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Special Issue:

Some Things You Might Not Know about Asian Aesthetics

Evaluating Indian Aesthetics

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“...globalization is...the next big artworld idea...” - Noël Carroll¹

Do the art and aesthetics of the four oldest human civilizations – those of Mesopotamia (present-day Iraq), Egypt, India, and China, all of which incidentally flourished long before such landmark dates in world history as 1066, 1607, and 1776 – have anything to teach us today? More specifically, I focus here on classical Indian aesthetics and the *rasa* theory; leaving it to others with greater expertise in ancient Chinese, Egyptian and other aesthetics to undertake similar projects. Does Indian aesthetics have anything of value and modern relevance to us today, both generally and in the West? In what follows, I suggest that the answer to this question is in the affirmative.

1. Exposition

I begin by setting out some basic ideas of the *rasa* theory of classical Indian aesthetics as found in Bharata's *Natyasastra*² – hereafter *NS* – an ancient Sanskrit text on dramaturgy the precise dates of which we need not be much concerned with but which various scholars – who disagree about such things – place anywhere in time from the fifth century BCE to the eighth century CE. Note in passing that it is not my purpose in this essay to engage in comparative aesthetics, and so, for the most part, I will not compare ideas and passages in Bharata's text with thoughts about drama and the other arts in Western aesthetics such as, for example, in Aristotle's *Poetics*; some might, in any case, doubt how far such a comparison and contrast might go given that while we have the entire text of Bharata's *NS*, we sadly do not possess all of Aristotle's work. Note also that, for the most part, I will set aside later commentators on Bharata (such as the tenth and eleventh century CE Kashmir Shaivite Abhinavagupta), for there is reason to think that many of these later writers may have given a religious and cosmological twist to what is at core an aesthetic theory and can be understood as such, quite apart from religion;³ here I disagree with writers such as Susan Schwartz who suggests that the goal of Indian aesthetics is to facilitate religious transformation.⁴ Note too that while the *rasa* theory's claims were originally about drama (which included dance and music as part of theatrical performances of ancient Indian plays) and literature understood broadly, over time they have also been extended to dance, sculpture, architecture, and music; claims about *rasa* probably cannot, however, be extended outside the arts to cover such things as beauty in nature.

The central ideas of Bharata's *rasa* theory of aesthetics can be found chiefly in chapters 6 and 7 of the *NS* (VI & VII). Bharata distinguishes ordinary, real-life psychological states (*bhava*) from aesthetic sentiments or emotions or flavors or relishes (*rasa*). There are forty-one psychological states of which eight are durable (*sthayibhava*) while the other thirty-three (which we need not be much concerned with) are transient even if complementary. It is these eight durable psychological states – love, laughter, compassion, anger, energy, fear, disgust, and astonishment – that when presented in a play (or an artwork broadly)

give rise to or develop into the eight *rasas* or aesthetic emotions or flavors recognized in drama, as will be explained later, that involves both what is expressed on stage and also the audience's uptake, and with which they have a one-one correspondence. The eight *rasas* are: erotic love (*srīngara*), comic laughter (*hasya*), grief (*karuna*), fury (*raudra*), heroic spirit (*vīra*), fear (*bhayanaka*), revulsion (*bībhatsa*), and wonder (*adbhuta*). And of these eight *rasas*, four – erotic love, fury, heroic spirit, and revulsion – are considered original, the other four *rasas* arising from them; a mimicry of erotic love gives us comic laughter, grief emerges from fury, heroic spirit yields wonder, while revulsion gives rise to fear. Note also that for any given play, one *rasa* must predominate so as to give unity to the discourse, and the others if present must be subsidiary to it.

With regard to the psychological states, four sorts of things are distinguished. The first is the determinant or external cause or stimulus (*vibhava*) of the psychological state, so in the case of erotic love, for example, the stimulus might be the season or a flower or ornaments or anything beautiful or desirable. The second is the consequent (*anubhava*), the immediate and involuntary reaction to the stimulus, so in our example, this might involve glancing coyly or mouthing sweet words. The third thing is the deliberate or conscious reaction (*vyabhicāribhava*), which in the case of erotic love might involve some of the thirty-three transient, complementary states as languor or suspicion or jealousy. Finally, there is the total effect of the durable psychological state (*sthayībhava*) – love in this case – which dominates the other three even as all four together make up the relevant *rasa*, which in our example would be erotic love.

All literary meaning, Bharata tells us, involves some kind of emotion or sentiment, thus giving us an emotive theory of literary and, more broadly, artistic meaning. *Rasa*, we are told, arises or emerges from a combination of the psychological states, amongst other things, just as taste in food is the result of combining various condiments and ingredients. The analogy with food here need not entail a view of cooking as an art-form, but it is worth noting nevertheless that like most Sanskrit words, the word *rasa* has multiple meanings, including (amongst others) juice, sap; liquid; taste, flavor, relish; condiment; an object of taste; taste or inclination for a thing, liking, desire; sentiment; and essence.⁵

Pursuing the analogy with food further, the *NS* claims that just as well-disposed people can taste and enjoy food cooked with many kinds of condiments, likewise a cultured person (*rasika*) can experience and relish *rasa*, as a final state of satisfaction, when they see dramatic representations and expressions of the various psychological states accompanied by words, gestures, and the like; the appeal to cultured persons here is reminiscent, of course, of the Humean notion of ideal critics and also similar notions of ideal or competent observers often appealed to in Western aesthetics. Cultured persons are described in the *NS* (XXVII. 50 ff.) as being impartial and sensitive; honest; alert; good at making inferences; capable of sympathizing with others; imaginative; open-minded; knowledgeable about music, dance, acting, dialects, grammar, prosody, customs, costumes, and make-up; having a fine sense of the *rasas* and the psychological states; expert at discussing pros and cons and at detecting faults and appreciating merits; and so on. It is conceded, however, that no one person is known to have all these qualities (much like Hume's granting that it is embarrassing to ask where true critics can be found).

While the actors in drama portray various psychological states (*bhava*), what cultured people experience when they taste and enjoy *rasa* is not the same mental state that is dramatically represented but instead an aesthetic emotion or flavor that is generalized from, and thus transcends, such particularities as character, situation, place, time

etc. that are associated with the psychological state represented: the experiencer must universalize their own emotion, transcending its particularities so as to recognize the universalized emotion in the work. Moreover, the psychological states portrayed infuse the meaning of the play in spectators, pervading them with words, gestures, and representations. Also, as Eliot Deutsch⁶ points out, *rasa* is constituted by the process of aesthetic perception, involving both the work and an experience of it, and is not something that exists solely in the work (in an objectivist-formalist sense) nor solely in us (in a subjectivist-romantic-sentimentalist sense). The artwork controls or determines rather than causes the response of the experiencer, and the impersonality of its aesthetic content allows the work to be intersubjective even while its intensity also makes it highly individual.

2. Criticisms

Before examining what, if anything, we might learn from the *rasa* theory, here are some quick concerns. To begin with, the emotive theory of literary and artistic meaning, more broadly, that we are offered is too narrow, at least for us today. Not all literature and art is emotive or expressive of (or portrays) emotions and other mental states, and some is in fact purely formalist; nor is expression of mental states the sole aim of literature and art.⁷ To be fair to Bharata, though, let us focus on drama, which after all is the main subject of the *NS*. Here again there is experimental, short drama that need not be emotive or expressive; one example might be Samuel Beckett's 35-second work "Breath" which has no characters, but even if this example does not work, there is no reason in principle why there could not be purely formalist, experimental theater that is not expressive or emotive.

Here is a different worry. If writers such as M. Hiriyanna are right,⁸ then pleasure is represented in Indian aesthetics as the sole aim of art. But such a view of art is clearly too narrow, for art may also have other aims such as educational or socio-political ones. The Indian context itself provides examples: the ancient Indian epic poems *The Ramayana* and *The Mahabharata* not only afford pleasure but also often give insights into moral issues and human character and emotions.⁹ Indeed, even the *NS* (I.111-3) itself sees drama – conceived as imitating the actions and conduct of people – as instructive through its depictions of actions and psychological states and through its giving rise to *rasa*.

To turn to a different doubt, the *NS* specifies many elaborate rules about drama, pertaining to such things as hand gestures, bodily movements, gaits, rules of prosody and different kinds of language, metrical patterns, diction, modes of address and intonation, kinds of plays, costumes, make-up, styles, and so on. These are often accompanied by many neat – perhaps too neat and artificial – classifications and sub-classifications, reflecting the ancient Indian excellence at and indeed obsession with such things. One might worry though (as in the case of Aristotle's similar pronouncements about drama in *The Poetics*) if such rules might be too rigid, stifling genuine and revolutionary creativity. To mention just one example, the *NS* (XIV.12) suggests that dramatic characters are to enter and exit using the same door, and against this, one might wonder if an occasional variation might be called for in some dramatic situations (such as a chase) or otherwise generate surprise. Sure, some rules may be needed for creativity, and great art is often created within the bounds of possibilities set by such rules. But such rules are at best rules of thumb, and great artists (e.g. Amrita Shergil and M. F. Hussain in the Indian context, as well as those such as Picasso, Joyce, Beckett, and Beethoven in the

West) often master rules or current conventions only to break them and create revolutionary art.

A different set of related criticisms concerns what Bharata says about many mental states and their dramatic representation. For example, the comic and laughter are seen as inferior in the *NS* (VI.47-61), as in the ancient Greeks, laughter of ridicule being associated with persons of the so-called middling type, and vulgar and excessive laughter with so-called inferior people. While there may be some concern, as with the Greeks, that excessive laughter is uncontrollable and thus *verboten*, nevertheless Bharata seems not to appreciate sufficiently that humor can help one bond with others and can also release both physical and psychological tension. Likewise, the *NS* (VII.14) claims (much like Plato) that sorrow relates to women and people of supposedly inferior types who weep in relation to it, in contrast to people of allegedly superior and middling types who are patient. Perhaps there is an assumption here in Bharata that boys or at least real men don't cry, though we should certainly question how repressed and mentally unhealthy it is not to be in touch with and appropriately and moderately express one's emotions, especially the negative ones such as sorrow. Similarly (as in Plato), fear is said by the *NS* (VII. 21 ff.) to relate to women and supposedly inferior types. But, contra this, one might wonder if moderate and appropriate fear might warn us about threats in the world and also tell us something about ourselves,¹⁰ besides playing a role in developing our imaginations and survival skills. In like manner, the *NS* suggests (VII. 25) that disgust relates to women and supposedly inferior types. But here one must ask if we are not dealing with plain bias against women and the so-called inferior in a patriarchal culture that has also witnessed a lot of caste-related and other forms of oppression. For, after all, disgust gives rise to revulsion, one of the eight *rasas*, as we are told in the *NS* (VI. 72).

One final worry for now. The *NS* makes associations between *rasas* and colors (VI. 42-3); for example, erotic love is said to be light green (which may or may not signify fertility), comic laughter white, and so on. For the most part, though, such connections seem without sufficient justification; leaving aside such exceptions as fury being red, presumably the basis of the association here being the color of blood and also often of raging faces. Similarly, it is not always clear what the rationale is behind the *NS* (XIX.38-40) associating the seven different musical notes of the scale with the *rasas* when it comes to recitation; or when it comes to songs using stringed instruments (XXIX.1-16).

3. Learning from Indian Aesthetics?

So, are there any insights for us today in the *rasa* theory? Here are some possible lessons from classical Indian aesthetics; and while I do not have space here to develop these at length, I hope to do so on a different occasion.

Does the *rasa* theory entail that some sense dramatic works, and artworks generally, are not complete until a competent audience experiences and interprets them in a fully absorbed way, thereby tasting and relishing the *rasas* in them? While such a view may be compatible with the kind of performativism urged by Richard Shusterman,¹¹ it is ontologically problematic on its own. For all sorts of plays may exist undiscovered as complete scripts and be discovered later in time in a forgotten cellar, but we would not say that a recently discovered Kalidasa (an ancient Indian playwright) or Shakespeare or Ibsen or Tennessee Williams play is incomplete solely because it has not yet been performed and appreciated appropriately by cultured persons.

However, the thought that a play is not fully realized until experienced appropriately by a competent audience has more promise and may well be the greatest insight in the *rasa* theory, assuming that plays

are meant to be performed and, like all artworks, to be experienced and appreciated appropriately, which in the case of Indian aesthetics involves savoring the dominant and other *rasas* in it, amongst other things. This is perfectly compatible with Edwin Gerow's claim¹² that *rasa* is the end or purpose of the play, and organizes it; and it is compatible with Schwartz's suggestion that the aim of dramatic performance is that cultured persons experience and relish *rasa*.¹³ It is worth noting here that on the ancient Indian conception of theater, drama is essentially a performing art, a visual spectacle; even though (as with theatrical performances during Shakespeare's time) actual performances of ancient Indian plays did not use much painted scenery or sets and instead used prose and poetry, gestures, plot, characters etc. to conjure up the illusion of place and time. Merely reading a play silently as a literary work (as we might do today with Shakespeare or Ibsen or Tennessee Williams) was not seen as being on par with actually performing a play; even if some Western writers such as Peter Kivy have argued recently that silently reading a play or a literary work is also a kind of performance.¹⁴

Another plausible candidate for insight from the *rasa* theory is the idea that the success of a performance of a play is determined by the extent to which cultured audiences relish its dominant and subordinate *rasas*.¹⁵ However, does the cultured person have to be aroused to some kind of psychological state, which they must actually feel, to taste and enjoy *rasa*? Or instead of full-fledged arousal, can it suffice if the psychological state in question is merely contemplative and called to mind? While the text of the *NS* (VI. 31-5) may suggest the former view, measured modern critics such as V. K. Chari opt for the latter.¹⁶ Chari suggests that mental states such as moods need not be evoked or produced in readers (or spectators), per the *rasa* theory, but rather the purpose of literary (and artistic) works is to present emotional situations so that the situation is called up in the reader's or spectator's mind in its fully imagined detail and is recognized as the situation of a particular emotion. *Rasas* are thus made available to perception regardless of whether the corresponding emotions are actually aroused in the reader or spectator. Also worth noting is the idea that to appreciate a play or an artwork appropriately, its experience must be relished or savored or enjoyed, the way suitably disposed diners enjoy food. Mere cold, cognitive appreciation of a play or an artwork will not suffice.

Yet another thing we might learn from the *rasa* theory is the idea that aesthetic enjoyment is the highest experience of life and is a kind of contemplative feeling that is higher than ordinary feelings such as sympathy, for it is a universalized feeling not tied down to the particularities it transcends. K. C. Bhattacharya puts the point well when he uses the example of a child playing with a toy, her grandfather affectionately watching the child, and my enjoying contemplating the scene.¹⁷ While the child's feeling is primary, the grandfather's feeling is sympathetic, and my feeling is contemplative. Also, while the grandfather's feeling has a personal interest in this particular child and her play, my contemplative feeling is not personal but is rather generalized as I enjoy the pure essence of the feeling,¹⁸ as a universalized feeling stripped of its particularities, as an impersonal feeling as I contemplate with relish the very idea of a grandparent (or any human being for that matter) sympathetically delighting in a child's play.

A different valuable lesson from the *rasa* theory is the idea that the cultured person can lose herself in the artwork, identifying herself with it and losing her sense of self-consciousness as *rasa* fills her. However, this need not involve believing with Kathleen Higgins (following Abhinavagupta)¹⁹ that the cultured person must be spiritually prepared per traditional Hindu philosophical and religious ideas, involving transcending the supposedly illusory ordinary, empirical

self to realize that one's true self, Atman, is identical with Brahman, the ground of all things that is ultimate reality. For one can immerse oneself fully in an artwork and lose one's sense of self in it without believing in or appealing to such Hindu notions; this is possible not just for those in the West outside the Indian tradition, but even for those within the Indian philosophical tradition who reject Hindu philosophies and instead embrace heterodox non-Hindu ideas such as those of the atheist, materialist Carvaka school of Indian philosophy. Indeed, there is no reason in principle why a Carvaka or someone grounded in Western traditions could not be a cultured person (*rasika*) in the sense the *rasa* theory has in mind. There is a notion of transcendence, to be sure, in the *rasa* theory, but this need not be understood in traditional Hindu terms, as spiritually transcending the mundane to realize unity with Brahman. Instead, the relevant notion of transcendence could just be understood, as discussed above, as transcending the particularities (characters, situation, place, time etc.) of the emotion theatrically presented, as the cultured person savors a contemplative feeling, consisting of a generalized aesthetic emotion; as Lewis Rowell puts it, *rasa* is "...an awareness that rises above the circumstances which awakened it."²⁰

A final lesson may be that even though poetry and the arts in general are emotive discourse according to the *rasa* theory, a lot of thinking or intellection is involved in emotional expression; as Chari puts it, the alleged opposition between thought and emotion is a misconception.²¹

4. Conclusion

I hope to have shown through the case of Indian aesthetics that it is not completely insane—as some readers might think—to engage with non-Western art and aesthetics. While there are both similarities and dissimilarities between Western and non-Western aesthetics, a careful look should reveal that non-Western aesthetics, evaluated on its own merits, has its own insights. Harking back to the quote from Noël Carroll at the start of this essay, in this age of globalization (when some are talking of the decline of the West and the rise of the rest), readers would do well to explore similarly the aesthetics of various non-Western cultures, which are, for lack of knowing better, sadly too often simply lumped together under the generic category of "non-Western aesthetics," without paying due attention to the differences between, say, Chinese, Indian, Japanese, Islamic, and African aesthetics.²²

Notes

1. Noël Carroll, "Living in an Artworld", *American Society for Aesthetics Newsletter*, Vol. 32, No. 1 (Spring 2012), 3.

2. Some translations of this ancient text are: Manomohan Ghosh (trans.), *Natyasastra*, 2 vols. (Varanasi: Chowkhamba Press, 2007); also Adya Rangacharya (trans.), *Natyasastra* (New Delhi: Munshiram Manoharlal Publishers, 2010); and Pushpendra Kumar (trans.), *Natyasastra*, 4 vols. (Delhi: New Bharatiya Book Corporation, 2010).

3. Cf. V. K. Chari's excellent *Sanskrit Criticism* (University of Hawaii Press, 1990), 6-11.

4. Susan Schwartz, *Rasa* (Columbia University Press, 2004), 1-3; 14-20.

5. See V. S. Apte, *The Student's Sanskrit-English Dictionary* (Delhi:

Motilal Banarsidass, 2000), 465.

6. Eliot Deutsch, "Reflections on Some Aspects of the Theory of *Rasa*", in Rachel van Baumer & James Brandon (eds.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981), 215-6. Chari, op. cit., 19 similarly suggests that *rasa* is both the relish enjoyed by spectators and also the relishable quality manifested by the work.

7. Cf. Chari, op. cit., 29; and 251 where it is suggested that the *rasa* theory might too narrowly exclude such literary works as discursive essays and biographies.

8. M. Hiriyanna, "Art Experience 2", in Nalini Bhushan & Jay Garfield (eds.), *Indian Philosophy in English* (OUP, 2011), 222.

9. Cf. Chari, op. cit., 32.

10. Compare similar claims made about the emotions in general in Ronald de Sousa, *Emotional Truth* (OUP, 2011).

11. Richard Shusterman, "The Logic of Interpretation", *Philosophical Quarterly* 28 (1978), 316-8.

12. Edwin Gerow, "Rasa as a Category of Literary Criticism", in Baumer & Brandon, op. cit., 230-1. For a nice overview of Indian aesthetics, see Gerow's "Indian Aesthetics", in Eliot Deutsch & Ron Bontekoe (eds.), *A Companion to World Philosophies* (Blackwell, 1999).

13. Schwartz, op. cit., 97. Cf. Chari, op. cit., 12; 39-40.

14. Peter Kivy, *The Performance of Reading* (Wiley-Blackwell, 2008).

15. Cf. Adya Rangacharya, *Introduction to Bharata's Natyasastra* (New Delhi: Munshiram Manoharlal Publishers, 2005), 81.

16. Chari, op. cit., 46; 227.

17. K. C. Bhattacharya, "The Concept of *Rasa*", in Nalini Bhushan & Jay Garfield, op. cit., 198-200. See also M. Hiriyanna's "Indian Aesthetics 2" in the same volume, 210-2.

18. As Schwartz, op. cit., 52 puts it *rasa* is the refined essence of emotions.

19. Kathleen Higgins, "Comparative Aesthetics", in Jerrold Levinson (ed.), *The Oxford Handbook of Aesthetics* (OUP, 2003), 681.

20. Lewis Rowell, *Music and Musical Thought in Early India* (University of Chicago Press, 1992), 328.

21. Chari, op. cit., 72-3.

22. Thanks to Noël Carroll and esp. Roy Perrett for helpful inputs.

Contemporary Philosophical Aesthetics in China: A Re-Reading of the Aesthetics Notion of Ganxing

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1. Modern Aesthetics System and the Notion of Ganxing

It is said that aestheticians today, including art critics and philosophers, yearn for a return to aesthetic experience, which would act as a foundation enabling resistance to pure discursive reflection and intertextuality. These debates, concerning ontologically based norms, are among the most important in contemporary Western aesthetics. Yet the same concern is shared by a younger generation of aestheticians in Socialist China in the 1990s. The so-called “aesthetic *Ganxing*,” a term suggested to replace the old term “aesthetic experience,” has become the central concept of an aesthetic system these scholars are developing. The new development reveals issues concerning subjective autonomy and the social context in contemporary Chinese aesthetics.

The new system of aesthetics was first developed in a book entitled *Modern Aesthetics System* edited by Ye Lang, the leading aesthetician at Beijing University, and was published in 1988. The book was written collectively by a group of young aestheticians, aimed to form a basic textbook for colleges and readers nationwide introducing aesthetic theories using a new aesthetics model. The book sought to describe the system at its present stage of development with the understanding that it was part of a long-term research effort to construct a new form of aesthetics in China. The agenda is to manifest the four constructing principles: acting as a dialogue of traditional and contemporary aesthetics, acting as the merger of Chinese and Western aesthetics, integrating aesthetics with related studies, and enhancing the advancement of both theoretical and applied aesthetics.¹

One can note the overall Marxist tone both in its basic structure and intention. An examination of the core notion of the system will enable us to better understand this trend of contemporary aesthetics in China, which deals with issues of autonomy and social context.

2. Analysis of the Aesthetic Notion Ganxing

Modern Aesthetics System offers what the authors describe as the “semantic anatomy” of the term “*ganxing*” and a description of its process. The term is intended to replace the older terms “aesthetic experience” or “aesthetic consciousness.” Their claim is that *ganxing* represents a more realistic picture of the processes of aesthetic psychology. This claim reflects the scientific and psychological inclinations of young Chinese aestheticians, which are clearly under the epistemological influences of the new Marxist regime. The term “*ganxing*” is used in traditional Chinese aesthetics. “*Gan*” means the perception of an object and “*xing*” means the subject’s response to the perception. In the contemporary appropriation of the term, it refers to an interplay

between the aesthetic subject and object in a manner that is analytically richer than “aesthetic experience.”²

The process of aesthetic *ganxing* has three stages: aesthetic preparation, aesthetic response and aesthetic extension.³ The stage of aesthetic preparation includes aesthetic attention and aesthetic expectation. The result of this stage is an orientation system or a psychological attitude toward the object. With aesthetic attention, the interest and attitude of the subject is attracted by the mode, style and content of the object, which anticipates an immediate aesthetic experience. The authors borrowed Roman Ingarden’s term “anxious desire” to describe this state.⁴ We note that in this initial stage, the subject is disinterested. The aesthetic response includes aesthetic perception, imagination and insight. Aesthetic perception is regarded as the ground of aesthetic response in which the perceived data has formed a “gestalt” of the schema or integrated image, which also constitutes its preparation as an aesthetic object. We note that the perceiving subject is not passive, for one conducts the selection of data according to one’s inclination and aesthetic feelings. The response is read as the result of both the physical properties of the object and the attitudes of the subject. The former may be the material, volume, color, sound, speed, toughness or luster of the object that form what is called an “energy entity” to be appropriated by the perceiving subject. Out of this arise the feelings of a “corresponding structure” between the physical field of the subject and the “energy entity” of the object.

The aesthetic imagination that follows aesthetic perception claims to allow more freedom. While the form of perceptual image is usually formed according to the physical properties of the object, imagination acts on it, reorganizes and reformulates it in arbitrary and creative ways corresponding to the attitudes of the subject. As a result, an aesthetic image is formed, which is the art itself—and called “aesthetic insight.”⁵ One can see here that the final stage of aesthetic *ganxing* is the aesthetic extension. The authors describe this stage as an “aesthetic aftertaste” in which the subject is more relaxed and reflects on and enjoys the aesthetic images thus formed.

The proposed new system conducts qualitative analyses and defines the five natures of aesthetic *ganxing* as disinterestedness, intuitiveness, creativity, transcendence and pleasantness.⁶ *Disinterestedness* is said to be the nature of the aesthetic attitude when the subject is attracted by the aesthetic values of the object and succeeds in holding an appropriate psychic distance with it, enabling the subject to be free from practical considerations. (This reminds one of Edward Bullough’s theory of distancing which was introduced to China and translated by Zhu Guangqin in the 1930s). *Intuitiveness* happens when the subject contemplates the sensuous form of the object and formulates an aesthetic image via imagination. This is a process of intuition in which the fullness and the richness of the object is grasped and created. *Creativity* is the aesthetic activity of the subject’s imagination, which has gone beyond the discovery process of the object and works on the schema perceived. At this stage, the subject “invents” an image. We note that authors of *Modern Aesthetics System* have used the concept of constitution suggested by Ernst Cassirer and that of “intentionality structure” in phenomenology to explicate the creativity concerned. They emphasize the confinement presented by the physical form of the object in relation to the freedom of imagination. *Transcendence*, again, refers to the creativity of aesthetic imagination, which enables the subject to transcend the physical conditions of the object. Finally, *pleasantness* is the freedom and resonance gained from

the corresponding structure formed during aesthetic perception and the creative responses in the process of imagination.

While the authors use descriptive terminologies in Chinese that are usually applied to the realm of the metaphysical Dao or Nature in traditional Chinese aesthetics, they are, in fact, referring to a Western mode of subject and object duality. The discourse is different from that in traditional Chinese aesthetics, which present aesthetic process as a stage before the differentiation of the subject and the object and which happens in the realm of the Dao with subjective engagement.

3. A Review of A New Proposal in Contemporary Chinese Aesthetics

What the authors claim to achieve from their notion of aesthetic *ganxing* is to avoid old problems in the history of Western aesthetics. They say that in the past, the subject and object dichotomy and the objective observation model have created problematic discussion of the origin of beauty. The old question remains: "Is beauty in the subject or in the object?" Here they quote Marx's criticism of old materialisms, which understand objects or reality from an objective and static point of view, instead of understanding them in the form of the practical activity of human beings.⁷

The authors have also drawn on Western theories of empathy, especially the ideas of Theodore Lipps, which has also been introduced to and translated in China by Zhu Guangqin in the 1930s. Lipps's theory is read as "a dissolution of the separation of subject and object" which is identified as the aim of the *Modern Aesthetics System*.⁸ This orientation is also recognized as being part of what they call "Western experiential philosophies" and their aesthetics. The term includes the various phenomenological positions of Husserl, Heidegger and Gadamer. Husserl's notions of intentionality and phenomenological reduction, Heidegger's "*Dasein*" and Gadamer's "*Erlebnis*" are all evoked as descriptions of the intentional structure they suggest in which subject and object are integrated. They also claim that the aesthetic structure suggested resembles that of Classical Chinese aesthetics.⁹ Finally, to ensure that their theory is all encompassing, the authors also insist that the basic tone is Marxism.

It is the attempt to hold such disparate theories together that becomes problematic. They have to have it both ways: on the one hand insist on a full integration of the subject and the object, on the other, hold a separation of subject and object in order to ensure the objective, material status of the object and to avoid being accused of falling prey to Western idealism.¹⁰ This tension appears from time to time when they adopt a philosopher's notion and then criticize it. For example, after drawing on Lipps's notion of empathy as a model of subject and object integration, they then criticize it as over-emphasizing on the objectification of the subject leading to the conclusion that beauty is in the subject.¹¹

One question one might ask at this point is: how new is this notion of aesthetic *ganxing*? As pointed out, the problem with aesthetic *ganxing* is its attempt to combine and position itself amongst diverse and conflicting philosophical positions. The attempt swings among Marxism, classical Chinese philosophies, Western theories of empathy, phenomenologies and psychologies etc. Such a diverse and confused combination produces ambiguities and contradictions. On the one hand they emphasize a physical correspondence structure between the subject and the object, taking it as the ground of aesthetic process, on the other, they rely heavily on the faculty of imagination that transcends the physicality of the object. This results in what they call a "resembling or not" correspondence relation. Finding the balance between objectivist and subjectivist positions is the core challenge.

Modern Aesthetics System sounds at times objectivist and at times subjectivist.

The authors' relationship to Marxism is also difficult to settle. At one time they try to solve the old aesthetic problem regarding the subject and object dichotomy and draw support from traditional Chinese aesthetics, at the same time they keep Marxist thesis of the separate spheres of subject and object and stress on the function of the object, as they claim that their new proposal is "fundamentally Marxist and unique." They may have appropriated many ideas from classical Chinese aesthetics into the notion of *ganxing* and describe the spiritual response of the subject, but there is no further explication nor discussion on the possible merge of the classical Chinese aesthetics and Marxist aesthetics in this modern proposal.

4. The Deweyan Influence in Contemporary China

One important reference and scheme that is waiting to be mentioned is the strong Deweyan fervors in the notion of *ganxing*. It should not be a surprise that John Dewey's pragmatic philosophy has also become a strong influence on young aestheticians in China. Since Dewey's visit to China in the 1920s, he has gained popularity for his philosophy and education ethos except during the eras of the cultural revolution. His works are translated in numerous Chinese versions, including *Art as Experience*, his representative work in aesthetics. The work is still frequently discussed and debated in China in the 2000s. In the heat of the revival of Chinese traditional thoughts, *guoxue*, under the promotion of neo-nationalism stressed by the party leaders of the PRC today, it will be interesting to see how the Deweyan model is incorporated into new Chinese aesthetics.

Both models state the relation of art and value and trace it down to what happens in the aesthetic experience. The Deweyan model represents a belief in the biological and natural needs of a human subject, regarding aesthetic experience as an intense, direct, immediate and integrated manifestation of the interaction of humans and the natural living environment. Dewey has also recognized a sense of happiness as the product of the subject's physical adjustment, leading to an experience with a satisfying emotional quality, for "it possesses internal integration and fulfillment reached through ordered and organized movement."¹² The fulfillment refers to a feeling that things are "just so," and that is the rightness and coherence manifested in art. Hence, the aesthetic experience is described as the live experience of the value of human beings, referring to the equilibrium and the harmony attained in the interaction and the adjustment, which is so "delightful." It is interesting to see the similarities and parallel readings between Dewey's notion of "art as experience" and the five natures of aesthetic *ganxing* as disinterestedness, intuitiveness, creativity, transcendence and pleasantness.

One can also detect the harmonious state in the aesthetic experience in traditional Chinese aesthetics, yet the differences between them are both epistemological and metaphysical. The Daoist, for instance, emphasizes that the achievement of this state requires effort of transcendence of all human epistemological constraints. The more clear and tranquil is the human mind, the more it is able to know, in the light of the tranquil state, that things will present themselves in the way that they are, not as an object, but as an ideal state, which is also a "just so." While the "just so" or the rightness described by Dewey refers to the successful adjustment between the subject and the living environment, the "just so" in traditional Chinese aesthetics results in an ontological manifestation of things under the light of the human mind, which can see things-in-themselves when it is engaged with metaphysical Nature and Heaven. The happiness or delight in the Deweyan sense, if based on a biological dimension, should be

different from that being at the spiritual level or in the light of the wisdom implied in the traditional Chinese aesthetics. The former is lacking of the depth in the meaning of ultimate concern with what things and their values should be. In brief, successful environmental adjustment is not equal to a completion of essential manifestation in their inputs to an answer related to art and value, though both claims are debatable.

One can describe the traditional Chinese aesthetics (the Daoist especially) as the “ontological aesthetics of the realm of the Dao,” which has its own problems to solve, as it has to answer the problems of the art world, the mediation process, and artistic knowledge, for example. Yet it is clear that contemporary Chinese aestheticians in the PRC have not advocated ontological aesthetics in the faithful sense, which one may say is an aftermath of Marxist influences. They are more enthusiastic in re-exploring the Western aesthetics and the Deweyan aesthetics, digging down in them and finding things that would fit with their newly proposed aesthetic notions like *ganxing*. If the end of aesthetic experience has now become a common concern, linked with the worry that people are losing the capacity for deep experience and feeling in the contemporary age of living, an aesthetics that is concerned with and has the belief in the capacity and the potentiality of the human mind may provide a way to reflect on the reconstruction of the experience. Chinese aesthetics in the contemporary scene has more concerns to add on, which is the reflection on the differences and the possible integration between its traditional aesthetics and Western aesthetics, and the application of its new aesthetic thoughts to its rapidly developing art scenes and social living environment.¹³

Notes

1. Ye, Lang. (ed). *Modern Aesthetics System* (Peking: Peking University Press, 1988), 2.
2. *Ibid.*, 167-171.
3. *Ibid.*, 171-202.
4. *Ibid.*, 173-174,
5. *Ibid.*, 188.
6. *Ibid.*, 202-238.
7. *Ibid.*, 529.
8. *Ibid.*, 542.
9. *Ibid.*, 565.
10. *Ibid.*, 541.
11. *Ibid.*, 546.
12. Dewey, J. *Art as Experience* (New York.: Perigee Books, 1980), 35.
13. This article is a revised version of “Contemporary Philosophical Aesthetics in China: The Relation between Subject and Object,” *Philosophy Compass* 7 (2012): 164-173.

Japanese Aesthetics

Carol Steinberg Gould, Florida Atlantic University
Mara Miller, Independent Scholar

Editor’s Note: Carol Steinberg Gould and Mara Miller collaborated on this article, which is presented in alternating sections by each author, as indicated. Additional images are available in the online version (see the ASA website).

On Being Drawn to Japanese Aesthetics – CSG

Like many Anglophone Western-trained philosophers, I had only the vaguest idea of Japanese aesthetic principles, let alone their complexity. I associated Japanese aesthetics with appealing things like the minimalist architecture and concise interiors filled with negative space, the fashion-forward, edgy couture that I encountered in the sensual origami of an Issey Miyake skirt, and a meticulously assembled plate, colored with slices of sushi. In contrast to this elegance, I also noticed the ubiquitous Hello Kitty and more cloying tokens of *kawaii* (cuteness), such as the disturbing Lolita fashion subculture. What is important here is that all of these turn up in everyday life, which the Japanese see as worthy of aesthetic appreciation. The principles of Japanese aesthetics also govern persons, their bearing, their actions, their erotic nature, and their interactions with others. Although the principles are too numerous to probe here, even this brief discussion shows how they enrich life and art in the West, as well as in contemporary Japan.

Many roads would lead me to Japanese aesthetics, which is ancient and fascinating, even as it continues to transform with the cross-fertilization of Western and Japanese traditions. First, it was French modernism, which I would discuss often with a colleague in French at Florida Atlantic University, Professor Jan Hokenson. The story could begin in various places at different moments, but one legendary, if not mythic, moment is when Hokusai prints turned up in Paris c. 1856. When some of the avant-garde artists such as Manet, Whistler, and Degas saw these Japanese prints, they saw new escape routes from the classical ideals of verisimilitude, symmetry, balance, perspective and shadow, and the integrity of space. Thus in their works we see them use some of the Japanese standards of highly saturated color, spare use of line, asymmetry, irregularity, simplicity, and most importantly for the direction of Western painting, the flattening of the picture space. This led to the birth of *Japonisme* in France, a term coined in the late nineteenth century. As more Japanese artifacts and artworks appeared in the West, the interest in Japanese art and trinkets ignited, exemplified in the writings of Proust and Huysmans, the music of Satie and Debussy, and of course in the work of the painters who would explicitly depict figures in Japanese clothes or interiors cluttered with Japanese artifacts. Almost certainly, Courbet’s *L’Origine du monde* (1866) reflects the prominent genitalia depicted in much Japanese erotica. Artists were keen to look at more *ukiyo-e*, as more became available and by artists in addition to Hokusai, such as Utamaro and Hiroshige (see illustration, next page. Consider, for instance, Van Gogh’s *La Courtisane* (1887) or Monet’s *Madame Monet in a Japanese Costume* (1875). These prints emerged in the Edo period in the urban pleasure-seeking culture, or what was called “the floating world (*ukiyo*),” an ancient Buddhist term suggesting a world of transitory pleasures and pain and the flux of existence.

We could say that globalization has given rise to a new *Japonisme* in the West. Film enthusiasts flock to anime and new Japanese cinema; Japanese cosmetic lines command substantial prices in high-end shops and spas. Interior designers are crazy about Zen décor. Japa-

nese architects attract international attention: Toyo Ito is yet another Japanese awarded the lofty Pritzker Architecture Prize (2013). The exclusive line of Louis Vuitton has collaborated with two Japanese artists: Takashi Murakami, who designed the now-discontinued cherry blossom pattern, and Yayoi Kusama, who designed a line using irregularly sized and placed dots. Sushi shops appear in all Western cities, and *miso* soup has become the chicken soup of the twenty-first century.

Some Thoughts for Comparative Aesthetics – MM

Few cultures have thought and written more or for longer about aesthetics than the Japanese (Tsunoda et al.'s two-volume *Sources of Japanese Traditions* anthology contains an aesthetics section for each period). The sheer number of aesthetic concepts was very large, and their variety greater yet. (Concepts like *wabi* have multiple interpretations.) They continue to proliferate: *superflat*, *kawaii*, (cute; Borgreen 2011, Hasegawa 2002; Yano 2013); “pink” (*pinku*), *iyashi* (a sense of comfort, a peaceful tranquil state of mind); the fascination with contemporary ruins (*haikyo*, “abandoned places”) (Katsuno 2013); what I call “radical traditionalism” of contemporary artists’ return to Neolithic methods and/or materials; *moe* (a euphoric response to fantasy characters or representations of them (Galbraith 2009).

Japanese arts and aesthetics operate differently than Western in that there is a tendency not to abandon older aesthetics when something



Beauty & Snowfall. Okamoto Kōen (1895-?). Japan, late Taishō period, ca. 1914 – 1920. Hanging scroll; ink and color on silk and gold foil on the reverse. The painting, by a nationally recognized female artist, exemplifies the poignancy of the contested – and contesting – female gaze in the early 20th century as Japan was “Westernizing.” The landscapes patterning her kimono are faithful representations of wood-block prints from Hiroshige’s 1833-34 *Tokaidō* series. Collection of Lee Michels. Published with permission. Photograph by Mara Miller.

new comes along. New and old coexist – partly due to intrinsic values, partly because the systems for paying for the arts and for training new artists are essentially conservative, passing on traditions as themselves highly valuable. While Europe and America repeatedly found new uses for Greek architectural and literary aesthetics – which had been appropriated by Romans, then re-introduced in the Renaissance, utilized again in the 18th century and after, their uses of their traditional arts selective and discontinuous. Also, as the Japanese keep reinterpreting their aesthetic pleasures, so the reasons for continuing these traditions vary accordingly.

Japan has the longest history of women’s voices occupying the literary mainstream of any literate culture. The apex was the Heian period (794-1185), with Murasaki Shikibu’s *Tale of Genji*, Sei Shōnagon’s *Pillow Book*, and a hundred other female poets and diarists (Miller 2013), whose works were some of the first printed when mass printing for the middle class began (by 1604). The influence of women began in prehistory, when women were sometimes rulers, and were the transmitters of the earliest oral traditions later written down. One fascinating study of selfhood is Yoda’s study of Heian-era women’s diaries (Yoda 2004) and their contribution to the articulation of the modern self, (Suzuki 1996, Washburn 1995). Philosopher Motoori Norinaga (1730-1801) argued the aesthetic concept of *aware* that was elaborated in *Genji* held the key to ethics. Along with translated novels by Natsuo Kirino, Fumiko Enchi, and Sadako Ariyoshi, Japanese women today write in English, too: Kyoko Mori’s *Yarn*, Hiromi Kawakami’s *Manazuru*.

The importance of the female Gaze also originated in prehistory; Japan has the only tradition of pre-agricultural pottery, the *Jōmon* works made by women, who continue to influence ceramics (*Shigaraki Ceramic Art*, 2007). It continues today in the ways women’s voices and Gaze appear in film, even if directed by men (Mizoguchi, Ozu, Itami, Kei Kumai), even Kurosawa, whose innovative integration of the woman’s point of view of her rape in *Rashomon* contributed to that word’s vernacular use in English. (The 2010 Honolulu International Film Festival premiered Hisako Matsui’s *Leonie*, about Isamu Noguchi’s mother.) Yayoi Kusano, Yoko Ono, Reiko Mochinaga Brandon, Kazue Sawai and other Japanese women played prominent roles in the New York visual, musical, and theatrical avant-garde during the 1960’s and after (Munroe 1994).

Zen Buddhism and Japanese Aesthetics – CSG

My next route to Japanese aesthetics was through a friend and scholar of Zen Buddhism, Professor Steve Heine, internationally distinguished for his work on Dōgen, a thirteenth century Japanese Buddhist monk. Steve accepted an invitation to speak to the students in my Japanese Aesthetics class. He explained to the students that Dōgen made ample use of poetry, but maligned it frequently. As a Plato specialist, I was curious as to whether it was a coincidence that Plato presents the same paradox. Here were two thinkers, who appeared to have nothing in common except a paradoxical belief about poetry. I set out to understand why, which resulted in an APA paper and then an article in *Japan Studies Review*, and most of all, my enduring interest in Japan and Zen Buddhism.

By looking at Dōgen in relation to Plato, one grasps how Japanese philosophy, particularly, Japanese aesthetics, illuminates the Japanese emphasis on everyday life and the ethos of respect evident in traditional Japanese manners. This is the same respect the Japanese people displayed in the aftermath of the 2011 tsunami when displaced people living in shelters did not encroach on one another’s personal space and dignity, kept their own spaces tidy, and cooperated with authorities. This attitude and their aesthetic appreciation of the eve-

ryday is embedded in their Buddhist tradition, as is an appreciation and regard for nature and the aesthetic of being human.

The contrast between the two canonical figures, Dōgen and Plato, helps one see Zen Buddhism anew. Plato and Dōgen agree that natural language is misleading in that its terms refer to only fleeting sensory entities that violate the law of identity. The referents of terms in natural language are Heraclitean. Both thinkers insist that enlightenment (or wisdom) begins by grasping the imprecision of ordinary language. For Plato, however, natural language conceals an elegant ideal language, the terms of which refer to transcendent entities. The philosopher on a path to enlightenment aspires to understand these Forms, which requires her to disengage from others – which she does happily--and from the inconveniences of everyday life to which she is tethered by the body and senses. A philosopher finds beauty in the enduring transcendent Forms.

For Dōgen, natural language is messy, but conceals nothing beyond perception. The problem is that identity of self or any other thing is illusory. Because it is fraught with ambiguity, language is ideal for poetry. Poetry can capture a poet's *aperçue*, but once it is uttered or written, its meaning has already vanished. Moreover, the poet has vanished, for the self is like any other thing – transitory, ephemeral, and thus, personal continuity is an illusion. The self, conscious but not privileged by consciousness, is like everything else that exists. Zen Buddhism admits no hierarchy of being. Hierarchies are illusion. For Dōgen, there is no difference between a nobleman and a snail or a CEO and a twig. *Zazen* (sitting meditation) is the path to enlightenment--grasping that our ordinary experiences are illusory because they bury reality beneath strata of concepts. *Zazen* discloses the futility of desire, thus releasing the self from the illusion of ego.

Zen Buddhism is at the heart of what many – notably, Donald Keene – consider distinctive to the Japanese aesthetic: suggestiveness, irregularity, asymmetry, simplicity, and perishability. The first three qualities pique the imagination, while emphasizing the individual uniqueness of each thing and non-existence of fixed essences. Simplicity allows us to appreciate the quality and craftsmanship of something, the grace of a gesture. The last, perishability, is key for evoking the aesthetic experience, for it includes an element of sadness at the brevity of things. The cherry blossom, so iconic in Japanese life and art, blooms for just a few days. Thus, the Japanese will be as sensitive to the buds and to the fallen (or falling) petals as to the flowers in full bloom, both of which are suggestive and irregular. Clearly, the perishability of cherry blossoms makes us aware of our own perishability, our own death.

The reality of change and difference allows us to understand the Japanese notion of a we-self, in contrast to the atomic, individualistic self of Westerners. This makes it quite natural that the Japanese artistic tradition has not excluded women, as Mara notes.

Thoughts on Recent Developments in the Field – MM

We are past the point where Japanese aesthetics can be understood as eternal and unchanging, participating somehow in a pure realm beyond politics. They were born in a period when the cultures did not have as much knowledge of each other, and the needs of both were different (and what we could all get away with was very different). Such constructions, familiar from Okakura Kakuzo's *The Book of Tea*, Jun'ichiro Tanizaki's *In Praise of Shadows*, and D. T. Suzuki's *Zen and Japanese Arts*, and so beloved of undergraduates, are now recognized as ideologically motivated – on both Japanese and American/European sides – and as having political effects. Japanese literature specialists and art historians have demonstrated the politicized situ-

ations and motivations of some of the loftiest-seeming poets and diarists (Faure 1996; Huey 2002; LaFleur 2003; Marra 1991, 1993). The loftiness seems transcendent because it is interpreted from a Western perspective, but the split between the profane and the religious, the “things that are Ceasar’s ... and the things that are God’s” comes out of the Judaeo-Christian and Platonic traditions; it is not Japanese. (Inaga's 2010 anthology offers a number of jumping-off points useful to philosophers.)

The plethora of new contributions since Miller's 1996 *ASA Newsletter* article on teaching Japanese aesthetics is exciting. Michele (aka Michael) Marra edited several books of essays on hermeneutics and philosophical aesthetics (Marra 1999, 2001, 2002), making recent and contemporary Japanese philosophers easily accessible. Alfred Haft has a new work on three popular new aesthetic concepts in the “Floating World” pictured in *Ukiyo-e* prints (Haft 2013). Timon Screech (1996) explored the impact of the scientific gaze learned from the West on this same world, while David Bell (2007) examined “The Articulation of Pictorial Space” in Hokusai's prints. Robert E. Carter (2008) addressed the implications of art as process for the development of the person/self. Alan Tansman tackled the thorny relations between aesthetics and Japanese fascism (Tansman 2009), relating it to theories of Western fascism – an issue that has also been raised in regard to Kuki Shūzō's aesthetics of *iki* (Nara 2004; Pincus c. 1966; Tansman 2010). Japanese architecture and design had an enormous effect on Modernism. Dominic Lopez's 2007 study of Ise contrasts Western and Japanese ontologies of architecture, and their implications for cross-cultural studies. Sherry Fowler's and Greg Levine's studies of two temples and their relations to their artworks and their sites develop issues that are understood quite differently in their native context than Western philosophers are used to (reviewed in JAAC Miller 2010). Jacquet and Giraud's new anthology *From the Things Themselves: Architecture and Phenomenology* (officially 2012, but just released) carries a number of Japan-related articles.

Aesthetics of the Person – CSG

Since the time of Lady Murasaki, Japanese culture has focused on aesthetic properties of persons as much as on artworks. Just as a poem or hand-wrought bowl should suggest rather than state, so a woman should suggest refinement and imagination by the fabric of her dress as it falls around her, for example, and a man by the language he uses in communicating with a love interest. An insensitive, coarse gesture can erase the beauty one might have seen in a person's form or face. A person's elegance, manners, sensitivity, attunement to nature, to art, and to other people, one's careful way of performing the most insignificant daily acts or of expressing a mundane thought can arouse both aesthetic and erotic experiences. The philosopher Kuki Shūzō, who studied with Husserl and met Heidegger, Bergson, and Sartre, in *The Structure of Iki* (1929) analyzed 'iki' as a distinctively Japanese characteristic. 'Iki' means something like 'chic,' 'flirtatious,' or reminiscent of an earlier meaning, 'detached.' He discusses persons and relationships as 'iki.' and so extends a concept applied to artworks to persons.

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News from the National Office

Thanks to everyone who has renewed your membership for 2013. The deadline for continuing on the JAAC/membership list was 15 April, and everyone who had not renewed should have received a reminder. If you failed to renew, however, don't despair. Renewals are accepted at any time, and you can access any back issue of JAAC that you missed on line through using the Wiley On-Line Library. If you do not have a password, please contact Rhonda Riccardi <rriccardi@wiley.com>. She can send you the instructions and a password. Wiley prefers to do this directly; I can't send you the password.

The new ASA shopping cart on the web site continues to cause a few people problems. Elsewhere in this newsletter are detailed instructions for using it. Basically, you just need to "set up an account" that applies only to the cart and it should work for you.

I sent in the mailing list for JAAC quarterly. Please send all changes of address and/or email address directly to me. A current address and email address is very important.

Cynthia Freeland was elected vice-president and James Harold and Sarah Worth were elected to the board of trustees. Dom Lopes has now been elevated from vice-president to president. A complete list of trustees is available on the web site. You can convey ideas, suggestions, complaints, and comments to any member of the board.

The next annual meeting will be in San Diego at the Sheraton Suites Symphony Hall from 30 October-2 November. I will try to avoid Halloween in the future, but sometimes, in order to get the best rates, we have to be flexible. Please mark the dates on your calendar and make plans to attend. Aaron Meskin and the program committee have completed the review of submitted papers and are working on other details of the program.

Finally, the Board of Trustees is considering the possibility of adding a new journal to the ASA's already distinguished publication list that includes JAAC, ASAGE, and the ASA Newsletter. The tentative title would be *Philosophy and the Arts*, and its mission would be to expand the interdisciplinary horizons of the ASA, especially to the arts themselves, without compromising the status of JAAC. Nothing has been settled at this time; we

are still exploring feasibility. Any comments or suggestions can be directed to me or to Garry Hagberg, <hagberg@bard.edu>.

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Aesthetics News

Guide to Graduate Aesthetics in North America

The third edition of the *Guide to Graduate Aesthetics in North America* has just been published at <<http://aesthetics-online.org>>., the web site of the American Society for Aesthetics.

The *Guide* contains information for students considering an MA or doctoral study in aesthetics, about faculty expertise, courses, and relevant teaching experience, as supplied by about fifty North American philosophy departments.

Feel free to distribute the *Guide* to interested students.

Evental Aesthetics Editorial Board

The peer-reviewed journal *Evental Aesthetics (EA)* seeks additional members for its Editorial Board. *EA* is an independent venue for the rigorous interdisciplinary criticism and philosophical interrogation of aesthetic practices.

We especially need more reviewers who are interested in natural aesthetics, ecological criticism and aesthetics, literature, new media studies, computer art, and the visual arts. Specialists in other aesthetic arenas are also welcome to apply. All applicants should be open to interdisciplinary thinking.

Applicants should have a PhD in philosophy or an aesthetics-related field (e.g. comparative literature, art history, musicology, critical theory with an emphasis on aesthetics). ABD

graduate students in these fields are also welcome to apply. Independent scholars with relevant PhDs are welcome, as are experienced artists.

Successful applicants will join an enthusiastic team of recognized philosophers, art scholars, and artists in developing an exciting arena for aesthetic discussion.

Applicants: please submit a brief bio and/or CV to the Editors in Chief at <eventalartists@gmail.com>.

Cinema: Journal of Philosophy and the Moving Image

We are pleased to announce that the third issue of *Cinema: Journal of Philosophy and the Moving Image*, Issue 3 (December 2012), is now available online for free download at <<http://cjpml.ifl.pt>/<http://cjpml.ifl.pt>>.

Conference Reports

Philosophy of Art Conference

University of Auckland
24 March 2013

Presentations at the conference took place as follows:

Sondra Bacharach (Victoria University of Wellington), "Street art practices"; Ted Nannicelli (University of Waikato), "Television studies and the nature of evaluative television criticism"; Andrew Kania (Trinity University), "Basic musical features and the concept of music"; Nick Zangwill (University of Durham), "Aesthetic perception"; Gregory Minissale (University of Auckland), "The psychology of contemporary art"; Robert Wicks (University of Auckland), "Was Schopenhauer's conception of beauty influenced by Kant's account of aesthetic ideas?"; and Grant Tavinor (Lincoln University), "Ethicism and interactivity."

The conference organizers gratefully acknowledge financial support from the American Society for Aesthetics and the Department of Philosophy, University of Auckland.

Submitted by Stephen Davies

The American Society for Aesthetics Graduate E-journal (ASAGE)

The *American Society for Aesthetics Graduate E-journal (ASAGE)* now accepts article, book review, and dissertation abstract submissions on a rolling basis. The submission window for Issue 5.2 is currently open. All deadline information can be found on the site at <www.asage.org>. Faculty are encouraged to direct graduate students working in aesthetics and the philosophy of art to submit. Questions and comments can be directed to the editors, Mike Gutierrez and Robbie Kubala, at <editor@asage.org>.

Calls for Papers

Contemporary Aesthetics

Contemporary Aesthetics (CA) is an international, interdisciplinary, peer-and blind-reviewed online journal of contemporary theory, research, and application in aesthetics. Now completing its tenth annual volume, *Contemporary Aesthetics* invites submissions that bear on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or are studies of particular art works or individual artists are not appropriate to its mission. The discussion should be accessible to an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images, auditory, or video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words, including abstract and notes. Please go to <<http://www.contempaesthetics.org/pages/guidelines.html>> for more information about submission requirements, formatting, and guidelines. Contact: Arnold Berleant, Editorat <editor@contempaesthetics.org>

Thieves of Music. Philosophy, Music and Plagiarism

esteticastudiericerche will publish a monographic issue about musical plagiarism. The topic can be considered from philosophical,

aesthetic, musicological, juridical and historical perspectives. It could be investigated how the concepts of musical creativity and originality have changed through history and how such changes are related to the idea of intellectual property regarding the products of musical creativity. Another issue to be discussed is musical quotation and the different forms it took through the history of music. Moreover, papers can deal with the decline of the concept (or rather the myth?) of musical genius after Romanticism; but they can also argue, both in historical and philosophical terms, against the idea of a decline of musical genius. Finally, papers can focus on ontological problems of plagiarism in music as a performative art.

Papers must satisfy the requirements of blind submission and double-blind review. The texts must be either in Italian or in English, must be written according to the specifications of *The Chicago Manual of Style*, 15th ed. (University of Chicago Press, 2003), and must be no longer than 5,000 words (including footnotes and a 150 words abstract to be written in English). The Works Cited page should appear at the end of your paper and start on a separate sheet. Twelve papers will be selected.

Both the essay and the abstract must be sent in a single file (in .doc format) to the following email address: <ladridimusica@gmail.com>.

Deadline: 30 April 2013

ASAGE (American Society for Aesthetics Graduate E-journal)

ASAGE is a peer-reviewed, graduate journal of aesthetics and the philosophy of art, sponsored by the American Society for Aesthetics. We publish articles, book reviews, dissertation abstracts, and interviews. For details on how to contribute as an author, reviewer, or blind reviewer, please visit the site. The submission period for Issue 5.2 is now open.

Any questions or comments can be directed to <editor@asage.org>. Visit *ASAGE* at Facebook: <<https://www.facebook.com/ASAGEorg>> or follow updates on Twitter: <<https://twitter.com/asageorg>>.

Deadline for book review proposals: 30 April 2013

Deadline for article submissions and dissertation abstracts: 30 May 2013

Kant's Aesthetics

University of Konstanz, Germany
28-29 June 2013

This workshop with Eckart Förster (Johns Hopkins University, Baltimore) will center primarily on questions regarding Kant's theory of beauty in the *Critique of Judgement (CoJ)*.

Registration is free, but we request that you register ahead of time (by 10 June 2013), as space is limited. Please register by send-

ing an email to <Lehrstuhl.Emundts@uni-konstanz.de>.

Certain participants will have the opportunity to present short papers (max. 20 minutes reading time). Please send your proposal (ca. 3500 words) together with a short CV to: <Lehrstuhl.Emundts@uni-konstanz.de>. Submissions should concern issues directly related to Kant's theory of beauty in the *Critique of Judgement*. See <<http://www.uni-konstanz.de/FuF/Philo/Philosophie/philosophie/>> for further details.

Deadline: 10 May 2013

SPSCVA at the APA Eastern Division Meeting

Baltimore, Maryland
27-30 December 2013

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meeting held in conjunction with the Eastern divisional meeting of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video, or other aesthetic media. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Presenters must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.) Please submit full papers only (not abstracts) through e-mail to the Eastern Division coordinator, Christopher Grau at <grau@clemson.edu>.

Deadline: 10 May 2013

Philosophy and Museums: Ethics, Aesthetics and Ontology

University of Glasgow
24-26 July 2013

There has been much interest lately on the part of academics, museum professionals and policy makers on interactions between universities and museums. Critical theory, influenced by Continental philosophy, has had a shaping role on the discussions which have taken place; however, so far there has been little attention to what the insights of philosophers in the Anglo-American tradition might bring to the table. This conference will highlight the scholarship of philosophers in the Anglo-American tradition who have engaged with museums and taken seriously the philosophical questions they raise.

This international conference will bring together philosophers from a spectrum of philosophical sub-disciplines, ranging from ethics, through aesthetics, to metaphysics and philosophy of religion. It will explore how their work contributes to the understanding of museums and what light it can shed on the philosophical questions raised by museum practices. The conference will address such questions under three main headings: Ethics, Aesthetics and Ontology.

Papers should take 30 minutes to present and be submitted in a form suitable for blind review. Our aim is to involve speakers with a variety of perspectives. It is intended that papers presented at the conference should be suitable for publication as a special supplementary volume of *Philosophy* (scheduled to appear with Cambridge University Press in 2014). 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. Please consult the conference website for further details of the topics which papers might address: <http://www.gla.ac.uk/schools/humanities/research/philosophyresearch/workshopsconferences/headline_256985_en.html>.

Papers should be submitted, and enquiries addressed, to Dr. Anna Bergqvist at <a.bergqvist@mmu.ac.uk>.

Deadline: 15 May 2013

The Paradox of Horror, a special issue of *Humanities*

The horror genre has persisted in art for more than a century, gaining gradually popularity among audiences. The emotions on which the horror genre trades, fear and disgust, are generally acknowledged as intrinsically unpleasant emotions that we avoid experiencing in real life. This conception of horror emotions, coupled with the popularity of the genre, gives rise to a paradox: why are we attracted to horror if it generates emotions that we avoid in real life? *Humanities* invites articles from all fields of humanities that aim to answer this question, making a significant contribution to the existing literature on the topic.

Manuscripts should be submitted online by registering to the journal's website: <<http://www.mdpi.com/journal/humanities>>.

Deadline: 30 May 2013

Jaspers and Heidegger on the Art of Vincent Van Gogh

San Diego, California
14-19 April 2014

We invite proposals for papers that compare Jaspers and Heidegger with respect to their analyses of Vincent van Gogh. Special priority will be given to proposals pertaining to the "world" of the artist or his work. For instance, papers may address any of the following questions, or questions within the same topical range: How do Jaspers and Heidegger take van Gogh to illustrate what it means to belong to a world? What is the significance of Jaspers focusing more on the artist's world and Heidegger focusing more on the world of the artwork itself? What might the world of van Gogh's work tell us about transcendence? How do Jaspers and Heidegger take van Gogh to illustrate the transformative power of art for the world that encompasses us? How might the different perspectives of these philosophers, or the life and work of van Gogh himself, inform the future of art interpretation, especially with respect to world?

Selected papers will be presented at the Pacific Division meeting of the American Philosophical Association in 2014, and will be considered for publication in *Existenz*. Send one-page proposals (200 words) to the David Nichols at <dpnichol@svsu.edu>. Earlier submissions are appreciated.

Deadline: 31 May 2013

Edited Collection on "The Aesthetic as a Site of Feminist Resistance"

Despite its manifold permutations, all feminist philosophy is bound by the general principle that the distinction between politics and philosophical thought ought to be troubled. Despite this principle, feminist philosophical aesthetics is still regarded with suspicion, or even, as an impossible undertaking. In her appraisal of the field, Ewa Ziarek outlines this impasse. She notes that for some, the tradition of Western aesthetics appears to undermine the political or ethical emphasis of feminism; while for others, a feminist treatment of philosophical aesthetics may represent the inappropriate instrumentalization of artistic practice or experience.

And yet, as that which is concerned with perception, sensation and affect, philosophical aesthetics presents fruitful openings for feminist thought. Artistic expression is intimately tied to the politics of embodiment or, the power to appear and to speak. Artistic

experience may open seams of perception, express a suppressed alterity or introduce a radical possibility. These topics are already themes of central consideration for feminist phenomenology, feminist psychoanalytic theory, feminist postcolonial theory, and feminist philosophies of race.

Accordingly, we encourage the submission of new work that gestures beyond the critique of feminist aesthetics to creatively negotiate or traverse the borders of feminist philosophy and art—broadly construed. We invite abstracts or essays contemplating the intersections between gender, sexual orientation, race, nationality, ethnicity, or ability, and the artistic production or experience of art forms.

Please submit a) an extended abstract or b) a completed paper of approximately 8000 words with a 100 word abstract to: <feministaesthetics@gmail.com>. All submissions should be in MS Word format. The submission of images where appropriate, is also welcome. Please send inquiries to: <sarah.tyson@ucdenver.edu>, or <summer.renault-steele@villanova.edu>.

Deadline: 1 June 2013

Embodied Music Cognition Conference (EMuCog): An Interdisciplinary Perspective

University of Edinburgh, Scotland
22-23 July 2013

Over the past few decades, developments in the field of cognitive science have slowly but surely reshaped our understanding of the relationship between the brain, body, and world. Furthermore, these movements have developed concurrently with experimental and theoretical work on “embodied” human activities, such as various forms of artistic practices and sensorimotor tasks. The purpose of this conference is therefore to explore the current state of the field relating to music and music cognition, as well as critically examine contemporary questions and problems elicited by such research. Following Pearce and Rohrmeir’s (2012) recent overview of music cognition, we are interested in continuing to expand the dialogue into questions such as “Why should music be of interest to cognitive scientists?”, “What role does it play in human cognition?” and “Can [the cognitive scientific study of music] generate real insights into the functioning of the mind?” Moreover, following from the fact that cognitive science has an inherently interdisciplinary approach – drawing from areas as diverse as cognitive psychology,

developmental biology, philosophy, theoretical linguistics, and robotics, among others – we believe such a dialogue must take place between specialists from a multiplicity of academic disciplines.

We are now accepting submissions for both paper and poster presentations. Papers will consist of a 20-25 minute presentation followed by a 10 minute discussion period. Posters will be displayed and browsing times scheduled after final selections have been made. All submissions should be prepared for blind review in either PDF or Word form and sent to <EMuCogSubmissions@gmail.com> with the subject title “Embodied Music Conference Submission”. Please include a cover sheet with the following: name, status (student, postdoctoral researcher, etc.), contact details, and title of submission. Preferred format of the submission should also be specified (poster/paper). Papers should include a separate long abstract of approximately 500-750 words while posters should include a separate 250-350 word abstract for the selection process. Please also include the title of the paper with the abstract.

For general information, please refer to the conference website at <<http://www.ppls.ed.ac.uk/philosophy/events/view/embodied-music-cognition-emucog-conference>>.

Deadline: 1 June 2013

3rd International Conference on Eastern Thought

Cracow (Poland)
28–30 November

It is our great honor to announce the third conference on Eastern thought. This year’s meeting will be dedicated to the issues of sound, language and book which, although frequently featuring in contemporary Western thought, are rarely and still insufficiently addressed through their long lasting reflection in the Eastern cultures. Continuing the tradition established by our two highly successful conferences held in 2009 and 2011, we would like to invite scholars who conduct research into cultures, religions, and philosophies of the East (India, China, Japan, Tibet, Korea, and the Middle East), as well as those who are interested in the mutual influences between the East and the West.

Unquestionably, language is one of the central themes in contemporary philosophical, cognitive and cultural thought in the West. Having been researched from many different points of view, language appears both

as a logical tool, a means of thinking or a medium of communication and as a creative factor within culture. Being a strictly human phenomenon, language has always sparked interest –the Western civilization is certainly not the first to explore it. Yet although it is broadly acknowledged that the Western linguistics owes its modern development to the Sanskrit grammarians, in case of other aspects of language it seems that the Western thinkers prefer to reinvent the wheel rather than to ask the ancients. Our goal in this conference is to show all the richness of the speculations, conceptions and solutions concerning language through various Eastern philosophies and cultures.

Abstracts of 250/300 words accompanied by a short bio should be sent to the Secretary of the Conference, Malgorzata Ruchel at <malgorzata.ruchel@uj.edu.pl>.

Please use the Abstract Submission Form available at the Eastern Philosophy Section website: <<http://www.iphils.uj.edu.pl/zfw/eng/konf.html>>. Proposals received after the deadline but before the 15 July 2013 may be accepted if space in the program is still available.

For more information contact <malgorzata.ruchel@uj.edu.pl> or see the conference website at <<http://www.iphils.uj.edu.pl/zfw/eng/konf.html>>.

Deadline: 15 June 2013

Evaluative Perception: Aesthetic, Ethical, and Normative

University of Glasgow
13-15 September 2013

Submissions of papers are invited for an international conference on the topic of ‘Evaluative Perception: Aesthetic, Ethical, and Normative’, to be held at the University of Glasgow in association with the Centre for the Study of Perceptual Experience. After long having been neglected, the possibility of evaluative perception is once again being given serious philosophical consideration. In light of these developments, the Centre for the Study of Perceptual Experience at the University of Glasgow is convening a conference on the topic of Evaluative Perception, where ‘evaluative’ is being understood so as to include aesthetic, ethical, and normative perception. The central questions to which the conference will be addressed include: Are there good reasons for thinking that evaluative perception is possible? Is this limited to any particular sensory modality/ies? Is

there anything distinctive about evaluative perception, or particular types of evaluative perception? What are the epistemological consequences of evaluative perception?

As well as these questions, the topic of the conference will connect with broader discussions and debates in aesthetics, epistemology, ethics, and the philosophy of perception, e.g., the possibility of cognitive penetration, amodal perception, and cross-modal perception, the admissible contents of experience, the relationship between imagination and perception, the impact of so-called 'framing effects' on perceptual experience, whether perception can be said to be rational and whether perception could be the conclusion of an argument, the role of experience in aesthetic appreciation, and the prospects for various approaches in ethics, e.g., ethical intuitionism and virtue ethics.

Submissions should be in English, include an Abstract (of no more than 250 words) and a Paper that can be presented in approximately 45 minutes, be prepared for blind review, be sent as a PDF to <evaluativeconference@gmail.com>. Any enquiries should be addressed to Dr Anna Bergqvist at <a.bergqvist@mmu.ac.uk> or, Dr Robert Cowan at <robert.cowan@glasgow.ac.uk>.

Deadline: 1 July 2013

Evental Aesthetics

The Editors of *Evental Aesthetics*, an independent, peer-reviewed, online journal dedicated to philosophical and aesthetic intersections, are pleased to invite submissions for our forthcoming issue. This issue will have two parts, one dedicated to a specific theme, and the other ("unthemed") devoted to aesthetic, philosophical questions of any kind. The Editors therefore seek submissions in two categories: (1) Aesthetics and philosophy ("unthemed"): This section will be devoted to philosophical matters pertaining to any aesthetic practice or experience, including but not limited to art and everyday aesthetics. (2) Animals and aesthetics: The themed section of this issue will focus on aesthetic matters relating to animals. Both categories may be freely interpreted, however all submissions must address philosophical matters.

Please send your submissions electronically in MS Word format (doc or docx), double-spaced in a legible font, in accordance with The Chicago Manual of Style (endnotes). Be sure to accompany your submission with an abstract (max. 250 words), a bibliography,

and at least 5 keywords that may be used as search terms. Articles must be in English, but we welcome either American or British spelling provided the submission remains consistent throughout. Please note that all submissions must be formatted for blind review.

Before submitting, please review our submission requirements, review procedures, and copyright policy at <<http://eventalaesthetics.net/for-authors/>>.

Deadline: 15 July 2013

Culture, Values and Justice

University of Vaasa, Finland
21-23 May 2014

Subtopics: Ethnic identity and culture, Personal identity in society, Society, culture and consumption, Social identification, Dynamics of group culture, Ethnic boundaries, Constructing and deconstructing ethnic identity, Evolution of society, Encountering different cultures, Indian civilization and society, Cultural shock, Society and effect of colonization, Media and society, Morality and society, Taoist view on morality, Enlightened anarchy, Values in Confucius ethics, Perfectionist and situational ethics, Spirituality and modern age, Humanism and positivism, Reductionist approach to moral responsibility, Archaeological approaches to society, Asian society and culture, Globalization's effects on culture and values, Hybrid cultural systems, Hybrid ethical theory, Cultural meaning, Secularization of religion, Culture and postmodernity, Buddhist ethics, Buddhism and philosophy of deconstruction, Culture and values of modernity, Cultural roots of environmental problems, Uneven income distribution as a social ethical issue, The point of view of justice, Core values, traditions and justice etc.

See <<http://legacy.lclark.edu/~sipr/SIPR2.html>> for further details. Papers from our last four conferences have been published by the Cambridge Scholars Press and by Magnus Publications. If you are interested to submit your manuscript for book or paper, please contact Dr. Chandana Chakrabarti at <chandanaachak@gmail.com>

Deadline: 10 August 2013

Visual Learning Budapest Conference

Budapest, Hungary
15-16 November 2013

Contributions are invited from educational, communication, and media theorists, phi-

losophers, linguists, psychologists, and other interested scholars. A slot of altogether 35 minutes is planned for each presentation. We envisage an ensuing volume of selected papers (vol. 4 in the series *Visual Learning*, ed. by Andras Benedek and Kristof Nyiri).

Submit abstracts (max. 200 words) and short biographical statements (max. 100 words) to Prof. Andras Benedek <benedek.a@eik.bme.hu> and Kristof Nyiri at <knyiri@t-email.hu>.

Deadline: 15 August 2013

Critical Perspectives on Music, Education, and Religion

Helsinki, Finland
20-22 August 2014

In recent years, professional and academic discourses in Western music education have been increasingly secularized, distancing policies and practices from religion. A renewed consciousness of cultural diversity in music education, however, has revitalized discussion regarding the nexus of music, education and religion. The presence of religion in music education contexts is a situation fraught with political, cultural, social, legal, educational, aesthetic, ethical, and religious tensions. This conference will bring together scholars from different disciplines for a critical examination of these complex issues in both theory and practice.

The Sibelius Academy at the University of the Arts Helsinki, invites paper proposals for a conference on 20-22 August, 2014 and a subsequent book on topics at the intersection of music, education, and religion.

Papers from relevant perspectives and disciplines such as education, music education, critical pedagogy, musicology, ethnomusicology, religious studies, philosophy, sociology, anthropology, cultural studies, gender studies, policy studies, legal studies, etc. are welcome.

For further information including submission details, please visit the website <<http://sites.siba.fi/web/cpmer>> or contact Alexis Kallio at <alexis.kallio@siba.fi>.

Deadline: 1 September 2013

A New Newsletter Feature

Because there is presently no forum for comments about the state of the ASA in general, the editors will now welcome letters on such topics. Letters regarding the *Newsletter* and its contents are welcome as well. Depending on interest, selected letters will appear in a Letter to the Editors column in forthcoming issues. Letters may be edited for length or content. Please submit your letters to: David Goldblatt at <goldblatt@denison.edu> or Henry Pratt at <henry.pratt@marist.edu>.

the Humanities and Social Sciences. Inquiries in English may be sent to Ira Newman; Department of Philosophy; Mansfield University; Mansfield PA 16933 (USA) at <inewman@mansfield.edu>. Those in French to: François Chalifour; Département des arts, Cégep de l'Outaouais, Campus Félix-Leclerc, 820 boul. De la Gappe, Gatineau, (Québec) CANADA J8T 7I7, <fchalifour@cegepoutaouais.qc.ca>, or for more information, see <<http://www.csa-sce.ca/>>

International Association for Philosophy and Literature Annual Conference

Singapore
3-9 June 2013

For further information contact Hugh J. Silverman, IAPL Executive Director at: <www.iapl.info>.

International Society for Philosophy of Music Education, The Ninth International Symposium on the Philosophy of Music Education

New York, New York
5-9 June 2013

This symposium will bring together a diverse array of international philosophers, scholars, teachers, teacher educators, and performers interested in engaging in philosophical research concerning music education. The symposium seeks to encourage and stimulate discussion on a wide range of topics relating to the philosophy of music education from international and interdisciplinary perspectives.

We are very pleased to announce that Estelle Jorgensen will be our featured keynote speaker. Jorgensen is founder and editor of *Philosophy of Music Education Review*, general editor for the *Counterpoints: Music and Education* series at Indiana University Press, founder of the Philosophy Special Research Interest Group for the US National Association of Music Education (NAfME) and co-founder of the International Society for the Philosophy of Music Education.

More information about the International Society for Philosophy of Music Education (ISPME) and the conference can be found at: <<http://ispme.net/>>.

European Society for Aesthetics Conference

Charles University, Prague, Czech Republic
17-19 June 2013

Upcoming Events

American Society for Aesthetics Rocky Mountain Division Meeting

Santa Fe, New Mexico
12-14 July 2013

Davenport Keynote Address will be given by Sarah Worth, Furman University. Michael Manson Artist Keynote Address will be given by Siegfried Halus.

For further information on the Rocky Mountain Division, including conference program and registration, see <<http://asarmd.com/>>.

American Society for Aesthetics Annual Meeting

San Diego, California
30 October-2 November 2013

Confirmed Keynote Speakers include: Gregory Currie (University of Nottingham), who

will give the 2013 Wollheim Memorial Lecture, and Jonathan Gold (Pulitzer Prize-winning food critic for the L.A. Times) in conversation with Carolyn Korsmeyer (SUNY Buffalo).

There will be panels on such topics as aesthetics and implicit bias, the aesthetics of wine, the aesthetics of Friday Night Lights, artworks and place, aesthetics and the senses, and aesthetics and the law. Further information will be forthcoming soon at <http://www.aesthetics-online.org/events/index.php?events_id=491>.

Canadian Society for Aesthetics Annual Meeting

Victoria, British Columbia, Canada
1-3 June 2013

The 2013 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 82nd Congress of

Keynote speakers: Paolo D'Angelo (Università degli Studi Roma Tre), Tomáš Hlobil (Univerzita Karlova v Praze), Maria Elisabeth Reicher-Marek (Philosophisches Institut der RWTH Aachen). See the conference website at <<http://www.eurosa.org/>> for more details or send any questions to the conference organizers: <conference@eurosa.org>.

International Conference on the Arts in Society

Budapest, Hungary
24-26 June 2013

The Arts in Society Conference and its companion family of journals provide a scholarly platform for discussions of the arts and art practices, enabling an interdisciplinary conversation on the role of the arts in society. They are intended as a place for critical engagement, examination and experimentation of ideas that connect the arts to their contexts in the world - in studios and classrooms, in galleries and museums, on stage, on the streets and in communities. For more details, please visit <<http://artsinsociety.com/the-conference/>>.

Philosophy of Photography

Ovronnaz, Switzerland
26-29 June 2013

For more information, see <<http://www.jiribenovsky.org/philosophyofphotography/index.html>>. For organizational reasons, anyone who wishes to participate should subscribe in advance (as soon as possible, please) by contacting <jjiri@benovsky.com>. Speakers include Rob Hopkins, Gregory Currie, Robin Le Poidevin, Dawn Wilson, Dominic Lopes, and Mikael Pettersson.

Summer School in Musical Understanding

University of Sheffield, UK
8-11 July 2013

Music Mind Machine research center, Department of Music, the University of Sheffield, will host an International Summer School on Musical Understanding: Philosophical, Psychological and Neuroscientific approaches. The Summer school will focus on: interdisciplinary approach to musical understanding, mirror neurons and the enactive aspects of musicality, emotional feedback in musical experience

What phenomenological experiences are connected to musical engagement and un-

derstanding? What is the role of the bodily motor knowledge in the sense-giving process of musical comprehension? What faculties underlie musical understanding and how are these reflected in neuroscientific and psychological findings?

The summer school will investigate musical understanding from philosophical, psychological and neuroscientific perspectives and will address the raised questions through presentations, discussions, reading groups, and analysis of empirical work conducted before and during the summer school. The aim of the school is to provide an opportunity to engage with cutting edge research, interact with leading academics and participate actively in debate, research design, analysis and presentation.

Open to graduate students with a clear interest and some prior experience with psychology of music. Please have a look at the official Summer School's webpage for further information: <<http://www.sheffield.ac.uk/music/research/mmm/mmmsummerschool/index>>.

Film-Philosophy Conference 2013: Beyond Film

University of Amsterdam and EYE Film Institute Netherlands
10-12 July 2013

Reflecting the synergy of filmmakers and philosophers within the field of film-philosophy, our conference will be structured around joined keynote talks by pairs of filmmakers and philosophers, who will open the floor for vibrant discussions with the conference participants. The keynote pairs will be: Jean-Luc Nancy and Claire Denis, Marie-Aude Baronian and Emmanuel Finkiel, and Maurizio Lazzarato and Angela Melitopoulos.

Established in 2008 and taking place annually, the Film-Philosophy Conference reflects the growing importance of film-philosophy within the fields of both film studies and philosophy. It brings together scholars and filmmakers from all over the world to present their research on a broad range of topics within the subject area. For more information, contact Professor John Mullarkey at <j.mullarkey@kingston.ac.uk>.

Challenging Aesthetics: Aesthetics and Politics Today

University of Brighton, UK
11-12 July 2013

The Critical Studies Research Group is pleased to invite scholars, artists and practitioners to participate in its second postgraduate conference, Challenging Aesthetics, to consider - and indeed to contest - the relationship between aesthetics and politics. We hope that this conference will be of interest to artists, photographers, filmmakers and activists as well as scholars working in a variety of fields including philosophy, political theory, cultural studies and art history. And although this conference is organized by and primarily aimed at postgraduate students this in no way excludes others who are interested in participating - from experienced academics, artists or practitioners, to undergraduate students or those outside academia. Please see <<http://arts.brighton.ac.uk/study/humanities/postgraduate-critical-studies-research-group/csrg-conference-2013-challenging-aesthetics-aesthetics-and-politics-today2>> for further details.

3rd Annual Conference of the Royal Musical Association Music and Philosophy Study Group

London, England
19-20 July 2013

Keynote speakers include: Professor Georgina Born (University of Oxford), Professor Simon Critchley (The New School) (tbc), Professor Stephen Davies (University of Auckland). Plenary panellists include: Professor Jeremy Begbie (Duke), Professor Paul Boghossian (NYU), Professor Lawrence Kramer (Fordham), Professor Jenefer Robinson (Cincinnati).

This event, the third of an annual series of conferences run by the Study Group, will offer an opportunity for those with an interest in music and philosophy to share and discuss work, in the hope of furthering dialogue in this area. Philosophers and musicologists have provided various ways of thinking through music in relation to its concrete particularity as sound, and its bodily nature in performance and hearing. In particular, they have paid attention to the phenomenology of listening; to the physical nature of sound and its relation to our perceptual experience; and to the bodily aspects of musical performance and their inscription in the gestures of musical scores. What exactly is the relation between sound and music? How is the body involved in the experience of sound, and of music? When answering such questions, what can philosophers learn from musicologists, and vice versa? Music is often conceived very abstractly, and music as 'embodied thought' both poses challenges and opens up new possibilities.

More information is available on the conference website: <<http://www.musicandphilosophy.ac.uk/conference-2013/>>.

19th Jubilee International Congress of Aesthetics

Krakow, Poland
21-27 July 2013.

The International Congress of Aesthetics is held every three years under auspices of the International Association for Aesthetics and is a main event in aesthetics worldwide. For more information, see <<http://iaaesthetics.org/congresses>>.

Hearing Landscape Critically: Music, Place, and the Spaces of Sound

Stellenbosch, South Africa
9-11 September 2013

The second meeting of the 'Hearing Landscape Critically' network is concerned with finding ways to articulate and listen to landscape that challenge established patterns of cognition and intervention, and which probe the archival and everyday silences and ruptures exacerbated by social, political and intellectual intervention. Following the first meeting at Oxford University, May 2012, the Stellenbosch symposium marks the continuation of an inter-disciplinary and inter-continental project addressing the intersections and cross-articulations of landscape, music, and the spaces of sound.

Keynote speakers: Prof. Richard Taruskin (Department of Music, University of California, Berkeley) and Prof. Cheryl Walker (Department of Sociology and Social Anthropology, Stellenbosch University). Further information will be made available at the website: <<http://musiclandscapeconference.wordpress.com>>.

Creative Processes in Art International Colloquium

Lisbon, Portugal
12-13 September 2013

The Center for Research and Studies of Fine Arts of the University of Lisbon and the Nucleus of Research in Painting and Education of the Federal University of Uberlandia are jointly organizing a two-day international Colloquium on Creative Processes in Art. The aim of this event is to provide an interdisciplinary platform to the discussion of artistic creative processes. By bringing together artists, art educators, philosophers and art

theorists, we intend to trace a comprehensive overview of this theme.

For further information and inquiries please e-mail us at <creativeprocessesinart@gmail.com>.

The British Society of Aesthetics 2013 Annual Conference

Cambridge, England
20-22 September 2013

Confirmed keynote speakers include Carolyn Korsmeyer (University at Buffalo, SUNY) and Peter Railton (University of Michigan, Ann Arbor).

For more information, see <<http://www.british-aesthetics.org/>>.

Inter-University Workshop on Mind, Art, and Morality: Themes from Malcolm Budd

University of Murcia, Spain
2-4 October 2013

Invited Speaker: Malcolm Budd (formerly Grote Professor of Philosophy of Mind and Logic at University College London). Malcolm Budd is the author of *Aesthetic Essays* (Oxford U. P., 2008), *The Aesthetic Appreciation of Nature: Essays on the Aesthetic of Nature* (Oxford U. P., 2002) *Values of Art* (Harvard U. P., 2003), *Music and the Emotions* (1985), and many papers on the philosophy of mind and aesthetics.

The Interuniversity Workshop on Mind, Art and Morality promotes the relation between different areas in philosophy; more specifically, the Workshop aims at exploring issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In former editions, the Workshop has been devoted either to the work of specific philosophers, such as, Richard Wollheim, Jonathan Dancy, Christine Korsgaard, Shaun Nichols and David Filkenstein, or to broad subjects, such as the Philosophy of Music (with the presence of Peter Kivy, Noël Carroll or Derek Matravers). In this occasion, the Workshop will focus on the philosophical work of Malcolm Budd.

To see more information about conference, see <<http://um.symposium.com/go/VI-IAMM>>.

Fourth International Conference on the Image

Chicago, Illinois
18-19 October 2013

The Image Conference is a forum at which participants will interrogate the nature and functions of image-making and images. The conference has a cross-disciplinary focus, bringing together researchers, teachers and practitioners from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more. Proposals are invited that contribute to the conference discourse from any of the following thematic areas: The Form of the Image: examining the nature and form of the image as a medium of representation; Image Work: investigating image making processes and spaces of image representation; The Image in Society: exploring the social effects of the image. In addition to these community themes, we invite submissions to the Call for Papers that addresses our 2013 special theme: "The Everyday Image: Reproduction and Participation."

Full details of the conference, may be found at the conference website: <<http://www.ontheimage.com/the-conference>>.

Active Aestheticians

KURT BRANDLE'S book *Meaning and Aesthetics in Architecture* is available as an ebook and paperback. It can serve as general reading, textbook or information source for research. The ebook version has extensive hyperlinking with notes and references.

TIMOTHY M. COSTELLOE has edited *The Sublime: From Antiquity to the Present* (Cambridge, July 2012) and authored *The British Aesthetic Tradition: From Shaftesbury to Wittgenstein* (Cambridge, February 2013).

JANE FORSEY has published *The Aesthetics of Design* with Oxford University Press.

MARCIA MUELDER EATON reports: "I have joined the increasing number of people self-publishing books. This is my first attempt at fiction, but aestheticians will recognize some of my favorite worries about aesthetics and ethics. The book is entitled, *The Crivelli Co-*

nundrum, and is available on Kindle and as a book from Amazon.”

Editions Rodopi is pleased to present a new publication by **MICHAEL KRAUSZ**: *Oneness and the Displacement of Self: Dialogues on Self-Realization*.

JEFFREY STRAYER showed work from his ongoing *Haecceities* series in two one-person exhibitions this past fall. The first show, from 1 October-13 November, was at the IPFW Visual Arts Gallery at Indiana University Purdue University Fort Wayne, and was titled “Does Abstract Art Have a Limit?”

The second exhibition, titled “Selections from the Haecceities Series,” was at the Fort Wayne Museum of Art from 10 November-2 December. Information about each show, including installation views and a lecture on the limits of abstraction in art given at IPFW, can be found on Strayer’s website at: <www.JeffreyStrayer.com>.

We welcome any news of your significant scholarly and professional achievements: please submit to the editors at <goldblatt@denison.edu> or <henry.pratt@marist.edu>.

In Memoriam

We are saddened to learn of the passing of Morris Grossman on 12 December 2012 at the age of 90.

Professor Grossman taught philosophy at Fairfield University from 1968 to 1992 and was a prominent member of the Society for many years.

ASA Shopping Cart Instructions for Registration and Membership

The ASA is using a new shopping cart. It was designed for on-line merchants, so it has some generic features that are part of “e-commerce.” The first time that you use it, you will need to set up an account. This account applies only to transactions through the shopping cart. It does not apply to the web site generally. Any password you have used before does not apply to the cart.

These are the complete steps to use the new shopping cart: Go directly to the ASA web site <www.aesthetics-online.org> (not via a google or bing link, which may have internet fleas). In the left margin, there are links for ASA Dues and ASA Payments. Either will take you to the shop where the “products” such as dues, conference registrations, etc. are listed. There is a “log in” link at the top of the page, or if you select a dues category, you will be asked to log in. You may assume that you have some log-in credentials, but you probably don’t. Past transactions from the old cart or the web site don’t work. Fill in the new account information. It does not commit you to anything; it just lets the cart recognize you. Please use your billing address here. If you are using a university card or want JAAC to go to a different address, there will be a place where you can provide additional information, but it is helpful if you also send to Dabney a separate email giving him your preferred address if it is different from the billing address. You can associate any email address with the billing address. After you complete the account information, click submit. You will then be able to use that email-password combination in all future trips to the shop. (We do not share your information with anyone, and the ASA does not have access to your account password.) If you happen to have used the shop already and it recognizes your email, it will tell you that you already have an account and ask you to log in with your password. (This probably won’t happen, but if it does you can fill in your email address and click “forgot password.” It will send you a new password. Do this only if you cannot set up a new account, however. You should then log in with that password and use the “my account” link at the top of the page to change it to something you can remember.) After you are logged in, at the top of the page, there will be options for conference fees, dues, and other payments. Select the category, etc. If you are asked for a shipping option, choose in-store pick up so that there is no charge. (This seems to apply only to things like conference registration, but you should select the option that does not charge you for shipping. The shipping options are there because the cart is generic e-commerce software.) Continue with the order information and then the secure payment information. Be sure to enter a credit card number. This information goes to First Data, which is Bank of America’s processing partner. The Secretary-Treasurer can see the transaction but only the last four digits of your credit card number.

The new processor saves the ASA money on credit card transactions. If you have a problem, however, you can always send Dabney Townsend a check (US dollars only please) payable to The American Society for Aesthetics. Send it to PO Box 915, Pooler, GA 31322.

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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