stillness or kinetic affect or quality of sculpture; performance and the moving image.

Please visit the Philosophy and the Arts Conference website at <http://www.philosophyartconference.org> for complete theme description and submission instructions.

Deadline: 13 January 2012

#### Contemporary Confrontations Between Art, Morality, and Politics

University of Nanterre, Paris  
1-2 June 2012

This conference will investigate the intersections of art, morality, and politics, with particular focus on the shifting dynamic between these cultural and social forces over the last fifty years. Throughout the twentieth century, the de-functionalization of art seen in radical practices such as Dada and Fluxus, along with the secularization of its institutions and the affirmation of its transgressive role, have loosened the ties between art and traditional notions of morality. Even the aestheticised Kantian ideal of a community of taste has been abandoned; it seems that art, alongside morality and politics, no longer congregates around a shared political project of emancipation. This conference seeks to explore the ambiguous, yet constant, connections between the potential influences of art and the norms or authorities that engage with it. We will question both aesthetic autonomism

and moralism in relation to art. Can art be defined as a closed field structure? Should it be assessed on its own criteria regardless of political or moral values or should it be constrained by them?

Researchers and practitioners wishing to present their research during the conference are invited to propose papers that may address the following themes: the function of art: autonomism, aesthetic moralism and immoralism, aesthetic imagination and moral imagination. the relationship between neuro-aesthetics and neuro-ethics, judging artworks: assessment and recognition, the institution of the space of art: a space of asylum or of control? These suggestions are only intended to encourage the confrontation of normative theory with the socio-political facts in order to promote the interdisciplinary perspectives that such a confrontation reclaims.

The conference languages will be English and French. Abstract proposals should address a major issue related to the conference's topics and should be between 300 and 400 words in length. Abstracts should be suitable for blind review. Preferred format for all submissions is RTF attachment submitted by electronic mail to both Pauline Colonna d'Istria <p.colonnadistria@hotmail.fr>, Florian Gaité <florian@florigaite.fr> and Roberto Merrill <nrbmerrill@gmail.com> with "Art, morality, and politics: Submission" in the subject line of the email.

Deadline: 15 January 2012

#### Evental Aesthetics

We are pleased to invite submissions for the next issue of the online, peer-reviewed journal *Evental Aesthetics*, to be published in Spring 2012. We welcome submissions on any question pertaining to aesthetics. Authors may explore the intersections between philosophy and art, and/or aesthetic issues in the non-artworld, such as everyday aesthetics and environmental aesthetics. Traditional and experimental philosophical approaches are welcome, as are examinations of traditional and experimental art in any form. For more information and for submission guidelines, please see: <http://www.evental aesthetics.net>.

Deadline: 30 January 2012

#### Dungeons & Dragons and Philosophy

*Dungeons & Dragons and Philosophy* is in The Blackwell Philosophy and Pop Culture Series; Christopher Robichaud, editor. 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: Christopher Robichaud <cjrobichaud@gmail.com>.

Deadline for abstracts: 30 January 2012

#### Rivista di Estetica: The Aesthetic Experience in the Evolutionary Perspective

Aesthetic experience (AE) has enjoyed an increase of interest over the last several years, even in cognitive sciences and evolutionary psychology. This special issue will focus on the topic of AE in an evolutionary perspective. The aim is to approach the most intense controversies afflicting the recent and multidisciplinary debates. What is AE for? Is AE an adaptation or a by-product? What is the relationship between AE and the goal of knowing? Has AE a mental distinctiveness? What mental processes (perception, cognition, imagination, affect, emotion) are involved (exalted) in AE? What is the relationship between AE and evaluation? What is the articulation of the natural and cultural bases of AE? Has AE the same properties occurring with natural phenomena, cultural artefacts, works of art? How old is art? Is an animal (non-human) AE possible? Could a machine simulate mental processes usually correlated with AE? Advisory Editor: Gianluca Consoli: mail to <gianluca.consoli@libero.it>.

Deadline: 30 January 2013

#### The Monist Special Issue: The Philosophy of Robert Musil

Robert Musil's *The Man Without Qualities* is one of the most important novels of the 20th century. But Musil was also a philosopher, and after completion of his dissertation on Ernst Mach in 1908 he used his literary writings as a medium for the expression of philosophical ideas. His views on a wide range of philosophical topics are highly original and in many cases surprisingly relevant in the context of contemporary philosophy. Some examples: the relation between perception and action, the anatomy of (sexual) passion, the connection between aesthetic and moral value, the embodiment of cognition, the fulfil-

ity and absurdity of looking for the meaning of life, the thin line between sanity and insanity, and the importance and limitations of scientific reasoning. Contributions are invited on Musil's ideas in philosophy, especially those which attempt to develop Musil's often sketchy thoughts into carefully argued and coherent analyses. Advisory Editor: Bence Nanay (Syracuse University): <nanay@syr.edu>.

Deadline: 31 January 2013

#### European Society for Aesthetics Conference

Universidade do Minho, Braga & Guimarães, Portugal  
25-27 June 2012

The European Society for Aesthetics would like to invite you to submit a paper for presentation at the ESA Conference 2012. The conference will be co-organised by the ESA and the Philosophy Department and the School of Architecture at the Universidade do Minho and will take place in Braga and Guimarães.

We are inviting papers from all traditions and on any topic in philosophical aesthetics, and both systematic and historical presentations are welcome. We encourage the presentation of papers in English, but submissions in other major European languages will be considered equally. For each talk, there will be time for a 30-minute presentation, with about another 30 minutes designated for discussion. All accepted papers will be eligible for publication in the proceedings of the ESA. We prefer the submission of full papers of about 3000-4000 words, combined with a short abstract. Alternatively, it is also possible to send in longer abstracts of a minimal length of 800 words, that present not only the main ideas and claims of the paper, but also sketch its chief considerations and arguments in favor of them. Please use the PDF-file format for submission and render your text completely anonymous, allowing for blind refereeing. To submit your paper, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair). We also encourage all submitters to sign up as members of the ESA (which is free). Please send all your questions to the conference organizers: <esa2012@eurosa.org>.

Submission deadline: 31 January 2012



### Artifaction: Ideas and Practices

Helsinki, Finland  
15-17 August 2012

The research project Artification and Its Impact on Art will arrange a three-day conference on the theme of artification. (On the project please see <<http://www.artification.fi>>.) The neologism artification refers to situations and processes in which something that is not regarded as art in the traditional sense of the word is changed into something art-like, art-related, or into something that takes influences from the arts. Often this means mixing art with non-art and creating new kinds of hybrids. In recent years the phenomenon has been widely discussed, using various terminologies, in many contexts such as philosophical art theory and sociology of art, as well as in art-and-business and art-and-health care discourses. Differing ideas on why artification happens, whether it means compromising the autonomy of art, and how does it affect the conceptual, institutional and practical levels of art have been presented.

We would like to invite scholars and artists interested in the theme to share their visions on these and related questions. Both traditional academic papers as well as more experimental proposals are welcome. There will only be one common program with no parallel sessions so that all participants are able to see and comment on each presentation.

Please send your 300-word abstract to <[conference2012@artification.fi](mailto:conference2012@artification.fi)> or contact Matti Tainio, at <[matti.tainio@aalto.fi](mailto:matti.tainio@aalto.fi)>.

Deadline for abstract submissions: 31 January 2012

### Philosophical Aesthetics and the Sciences of Art? Royal Institute of Philosophy Conference

University of Leeds, UK  
28-30 June 2012

Submissions of papers are invited for an international conference in aesthetics 'Philosophical Aesthetics and the Sciences of Art?' to be held at the University of Leeds, on the 28-30 June 2012. The conference is organised by the AHRC funded research project 'Method in Philosophical Aesthetics: The Challenge from the Sciences' <<http://www.nottingham.ac.uk/humanities/aesthetics/index.html>> in association with the University of Leeds, the University of Nottingham and the Royal Institute of Philosophy.

Papers should address one or more of the following topics: whether empirical and/or

naturalistic approaches can shed light on the value(s) of art (a subject that may seem especially difficult to get empirical traction on); whether empirical/psychological accounts of creativity (which are notoriously problematic) have any potential to shed light on the profound significance of artistic creativity; whether naturalistic approaches to the imagination fail to address the deep issues raised by the paradox of fiction; whether empirical approaches have, in fact, anything serious to say about beauty or, rather, confuse the beautiful with the merely agreeable.

Papers should take between 40 and 45 minutes to present and be submitted in a form suitable for blind review. Our aim is to involve speakers with a variety of perspectives, ranging from those with a good deal of enthusiasm for "empirical philosophy" to those more inclined to favor traditional, a priori approaches. It is intended that papers presented at the conference should be suitable for publication as a special supplementary volume of Philosophy. It is a condition of accepting the invitation to participate in the conference that we would have the first right of refusal on a final version of any paper delivered at the conference for the volume.

Papers should be submitted, and enquiries addressed, to Dr. Jon Robson at <[jonvrobson@googlemail.com](mailto:jonvrobson@googlemail.com)>.

Deadline: 17 February 2012

### Dubrovnik Conference on Philosophy of Art

The Inter-University Centre, Dubrovnik, Croatia  
23-26 April 2012

In April 2012, in the week following the long established Philosophy of Science conference, we shall be holding an inaugural conference on Philosophy of Art. The conference directors are David Davies (McGill), Jason Gaiger (Ruskin College, Oxford), Bozidar Kante (Maribor), and Matthew Kieran (Leeds). It is the hope of the directors that this will become an annual event. While we intend, in subsequent years, to have specific themes, we welcome this year presentations ranging across the full range of issues in the philosophy of art and aesthetics. The intention is to run the conference along similar lines to the Philosophy of Science conference. This means that we shall not be asking those wishing to attend for copies of their papers in advance (although a brief abstract or title, if possible, would be helpful). We'll finalize the program for the conference at the opening session, making adjustments where

necessary to accommodate the schedules of those arriving late or departing early. There will be five hour-long sessions per day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in the Old Town, or to explore the city. We are unfortunately unable to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain very reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. There will also be a small conference fee in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference – and, we very much hope, presenting a paper – or if you would like further information, please contact David Davies at <[david.davies@mcgill.ca](mailto:david.davies@mcgill.ca)>.

Deadline: late March 2012

## Upcoming Events

### ASA Pacific Division Meeting

Pacific Grove, California  
11-13 April 2012

Program details are forthcoming. Contact program chairs Eva Dadlez at <[evadadlez@gmail.com](mailto:evadadlez@gmail.com)> or Derek Matravers at <[d.c.matravers@open.ac.uk](mailto:d.c.matravers@open.ac.uk)>, or see <<http://www.aesthetics-online.org/events/>>.

### Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA)

Seattle, Washington  
4-7 April 2012

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will meet at the Westin Seattle, 1900 5th Ave, Seattle, WA 98101) APA Pacific. For further information contact: Professor Daniel Shaw, Chair, Philosophy Department, Lock Haven University, (570) 484-2052, Managing Editor, Film and Philosophy.

### 2012 Hawaii University International Conferences on Arts and Humanities

Honolulu Hawaii  
8-10 January 2012

The 2012 Hawaii University International Conferences (HUIC) on Arts and Humanities welcomes and invites scholars from all areas

and related fields. See the conference website for details: <<http://www.huichawaii.org>>.

### Mindful Body in Healing and the Arts

Florida Atlantic University  
19-20 January 2012

Keynote Speaker: Anne Harrington, D. Phil., Professor for the History of Science, Harvard University and author of *The Cure Within*. Regarding the body as sentient, purposive subjectivity (rather than mere physical flesh), the conference will focus on ways that somatic mindfulness can contribute to health, healing, and aesthetic experience. Papers dealing with disciplines of mindful body consciousness (Asian and Western) and their applications in the areas of wellness, fitness, and the arts are especially welcome. Please contact Richard Shusterman at <[bodymindculture@fau.edu](mailto:bodymindculture@fau.edu)> or see <<http://www.fau.edu/bodymindculture>> for details.

### Sixth International Conference on Design Principles and Practices

Los Angeles, California  
20-22 January 2012

We are pleased to host the Design Conference this year at the University of California, Los Angeles, USA. Los Angeles is a world center of entertainment, arts, design and media. Its cultural and economic diversity, and landmarks of expansion and development over the last century make Los Angeles an ideal place to discuss the dimensions of design theory and practice.

The Design Conference is a place to explore the meaning and purpose of 'design', as well as speaking in grounded ways about the task of design and the use of designed artifacts and processes. The conference is a cross-disciplinary forum that brings together researchers, teachers and practitioners to discuss the nature and future of design. In professional and disciplinary terms, the conference traverses a broad sweep to construct a dialogue that encompasses an expansive array of disciplinary perspectives and practices. The highly inclusive format provides conference delegates with significant opportunities to connect with people from shared fields and disciplines and with those from vastly different specializations. The resulting conversations provide ample occasions for mutual learning, weaving between the theoretical and the empirical, research and application, and market pragmatics and social idealism.

As well as an international line-up of plenary speakers, the conference will also include numerous paper, workshop and colloquium presentations by practitioners, teachers and researchers. Presenters may choose to submit written papers for publication in the refereed *Design Principles and Practices: An International Journal*. 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, as well as access to the journal.

Full details of the conference are to be found at the conference website: <<http://DesignPrinciplesandPractices.com/Conference/>>.

### 6th International Conference on the Philosophy of Computer Games: The Nature of Player Experience

Madrid, Spain  
29-31 January 2012

The over-arching theme of the conference is The Nature of Player Experience. Over the past decade, the topic of player experience has attracted attention from a multitude of disciplines and practices focusing on computer games. This conference will be organized in conjunction with Madrid Game Conference. The conference website is at <<http://2012.gamephilosophy.org>>. If you have any questions, please do not hesitate to contact the program committee at <[gamephilosophy2012.pc@gmail.com](mailto:gamephilosophy2012.pc@gmail.com)>.

### How to Make Believe: The Fictional Truths of the Representational Arts

University of Lund, Sweden  
15-17 March 2012

We are looking for proposals that investigate these specific ways of generation of fictional truths within all representational arts. We are inviting proposals from scholars within the whole range of the Humanities. Possible topics of investigation include case-studies of the generation of fictional truths in literature, film, narrative in general, theater, opera, dance, painting, photography, visual arts in general, computer games, music. We especially welcome contributions that focus on works of art in lesser known areas of research, such as the graphic novel, radio theatre and other possible genres and media which so far have been neglected in research about their specific ways of generating fictional truths. We also like to especially encourage papers working with interdisciplinary and interartial approaches, e.g. studies that focus on adaptations of novels into movies, or any other kind of interrelation between the generation

of fictional truth in different categories of the representational arts. Besides contributions about specific categories within the arts as well as specific artworks, we are also interested in contributions that further investigate more general topics within the theoretical framework, e.g., but not exclusively the so-called principles of generation: the reality principle, the mutual believe principle, the principle of minimal departure, the principle of genre convention, the principle of media convention, as well as newly formulated principles for the generation of fictional truths, or other topics of more general character within the theoretical frame of fiction as make-believe. Keynote speakers: Gregory Currie, University of Nottingham (Great Britain) Peter Lamarque, University of York (Great Britain) Stein Haugom Olsen, Høgskolen i Østfold (Norway) Kendall L. Walton, University of Michigan (USA).

### Corfu Music and Philosophy Conference

Corfu, Greece  
27-29 April 2012

The philosophy of time occupies a great part in the metaphysics discussion of both continental and analytic philosophy. From Aristotle through Augustine to Bergson, Husserl, McTaggart, Prior, and Tooley, to name but a few, different conceptions of time have been proposed, ranging from phenomenological approaches to the so-called New B-Theories of time. At the same time, interesting connections can be observed from time theories to the philosophy of history, as well as to other cardinal philosophical issues, like modalities, reference, indexicals, persistence through time, antirealism etc. On the other hand, given the philosophical significance of time in music, it is only surprising that so little attention is directed to any and all of the above-described themes in theorizing about music. The official languages of the Conference are Greek, French, English. Invited keynote speakers are: Antonia Soulez (Université Paris 8), Robin Le Poidevin (University of Leeds), Charis Xanthoudakis (Ionian University). There will be a registration fee of 70 Euros. For information please contact the secretary to the Conference dr Petros Andriotis: <[pandriot@ionio.gr](mailto:pandriot@ionio.gr)> Scientific Committee: Anastasia Siopsi (Ionian University), Antonia Soulez (Université Paris 8), Robin Le Poidevin (University of Leeds) Organizing Committee: Miranda Kaldi (Ionian University), Petros Andriotis (Ionian University), Panos Vlagopoulos (Ionian University) Coordinator: Panos Vlagopoulos (Ionian University).

**Thinking Feeling: Critical Theory, Culture, Feeling**  
Sussex, England  
18-19 May 2012

As the recent UK riots indicate, there is no escaping the fact that economics provokes, amongst other things, strong feelings. Whether we like it or not, a neoliberal language of economics now pervades and colors our inner 'private' emotional lives; the government's emerging plans to compile a 'happiness index' is a clear example of how a rhetoric of 'feeling' can be co-opted by capital. More than ever, then, it is important we do not simply accept 'feeling' as a spontaneous or natural phenomenon, but instead subject it to genuinely critical scrutiny. Are some feelings static, essential and ahistorical, or can we trace their genealogies? Are feelings entirely subjective and individual, or are they actually objective and social? If they are social, whose feelings are they?

By placing contemporary cultural and literary theory (especially as it deals with 'affect') alongside the tradition of Critical Theory, this conference asks what might be at stake politically, aesthetically and even experientially in the recent turn towards a discourse of feeling. With its roots in Hegel, Marx and Freud, Critical Theory has always been concerned with the role of feeling, in all its senses. Meanwhile, literary theorists and practitioners as diverse as Georges Bataille, Raymond Williams and Eve Sedgwick have also focused on relations between culture, society and felt experience. The conference will therefore set out to utilize these approaches for a critique of modern and contemporary culture. Contact Dr Doug Haynes, University of Sussex: <d.e.haynes@sussex.ac.uk> (please mark the subject heading as 'Thinking Feeling').

**Athens Institute for Education and Research-ATINER**  
Athens, Greece  
28-31 May 2012

Dr. Gregory T. Papanikos (President of the Athens Institute for Education and Research & Visiting Professor, University of Strathclyde, U.K.) and Dr. Nicholas Pappas, Professor, Sam Houston University, USA, Vice President of Academics, Athens Institute for Education and Research (ATINER) & Acting Head of the Philosophy Research Unit of ATINER) to the 7th Annual International Conference on Philosophy, 28-31 May 2012, Athens, Greece organized by the Philosophy Research Unit of the Athens Institute for Education and Research (ATINER). Please

visit the conference website <[www.atiner.gr/philosophy.htm](http://www.atiner.gr/philosophy.htm)>.

**Perceptual Tensions, Sensory Resonance Contemporary Opera and New Music Theatre**  
University of Toronto  
8-9 June 2012

When it premiered in 1976, *Einstein on the Beach* by Robert Wilson and Phillip Glass stretched audience members' experience of time by saturating sensory perception over the opera's five-hour duration. 2012 will see the revival of *Einstein on the Beach* in a new production slated for international tour. In conjunction with performances of this production in Toronto, the University of Toronto will host a two-day interdisciplinary conference on Opera and forms of New Music Theatre, that takes perception and sensory experience as its starting points. Addressing collaborative creation and the changing reception of opera and new music theatre in the last fifty years, this conference seeks to draw upon varied fields including perception, sensory studies, affect theory, audience studies, phenomenological and aesthetic theories, narratology, and the nature of contemporary operatic staging and theatricality. For more details, contact <[Perceptual.tensions@gmail.com](mailto:Perceptual.tensions@gmail.com)>.

**Ethics and Aesthetics of Architecture and the Environment**  
Newcastle Upon Tyne, UK  
11-13 July 2012

The subject of aesthetics is often taken as dealing with questions of mere beauty, where the word 'aesthetic' is colloquially interchangeable with beauty and liking. Someone might, for instance, explain their liking the look of a particular object on the basis of its 'aesthetics'. Interestingly, even within the specialized architecture discourse, the aesthetic is largely discussed on the basis of an object's appearance. Yet, the aesthetic is not limited and should not be limited merely to the way things look. Any philosophically informed aesthetician will contest this limited view, saying something along the lines of 'the aesthetic is everything'. The aim of this conference is therefore in part to address this discursive limitation in architecture and related subjects by broadening the aesthetic discourse beyond questions relating to purely visual phenomena in order to include those derived from all facets of human experience. See <<http://ispaconference.wordpress.com/>> for details.

Early Registration: 30 April 2012

**Paris International Congress of Humanities and Social Sciences Research**  
Paris, France  
24-28 July 2012

The congress will bring together humanities and social sciences (HSS) researchers, scientists, academicians, experts, engineers, developers, administrators and other HSS research-related professionals and practitioners from all over the world. The aims are to promote multidisciplinary dialogue and mutual cross-fertilization of ideas and methods; to offer a place for participants to present, discuss, and showcase innovative recent and ongoing HSS research works and their applications or development; to update on, and explore new ways and directions; and to take advantage of opportunities for contacts, interaction, international collaboration and networking. All areas of Humanities and Social Sciences research are invited: anthropology and ethnology; applied mathematics, statistics and sciences for HSS research; archaeology; area studies; arts; business administration; classics; communication studies; cultural studies; demography; development studies; economics; environmental studies; epistemology; gender studies; geography; history; information science; international relations; languages and cultures; law; linguistics and language sciences; literature; philosophy; policy, epistemology and methodology of multi-, inter-, trans- and cross-disciplinary HSS research; political science; psychology; religion; research policy, administration and strategies; and sociology. The languages of the congress are English and French. For more information and registration: <<http://education-conferences.org/homehss.aspx>>. Contact: <[Paris-Conference@analytrics.org](mailto:Paris-Conference@analytrics.org)>.

Earl Registration: 29 February 2012

**Aesthetics in the 21st Century**  
University of Basel  
13-15 September 2012

Ever since the turn of the century aesthetics has steadily gained momentum as a central field of study across the disciplines. No longer sidelined, aesthetics has grown in confidence as evidenced by recent works by major contemporary thinkers such as Jean-Luc Nancy (Muses II), Jacques Rancière (Dissensus; Aesthetics and its Discontents) and Alain Badiou (Handbook of Inaesthetics). In this vein, aesthetics does not merely designate a discipline concerned with theories of art, but more fundamentally the primacy of sensation and sensual encounter itself. Even though these recent developments return to the work

of the canonical authors, some contemporary scholars reject the traditional focus on epistemology (Baumgarten, Kant) and theorize sensation and the sensual encounter in terms of ontology instead (Harman, Shaviro). It is according to this shift that speculative realists have proclaimed aesthetics as 'first philosophy' and as speculative in nature. With speculative realism sensual encounter becomes an event that even no longer necessarily implies human agents. This is in alignment with the general speculative realist framework for thinking all kinds of entities and objects as free from our all-pervasive anthropocentrism which states, always, that everything is "for us." In this speculative realism has several important twentieth-century precursors, most notably Heidegger, Whitehead, Deleuze and Badiou with their respective concepts of event, (aesthetic) experience and encounter. This conference explores the resonances between these twentieth-century thinkers and their concepts and the recently reawakened interest in aesthetics, especially in its speculative realist guise. Hosted by the University of Basel's Department of English the conference is particularly interested in the possible implications of what could be termed the new speculative aesthetics for literary and

cultural studies. Thus, the conference aims at staging a three-fold encounter: between aesthetics and speculation, between speculative realism and its (possible) precursors, and between speculative realism and art and literature.

See <<http://aesthetics.englsem.unibas.ch/conference/>> for further information.

## Active Aestheticians

**IVAN GASKELL** spent the fall 2011 semester as the Beinecke Fellow at the Clark Art Institute, Williamstown before taking up a new position as professor of cultural history at the Bard Graduate Center, New York City, effective January 2011.

**BERYS GAUT** has co-authored with **MORAG GAUT** *Philosophy for Young Children: A Practical Guide* (Routledge, 2011), a handbook for elementary school teachers about how to teach philosophy to children

from the age of three upwards. It contains detailed plans for 36 philosophical enquiries and an introduction which explains how to use them.

Columbia University Press is pleased to announce the publication in paperback of *Elective Affinities: Musical Essays on the History of Aesthetic Theory* by **LYDIA GOEHR**. This book is in the series Columbia Themes in Philosophy, Social Criticism, and the Arts.

**TOM WARTENBERG** received a Fulbright Fellowship for the spring of 2012. He will be at Victoria University in Wellington, New Zealand, and will teach a course with Sondra Bacharach on Art and Popular Culture. His book, *Thinking on Screen: Film and Philosophy*, was recently translated into Italian. He also taught an NEH Summer Seminar for School Teachers on Existentialism in July 2011.

**CYRUS ALI ZARGAR**'s book, *Sufi Aesthetics: Beauty, Love, and the Human Form in the Writings of Ibn 'Arabi and 'Iraqi*, has been published by the University of South Carolina Press.

Would you like to be featured in "Active Aestheticians" in the next issue of the *American Society for Aesthetics Newsletter*?

Please share information about your professional achievements with the editors via at either:

<[goldblatt@denison.edu](mailto:goldblatt@denison.edu)> or <[henry.pratt@marist.edu](mailto:henry.pratt@marist.edu)>.

American Society for Aesthetics  
c/o Dabney Townsend  
P.O. Box 915  
Pooler, GA USA  
31322-0915

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SAVANNAH GA  
Permit No. 1565

## ASA Newsletter

EDITED BY

David Goldblatt and Henry Pratt  
ISSN 1089-1668

The *Newsletter* is published three times a year by the American Society for Aesthetics. Subscriptions are available to non-members for \$15 per year plus postage. For subscription or membership information:  
ASA, c/o Dabney Townsend, PO box 915, Pooler, GA 31322-0915; Tel. 912-748-9524; 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**