

AESTHETICS

AMERICAN SOCIETY FOR AESTHETICS

AN ASSOCIATION FOR AESTHETICS,
CRITICISM AND THEORY OF THE ARTS

VOLUME 34 NUMBER 1

SPRING 2014

- 1 *Language Games*, by Ted Cohen
- 2 *Ted Cohen Remembered*, by Daniel Herwitz
- 2 *Ted Cohen Remembered*, by Stanley Bates
- 3 *Lee B. Brown Remembered*, by Alan Hausman
- 4 *Representing Determinacy in Art and Science*, by George Darby
- 8 *Representing and Picturing: Approaches in the Science and the Arts*, by Otávio Bueno
- 12 News from the National Office
- 12 Aesthetics News
- 14 Calls for Papers
- 16 Upcoming Events
- 19 Active Aestheticians

aesthetics-online.org



Photo Courtesy David Goldblatt

Lee B. Brown (1932-2014), Ted Cohen (1939-2014)

Language Games

The fingers appeared
And wrote on the wall
MENE MENE TEKEL UPHARSIN.
The king said to the exile,
"What does it mean?"
The exile said,
"The handwriting is on the wall."
The king was not satisfied.

The exile said,
"I will tell you a story.
Once,
The fingers appeared
And wrote on the wall
MENE MENE TEKEL UPHARSIN.
The king said to the exile,
'What does it mean?'
The exile said,
'The handwriting is on the wall.'
The king was satisfied, but sad."

"Ah," said the king,
"Then I am satisfied,
But sad."

Ted Cohen

Editors' Note: We had planned some time ago to run the poem by Ted Cohen on p.1 of this issue, and we are saddened that it has become a memorial. We will miss him and Lee greatly.

Ted Cohen Remembered

Daniel Herwitz

University of Michigan

I arrived to the University of Chicago in 1977 as a graduate student when Ted was Chair in Philosophy. The first time I met him he gave me an extended lecture on the problem of penile frostbite and how it affects joggers in the Chicago winter. A dazzling array of riffs followed over the next thirty seven years, about which university gyms have stained glass windows, why Americans enjoy fast foods, the way the lapels of an Italian suit should be tailored, the reasons why Poles are so funny and Dubrovnik is so beautiful, the nature of the beautiful and why Hegel was a million miles from understanding it, how being a Cubs Baseball fan is an exercise in altruism, whether one has a moral duty to visit Auschwitz, about America's ambivalence towards Europe and how this is expressed in Hollywood movies, about why, if he were the Czar of Russia he would be richer than the czar of Russia, which is my favorite of the millions of jokes I learned from Ted.

Two Jews from Odessa are talking and one says to the other:

"If I were the Czar of Russia I would be richer than the Czar of Russia."

"That's impossible," says the other. "It's ridiculous. If you were the Czar of Russia you would be the Czar of Russia, ergo you would be exactly as rich as he is."

"Oh no, not at all" the man says.

"So how would you be richer, Mr. Big Shot?"

"It's very simple. I'd teach Hebrew lessons on the side."

Many of Ted's riffs ended up as essays. He was a master at inflecting philosophical ideas through deftly discussed ordinary examples. He wrote about Alfred Hitchcock's film *North By Northwest*, Hitch's monument to America. Ted was fascinated by the use of razors in that film. How the tiny razor Cary Grant (aka Roger Thornhill) uses to shave after he exits the night train in Chicago magnifies the size of his face, preparing its merger with the monumental faces of the Presidents cut from the granite of Mt. Rushmore, upon which a vertiginous chase scene takes place at the end of the film. He said that for Hitchcock, a Brit, America's vast spaces appear either too crowded or too empty, and share with cinema the astonishment and anxiety of the larger-than-life. He wrote a wonderful short story about driving, which featured his grandfather, and another about an old philosophy professor's encounter with a know-all student, casting the old professor as an unblemished version of himself.

Ted grew up in a tiny Illinois town where everyone played basketball. He was brainy. The aloneness made him a lifelong joiner, wonderful in James Joyce or Torah study groups, President of the Quadrangle Club and the Temple, eager to share experiences with people in whatever currency. He abhorred condescension towards ordinary people and celebrated ordinary life for its inventiveness. Some of his finest ideas were about the ways prosaic uses of language in jokes and metaphors turn out to have the crystallized power of works of art, superlatively imaginative, cultivating intimacy, refining and deepening emotion

and recognition, allowing one person to take up the world of another. His books on jokes and metaphors are wise, funny and absolutely unique. Only he could have written them.

Then there was the wit. I once had occasion to mention the old adage that it takes all kinds. He said, "I don't know if it takes all kinds but there certainly are all kinds." To Nietzsche's famous remark, "Whatever doesn't kill me makes me stronger" Ted replied, "Apparently Nietzsche was not thinking about being shot in the stomach or the knees."

When Ted showed up for our wedding in 1991 he was recently divorced and very lonely. He came with us to the flower market in San Francisco and traipsed around with us for most of the day. Then he met Andy, someone as zany, vulnerable, comic, talented, and pixilated as Ted was. They found each other, she a society dame who worked as an artist for the Chicago courts, he a man from the world of Aristotle and the rabbis. Turning from sketching John Wayne Gacy and other serial killers on trial, Andy followed Ted to American Society for Aesthetics meetings where she drew gray-bearded philosophers talking about music appreciation. Together Ted and Andy were something between Abelard and Heloise and the Odd Couple. On their tenth wedding anniversary Ted read out a list of all the places they'd travelled together: Paris, France and Paris, Indiana, St. Louis and Austin, Texas, Portsmouth, Maine and Montreal, Canada, and on and on. I had the feeling Ted and Andy could find adventure anywhere. Ted never lost his boyish enthusiasm for the wide world, even if he brought a grown up's ironic twist to it. He felt if you study the world with a bemused, humane, honest attentiveness, you can find something to philosophize about more or less anywhere: in reading the newspaper, drinking your morning coffee, wandering the malls of southern California or the bazaars of Istanbul.

Ted taught philosophy like a tennis-pro plays tennis. He helped you to play a better game. The essay he wrote about the aesthetics of virtuosity really did apply to him: about how the virtuoso makes the difficult seem effortless. He wore his tutorial virtuosity easily, like one of the ten or twelve Brioni suits he'd purchased on Twelfth Street and Roosevelt Road when the collapse of the Japanese economy led to an overstock in size 36. He never wanted acolytes. Ted wanted me to become me, not him. I shall never thank him enough for that. He set me on a lifelong journey. I have never met another person who celebrated my own becoming before the fact of it.

I am proud we were life-long friends. It will take me the rest of my life to imagine the world without him in it.

Ted Cohen Remembered

Stanley Bates

Middlebury College

It is daunting to speak of Ted Cohen on this occasion. Almost all of you here will have known Ted well. It was his fate to possess a personal charisma so powerful that he was the center of every group of which he was a part. He was the speaker on the panel, or the master of ceremonies, whom everyone wanted to hear. His table in the hotel dining room was the focal point of conversation worth having at the philosophy meetings. Indeed, Ted was a kind of legendary character in the philosophical world. Partly this was because he was able to make his own experience--of literature, of music, of art, and above all of jokes - the subject of philosophical reflection. He was, of course,

the master of jokes – the master teller, and the master understander – and for reasons he made clear, the sharing of a joke is often a form of intimacy that brings the teller and the hearer closer in a shared pleasure.

Of course, it is this inimitable, irreplaceable figure whom we mourn and celebrate. Ted was my very good friend for over 50 years. We met as graduate students at Harvard, where he preceded me by a year. I think Francis Dauer introduced us in Emerson Hall, and I know that Ted was the teaching fellow from Quine's logic course who helped me and a number of other first year graduate students to negotiate the Logic PreLim. Ted had a far wider acquaintance among the Philosophy graduate students than I did, knowing them all, but we became friends and occasional fellow movie goers. I preceded him by a year in the University of Chicago Philosophy department, but because he had been an undergraduate there, he was able to reveal to me to me some of the mysteries, and some of the unique beauties of that place, when he returned to the department. It has been my experience that the friendships forged at this relatively early period in life remain the strongest. We did a lot of things together in that period – marching after the Democratic convention in 1968, attending an occasional Cub game at Wrigley Field (where the crowds were sparse on those spring and summer afternoons, and let us say, Ted was not rooting for the Cubs.) We taught a course together over more than one term, on Aristotle, Hume and Kant on ethics and aesthetics – a course in which I profited from Ted's masterly teaching as much as the students did, and they were mostly undergraduates who became professional philosophers. We even wrote, gave readings of, and published a paper together, "More on What We Say" – that I recently reread and recalled the pleasure of that collaboration. Ted even roped me in to participate in Kenneth Northcott's public radio program, for which we went to movies, concerts, plays, even to Doc Watson and then talked about them on the radio. After I left Chicago, in the early seventies we kept in pretty close touch until his death. This was facilitated by our meeting at least once a year at the meetings of the American Society for Aesthetic. The high point of those meetings for me was gathering with Ted and Andy and other old friends (and Andy and I have managed to take long fast walks in a lot of American cities, another high point.) So I too mourn my dear friend – and I find it difficult to think about a world from which he is absent.

However, I wanted today to say a few words about Ted as a philosopher. He was, of course, a superb teacher and mentor to generations of undergraduate, and graduate, students. He was a skilled and successful administrator when called on – but all of this was grounded in his identity as a philosopher. I said earlier that Ted had the relatively rare capacity to take his own experience as the subject of his philosophical reflection. By this, I don't just mean that he cared about music, or movies or jokes, though of course he did. He cared enough to make that experience the touchstone for philosophizing on those subjects. One of the most striking things about Ted's work is that he is always thinking for himself – never proceeding on the basis of someone else's authority. There were philosophers whom he admired, naturally, and who persuaded him sometimes but only when checked against his own experience. This is, I believe, even true of his writing on, for example, Hume or Kant. Take the beginning of his wonderful essay "Three Problems in Kant's Aesthetics":

What does the faculty of Understanding do during the execution of a judgement of taste? How are singular judgements of beauty related to general judgements of beauty? For what reason is beauty the symbol of morality? The first question has a tentative answer,

although one not obviously congenial to Kant. The second two questions have no compelling answers.

This is a paper addressed to those reading a journal of aesthetics so it presupposes some familiarity with the *Critique of the Power of Judgment* but the paper proceeds to encounter, and to attempt to understand, the Kantian text without rehearsing the traditions of scholarship on these topics. Moreover, it makes explicit that a part of the achievement of the paper is not to answer some of the questions. The state of being unable to provide an answer belongs to the text, not to Ted. Ted's work often takes this form. His piece on humor for the *Routledge Companion to Aesthetics* concludes with his reflections on why there has not been and cannot be a successful theory of humor. My point is not that Ted's work is always negative, but that it is always reflectively critical. However, his marvelous books on jokes and on thinking of others are not just works critical of other accounts of jokes and metaphors. They are deeply felt studies of what it is to be human. Ted liked to try out ideas, but his standards of clarity were incredibly high. His command of logic was both admirable in itself (and he was by far the best logic teacher I have ever encountered) and provided him with a base from which he could criticize theories that weren't theories but that claimed a spurious authority from a supposed technical complexity. Though he was respectful of others, he was in awe of no one.

So I think that American philosophy has lost a unique voice, and all of us have lost a unique and wonderful man. Our hearts go out to Andy, and to all of Ted's family at this sad time.

Lee B. Brown Remembered

Alan Hausman

Professor Emeritus, Ohio State University
Emeritus Professor, Hunter College CUNY

Lee Brown was one of the first persons I met when I came to Ohio State in 1964. We soon discovered that we had a great deal in common. For one, we had overlapping training. Prof. Herb Hochberg, a student of Gustav Bergmann at Iowa, was my first philosophy teacher in 1953 (at 7 A.M.) and was Lee's teacher at Northwestern. For another, I had an M.A. in literature, and Lee was, as I soon discovered, extremely well read. Thus began an intense intellectual and personal relationship. We had a hell of a lot of fun.

I had been trained by some pretty brilliant people, but I had never encountered someone before with Lee's depth and breadth of knowledge. Because he was not into public aggrandizement and kept a low departmental profile, few people know of this breadth and depth. But get him alone, as I did countless times, and the result was exhilarating. I had originally thought of him as a student of Continental Philosophy, but quickly learned that he could more than hold his own on any subject in analytic philosophy. Early on I had analogized the emergence of the later Wittgenstein of the *Investigations* from the earlier *Tractatus* to the switching by Bob Dylan from acoustic to electric guitar. I was then treated to a brilliant verbal essay on the virtues of the electric guitar, and asked if I still wanted to hold on to the analogy. As a result, I now love electric guitar, and am still at best ambivalent about the later Wittgenstein.

Perhaps Lee's greatest gift was intellectual honesty; he was the most intellectually honest person I have ever met. He seemed to have no ego in arguments. Not that he could not be forceful, but he always listened and he would always think about what you said and change his opinion when he thought you were right. When he did change

his opinion, he worked on the new view and soon came to have better reasons than you did for holding it. Sometimes this lack of ego seemed to be a lack of confidence in his writing. In the late 1970s Lee was contacted by P.A. Schilpp to write an essay for the *Library of Living Philosophers* edition on Sartre. Lee and I had been discussing Freud, and he was reading Freud night and day. He asked me to coauthor an essay comparing Sartre with Freud. We worked very hard on the article, a comparison of Sartre's view of self deception with Freud's seemingly parallel views about the unconscious. During one period we labored for three long days on a single short paragraph and finally got it to our liking, or so I thought. When I arrived at his home the next day, Lee informed me that he had torn up the page and he pointed to the wastebasket. These were the dark days before computers and we had made no carbons. The new term for my reaction is called ballistic. I demanded that he reassemble the page, and he very meekly, with Emily at his side, spent at least two hours putting it back together. By the end of the first hour I was laughing hysterically. Lee had turned ballistic into something he was wonderful at, marvelous humor.

We decided to use our new found expertise at psychoanalysis at department parties. Working as a team we gave horrific analyses of unsuspecting victims. Given that this dime store Freudianism had all roads leading to Rome, some of our colleagues did not share in our obvious delight.....long gone days.

Jazz was one of Lee's great passions. His music collection was amazingly rich, as was his knowledge of the entire jazz tradition. Having grown up in a jazz era but not really appreciating it, sitting with Lee and listening to the music changed my whole way of hearing it, and added a pleasure to my life that I would not otherwise have had. Once a group of friends was sitting in Lee and Emily's living room and Lee was giving a very critical analysis of Benny Goodman's famous 1938 Carnegie Hall concert Sing, Sing, Sing. I was horrified, because it was just this record that had triggered my auditory conversion, I had heard it in a completely different way, an unforgettable Eureka moment. After 15 minutes or so of this in-depth critique, which made me quite uncomfortable, Emily said "Come on, Lee, what would you have given to have been there?" There was a brief hesitation and then he said "The lives of many people." We laughed with relief, but I learned something valuable from that moment – that an insightful

critique can not only be made in the context of appreciation, but can add to it. Lee could make one see things like that.

Lee's passing ends the final chapter of an era in the history of Ohio State that centered on Larry's Bar. Larry's was not just a bar, it was an institution, the extracurricular center of much of Ohio State's intellectual and emotional life. Lee was its undisputed monarch. His table never lacked for members, often a dozen or more at a time, and entry into its ranks meant belonging to a kind of exclusive club. Into it were welcomed, in the days when the Philosophy Department had money, the likes of Strawson, Ryle, Quine, and Sellars (for those here who are nonphilosophers, these are all famous ones). Conversations were often intense, and ranged from the sublime (I recall Ryle's descriptions of life at Oxford) to the ridiculous (a running debate that Lee and I had over the number of ants in the world that, late in the evening on one occasion, quite fascinated Quine). There were very few of the leading lights of Ohio State's considerable intellectual community that did not share that table on more than one occasion. I do not think that life would have existed without Lee.

Now Larry's is gone, and now Lee. We are, all of us, the worse for it.

Editors' Note: The following articles conclude our series on the intersections of the philosophy of science and the philosophy of art. For the first part of the series, please see Issue 33.2, available at <<http://www.aesthetics-online.org/newsletter/33.2.pdf>>.

Representing Indeterminacy in Art and Science

George Darby
University of Kent

Introduction¹

Everyone knows there's something strange about Schrödinger's cat. Shut in a box with an atom that may or may not have undergone radioactive decay and thus triggered the release of a poison, it has somehow ended up in a state where it is both dead and alive. Or was it *neither dead nor alive*? Or *indeterminately* dead and alive; or did it no longer even make sense to think of it being dead or alive, at least until we bother to look, at which point our looking decides its fate? However it's understood, uncertainty and observer involvement make a good source of metaphors and literary devices.

In a key passage of Jean-Philippe Toussaint's novel *Monsieur*, the eponymous protagonist narrates the story of the cat, noting that one ought to be able to say whether it was alive or dead, but that one cannot. Then, he concludes with a popular interpretation:

...le simple fait de le regarder altérait de façon radicale la description mathématique de son état, le faisant passer de l'état de limbes à un nouvel état, où il était soit positivement en vie, soit positivement mort, c'était selon. Tout était selon.²

The cat's tale has some significance for *Monsieur* – he brings it up more

In Memoriam: David Martin (1920-2014)

Long-time ASA member David Martin passed away on 19 March 2014. Professor Martin received his Ph.D. from the University of Chicago and taught at Bucknell University for thirty-four years until his retirement in 1983. He had a passion for the arts, and his work focused particularly on aesthetic experience. He was the author of a number of books, including *Art and the Religious Experience*, *Sculpture and Enlivened Space*, and his final book, *Facing Death--Theme and Variations*. His 1975 book, *Humanities Through the Arts*, is now in its 9th edition.

than once. Perhaps he identifies with its predicament. But the passage does more than that: *Monsieur* is an example of a genre characterized by indeterminacy of plot, involvement of the reader in constructing the story for themselves, and an interest in self-reference. In this context the story of the cat, underlined by the repetition of the key message — *Tout était selon*—seems to play a particular stylistic role: a *mise-en-abîme*, a story-within-the story used to reflect the nature of the text itself. Indeterminacy of plot is reflected in the indeterminacy of dynamical properties of a quantum system; involvement of the reader in constructing a story for themselves is reflected in the involvement of the observer in determining the result of a quantum measurement; the self-referential device evokes quantum indeterminacy to draw attention to this.

The workshop at which this paper was presented concerned the relationship between the philosophy of art and the philosophy of science. A central area of overlap concerns *representation*, and one instance would be the representation of uncertainty and indeterminacy. Understanding indeterminacy in quantum mechanics is a key question in the philosophy of physics (see, for example, Busch and Jaeger [2010] and Isham and Butterfield [1998]). On the other hand, understanding “worldly” indeterminacy in general is a growth area in analytic metaphysics (see, for example, Rosen and Smith, [2004], Akiba [2004] and Barnes and Williams [2010]). And there are interesting questions about the relationship between the physics and the metaphysics (see, for example, Skow [2010]).

So here’s a question: What does the philosophy of literature (and the philosophy of art more generally) have to say about the representation of indeterminacy? There will be various ways in which we might cash out the idea that the plot of a novel is indeterminate, or multiple, or essentially constructed by the reader. Then we can ask whether these kinds of indeterminacy, multiplicity and observer-dependence map onto various ways in which, historically, quantum mechanics has been thought of as involving indeterminacy, or multiplicity, or a crucial role for conscious observers. The focus here is on the indeterminacy part, with Toussaint’s *mise-en-abîme* as inspiration (from the point of view of exploring the connection, it’s not crucial, of course, whether this is precisely what Toussaint intends).

Indeterminacy in Art

A *mise-en-abîme* might reflect something other than indeterminacy. *La Jalousie* (Robbe-Grillet [1969]) contains the following passage. The main character is concerned that his wife (known only as ‘A’) is having an affair with Franck; it is not in the nature of the work to confirm whether the suspicion is correct. Here the text concerns another novel, the ‘African novel’, which, as it happens, concerns suspicions of adultery.

Le personnage principal du livre est un fonctionnaire des douanes. Le personnage n’est pas un fonctionnaire, mais un employé supérieur d’une vieille compagnie commerciale. Les affaires de cette compagnie sont mauvaises, elles évoluent rapidement vers l’escroquerie. Les affaires de la compagnie sont très bonnes. Le personnage principal – apprend-on – est malhonnête. Il est honnête, il [... continues in this vein]

The inconsistency here reflects the nature of *La Jalousie*, which in turn reflects (or perhaps creates — see Robbe-Grillet [1969, p.xxii]) the confusion of *its* main character. Unlike a more traditional novel, of course, the confusion will *never* be resolved: this passage occurs shortly before the end of the book.

Here again the use of *mise-en-abîme* forces us to meditate on the fact

that we are reading a text, moreover a text that does not aspire to give a faithful representation of some determinate story. This time it is inconsistency, not indeterminacy, that is at play. But the devices are similar. In creating the *Nouveau Roman*, Robbe-Grillet ([1961, p.119]) gives up on a “ready-made meaning”, notes the loss of old certainties, among other things blaming then-recent discoveries in science, and sets out a new template:

The meanings of the world around us are no more than partial, provisional, even contradictory, and always contested. How could the work of art pretend to illustrate a meaning known in advance, whatever that is? The modern novel, as we said in the beginning, is an experiment, but one that creates for itself its own meanings, as necessary. Does reality have a meaning? The contemporary artist cannot answer this question: he knows nothing of it. All he can say is that this reality will perhaps have meaning after its passing, in other words once the work is finished.

His novels and films reflect this. In fact, various features of the work prevent the reader from reading it in a straightforwardly realist way, as we’ve seen.

In the case of Toussaint’s *Monsieur*, we learn certain things about the character (he hurts his wrist in a fight; he’s a commercial director for Fiat), but others are strangely unresolved (he goes to call a doctor, but comes back having phoned his boss, and it never does become clear whether he has an X-ray; he seems to be good at his job, but it never becomes clear whether he really is). It’s not just that we don’t get told: at the places where we’re led to *expect* to be told, we instead get something incongruous. These and other elements of *Monsieur* chime with Robbe-Grillet’s departure from certain “obsolete notions”, for example that the character should have a proper name (Robbe-Grillet [1961, p.27]). *Monsieur*’s inertia, and lack of a direction in the narrative (though there are many events) is reflected in Robbe-Grillet’s playing down the importance of determinate plot (Robbe-Grillet [1961, pp. 29-32]). The present idea is to explore the use of the Schrödinger Cat story as metaphor for this idea.

Indeterminacy in Science?

The indeterminacy we’re after appears in the way in which the representational apparatus used to capture properties in quantum mechanics differs from that used for classical physics. Consider, for the sake of an example of the physical system to be described, the character from the African Novel. First we’ll think of him classically. There are two *observables* of interest: *Job* and *Honesty*. There are two possible values for *Job*: *Customs Official*, and *Senior employee of an old trading company*. Likewise there are two possible values for *Honesty*: *Honest* and *Dishonest*. We will represent this system, with its two observables, in Figure 1.

This abstract space in Figure 1 (see p. 6) has one segment for each possible state. For any state, the system has a definite value for *Job*, and also a definite value for *Honesty*: just read them off the representation. Here our system is *Dishonest* and a *Customs Official*. This a character in a Classical story, so to speak. Using the classical representational apparatus, the theory will always supply definite values for all of the observables concerning the system.

Figure 2 (see p. 6) shows the beginnings of a *vector space* representation for the properties of our physical system. This is a different kind of apparatus, with different representational capabilities. Now we are thinking of the same character from the story, but this time as a quantum system. Two vectors are labelled, representing the possible values for *Honesty*. If the system’s state vector happens to be the one

pointing up, then the value of the Honesty observable is *Honest*. If the system's state vector happens to be the one pointing right, then the value of the Honesty observable is *Dishonest*.

But this representational apparatus allows other states, which reflect the philosophical departure from classical physics. The diagram also shows one of these, the weighted sum $1/\sqrt{3} |\text{Honest}\rangle + \sqrt{2}/\sqrt{3} |\text{Dishonest}\rangle$. Is it a state where our system is Honest, or a state where it is Dishonest? Quantum mechanics doesn't say. All it gives us is a *probability* for finding the system to be Honest or Dishonest (probability 1/3 and 2/3, respectively), were we to perform a measurement of its honesty. A state like this is a *superposition of Honest and Dishonest*. At this point we sometimes hear things like:

1. A system in such a superposition is *neither* honest *nor* dishonest.
2. A system in such a superposition is *both* honest and dishonest.
3. If a system is in such a superposition, it is *indeterminate* whether it is honest or dishonest.
4. If a system is in such a superposition, it *makes no sense* to ask whether it is honest or dishonest.

One of the main philosophical questions is to disentangle these, to clarify what it means is to be in a superposition – how could something be both, or neither, or how should we think about indeterminacy?

Things get better still when we represent another observable using this representational apparatus (see Figure 3). The Job observable is represented in the same vector space, using a different *basis*. The $|\text{Customs official}\rangle$ vector, the one in which we would say that the system *does* have that definite value for Job, happens to be that same vector that was a *superposition* for Honesty, as is the other definite Job state. And vice versa: $|\text{Honest}\rangle$ and $|\text{Dishonest}\rangle$ are (different) superpositions for Job, so the definite Honesty states are states of indeterminate Job. So if quantum mechanics assigns a definite value to Honesty then it won't assign a definite value to Job. This is essentially the same as Heisenberg's famous Uncertainty Principle: if quantum mechanics assigns a definite position then it doesn't assign a definite momentum.

One thing to note about the Uncertainty Principle is its *relational* nature: it says that the more certain is the value of one observable, the greater the uncertainty in the other. Another is that, despite its name, it is not, or at least not straightforwardly, about uncertainty. That term implies that there's something to be uncertain *about*. But if the theory says everything there is to say (in other words, if it is *complete*), and yet fails to say definitively whether a man is honest or dishonest, then a natural conclusion is that there is nothing definitive to know – it really is indeterminate whether the man is honest.

Come to think of it, though, doesn't that suggest another natural conclusion? If the theory fails to say whether a system is here or there, when that system is of a type that clearly *can* be here or there, and will be seen to be determinately either here or there if an observation is made, then that's not a feature of the quantum world, it's a defect of the theory. A theory that fails to answer such questions is *incomplete*; it does not after all tell you everything there is to know. A more complete theory *would* give a verdict, for every state, on whether the man was honest or not.

The suspicion of incompleteness has historically played a central role in the foundations of quantum mechanics. Einstein famously thought that the theory was incomplete, and demonstrably so, by its own lights. As it happened, things didn't go Einstein's way: von Neumann produced an argument (based on dubious assumptions), later strengthened by others (by making the assumptions less dubious)

Figure 1

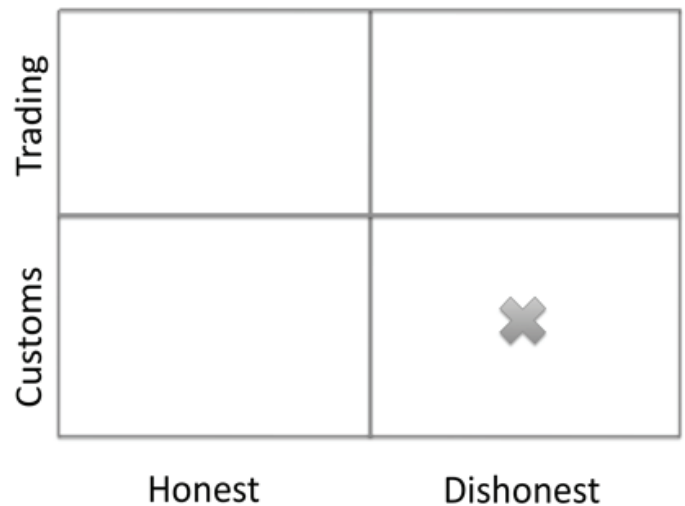


Figure 2

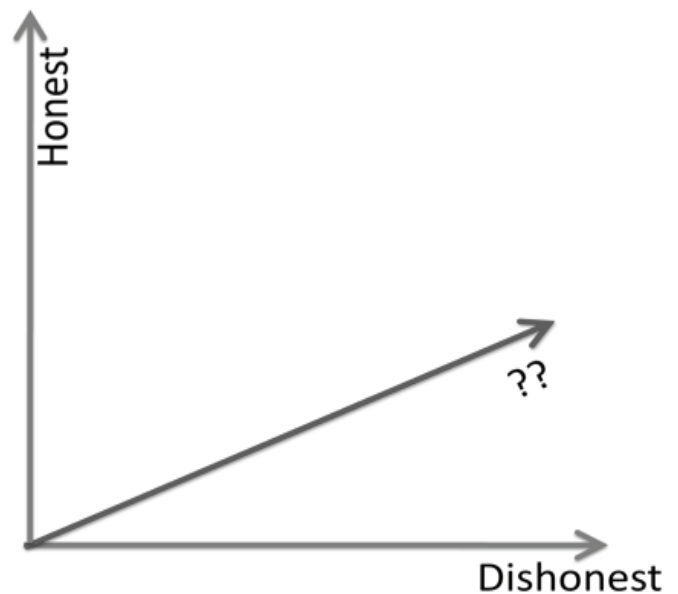
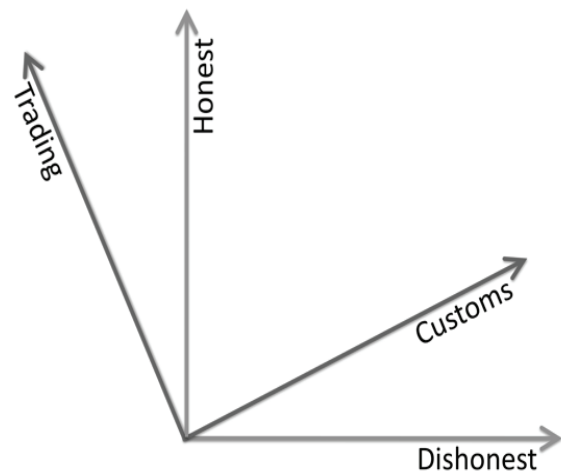


Figure 3



to the effect that *no* theory could fill in the gaps. If those arguments are correct then the incompleteness (or rather indeterminacy) is not in the quantum mechanical theory but in the world, so to speak.

Connecting the Two

For each of the various ideas – incompleteness, inconsistency, indeterminacy, and so on – different questions may be asked from different angles: How is the relevant phenomenon produced in literature? How should it be thought about philosophically? And how, if at all, does it relate to similar concepts in science?

Incompleteness is the least exciting: What is it for a fiction to be incomplete? Well, *all* fictions are incomplete. An author doesn't have to work to produce incompleteness, since it arises whenever something is not mentioned, usually because irrelevant to the story. Already, though, there is an interesting connection with analytic philosophy of fiction: A prominent approach to truth in fiction (Woodward [2011]) uses the philosopher's device of *possible worlds*, (maximally specific) *ways things might have been*. The boring fact of incompleteness is a minor obstacle to this analysis. Possible worlds, unlike fictions, are not incomplete, so truth in a fiction can't be identified with truth at one possible world. That can be solved simply by associating fictions with *sets* of possible worlds, the "story worlds" compatible with the fiction. Then something is true in a fiction if it is true in every one of its story worlds, and something is false in the fiction if it is false in every one of its story worlds. So it's true in the fiction that Bilbo is a Hobbit, and it's false in the fiction that Gandalf is an Elf, but it's neither true in the fiction nor false in the fiction that Sauron enjoys cricket. And those are right.

What is it for a story to be inconsistent? Well, the most straightforward device would be for the text to contain sentences that jointly imply a contradiction. Perhaps the passage earlier from *La Jalousie* is an example ("perhaps", because this relies on a face-value reading – one might ask whether the story is really inconsistent, and whether inconsistency spreads from the African Novel to the wider novel; this depends on how the *mise-en-abîme* works, and so on.). Things get more interesting with the attempt to translate impossible fictions into the story-worlds talk. The standard view says that the story worlds are all the possible worlds compatible with everything in the passage. But *no* possible worlds are compatible with everything in the passage. (Because that's contradictory, and so *impossible*). So everything is true at all worlds compatible with the passage (trivially, because there are no such worlds). So everything is true in that fiction. And this is the wrong result. Getting round this problem is a current challenge for this approach to truth in fiction (see Woodward [2011, pp. 159-161]).

But our concern is not with inconsistency (if it were then perhaps Gödelian themes might be more relevant than physics, but that would be a separate project – thanks to Otávio Bueno for this suggestion). Our concern is with what it would be for a story to be indeterminate, and in particular, how indeterminacy differs, and may be distinguished through literary devices, from incompleteness.

So, to generate a true "Quantum text" (as Robbe-Grillet's work has been described – see Broad [2008]) will require at least certain features. There is nothing particularly quantum mechanical about being uncertain about something, nor even about *absolute*, or *inescapable*, lack of knowledge. The plot would have to be indeterminate altogether, and it's not clear how that could be achieved. If a detail is left out of the plot, or if two different possible ways of filling in the detail are offered, then it will always be open that the text is simply incomplete; and if the text explicitly includes both alternatives between which

things are indeterminate then it starts to look simply inconsistent. What is needed is some device for highlighting the fact that there is more than one interpretation, and that the competing interpretations are all equally right, without collapsing into incompleteness or inconsistency. Even then, for an analogue of the Uncertainty relations, there would have to be interaction between the things that are certain or uncertain. Perhaps if it were settled whodunnit, then it would have to be unsettled what they'd done (or where, when, why or how). It would require something quite radical to achieve this. But it's not necessary to think that Toussaint and Robbe-Grillet do so exactly (they certainly go beyond mere uncertainty) to ask interesting questions about the representation of indeterminacy.

One such question is how indeterminacy should be thought about on the possible worlds approach to truth in fiction. The natural thing to try would be this: Something is indeterminate in the fiction if it is true in some of the story-worlds and false in others. After all, that is how indeterminacy is captured in recent metaphysics: the things that are indeterminate are those that are true at some of the worlds that are candidates for actuality, and false at others (Barnes and Williams [2010]). Then it's indeterminate in the fiction whether Monsieur had his hand x-rayed. And we wanted that. But it's also indeterminate in the fiction whether it was raining in London at the time. And we didn't want that – now we've conflated indeterminacy and incompleteness. So, where the standard approach to truth in fiction runs into trouble with properly representing inconsistency, we have a parallel problem properly representing indeterminacy and separating it from mere incompleteness.

As far as I am aware, there is no detailed treatment of this that would parallel the attention to impossible fictions. What there is, however, is a variety of work on the general idea of metaphysical indeterminacy, and it will be interesting to link this to the fiction case. But perhaps the most significant point here is that a straightforward application of possible worlds apparatus (indeterminacy as truth in some worlds and falsity in others), as is found in (Barnes and Williams [2010]), runs into trouble when applied to what we get from quantum mechanics (Skow [2010] sees this as a simple refutation of the metaphysical project – though I would prefer to call it "interestingly problematic".)

Conclusion

We have begun to explore some ideas about how metaphysicians, literary theorists and philosophers of physics, in their different ways, think about indeterminacy, but of course we have barely scratched the surface. From the point of view of the philosophy of science, the immediate aim is to explore the metaphysics of indeterminacy, specifically as it arises in quantum mechanics. The metaphysical work mentioned above is part of this, and the aim is to connect also to the *representation* of indeterminacy as might be approached in the analytic philosophy of literature. In the other direction, collaboration between philosophers of science, philosophers of literature, linguists and literary theorists adds depth to the study of the way in which indeterminacy functions in works such as the *Nouveau Roman* and is reflected in devices such as Toussaint's *mise-en-abîme*.

Notes

1. A version of this paper was presented at the workshop "What Can the Philosophy of Science do for the Philosophy of Art (and Vice Versa)?" on October 19, 2012 at the University of Leeds. Thanks to the participants for feedback, especially Steven French, Dean Rickles,

Otávio Bueno and Juha Saatsi, and to James Fowler for discussions on the *Nouveau Roman*.

2. Toussaint [1986, p.27]. "...the mere fact of looking altered the cat's state, changing it from a state of limbo to a new state, either definitely alive or definitely dead..."; "*selon*" is "according to", but according to what?

References

- Akiba, K. [2004]: "Vagueness in the World", *Noûs* 38(3), pp. 407-429.
- Barnes, E. and Williams, J.R.G. [2010]: "A theory of metaphysical indeterminacy", *Oxford Studies in Metaphysics* 6, 2010.
- Broad, L.K. [2008]: "Prisoners of Possibility: Robbe-Grillet's *La Belle Captive* as 'Quantum Text'", *Senses of Cinema* 48, pp. 1-10.
- Busch, P and Jaeger, G. [2010]: "Unsharp Quantum Reality", *Foundations of Physics*, pp. 1-27.
- Isham, C.J. and Butterfield, J. [1998]: "Topos perspective on the Kochen-Specker theorem: I. Quantum states as generalized valuations", *International Journal of Theoretical Physics* 37(11), pp. 2669-2733.
- Robbe-Grillet, A. [1961]: *Pour un Nouveau Roman*. Paris: Minuit.
- Robbe-Grillet, A. [1969]: *La Jalousie*. London: Methuen.
- Rosen, G. and Smith, N.J.J. [2004]: "Worldly Indeterminacy: A Rough Guide", *Australasian Journal of Philosophy* 82(1), pp. 185-198.
- Skow, B. [2010]: "Deep Metaphysical Indeterminacy", *The Philosophical Quarterly*, 60, pp. 851-858.
- Toussaint, J-P. [1986]: *Monsieur*. Paris: Minuit.
- Woodward, R. [2011]: "Truth in Fiction", *Philosophy Compass* 6(3), pp. 158-167.

Representing and Picturing: Approaches in the Sciences and the Arts

Otávio Bueno

University of Miami

Introduction¹

Both the sciences and the arts involve activities of representation; they involve representing things. But how different, and how similar, are such activities? By examining these activities together, it is possible to learn something about the arts from the sciences, and something about the sciences from the arts. Along the way, an approach to the relationships between the sciences and the arts will also emerge. In what follows, I explore one such approach, which emphasizes the significance of structural mappings for the understanding of the sciences/arts relation, an approach advanced by Steven French, which provides a rich framework to examine the issue (French [2003]). My contribution consists in emphasizing the significance that information plays in this context.

In order to avoid unnecessary reification, I will not focus on representation *per se*, as a relation between a source and a target in which a source represents a target.² Rather I will talk about *representing*: an activity that intentional agents engage with when they use suitable

objects for representational purposes. It is the activity of representing rather than the relation of representation that ultimately matters, even though we can translate, back and forth, talks of representation and representing.

Representing in the Sciences

In the sciences various representational activities are invoked. I highlight four of them:

1. A theory is formulated to represent a class of appearances.
2. A model is used to represent the phenomena.
3. A diagram or a graph is created to emphasize significant features of a given process or to stress some traits in the items that are being considered.
4. A micrograph is produced to represent salient features of the sample under study.

Needless to say, this is not a comprehensive list. The goal is simply to highlight a few important representational activities that are common throughout the sciences.

Corresponding to these four representational activities, we have four modes of representing, that is, suitable mechanisms in terms of which the relevant representations are achieved:

1. Representing via a *semantic relation*: This is a semantic mode of representing, in which semantic devices are used to represent. In this context, the representation is achieved via the attribution of truth, approximate truth, quasi-truth, empirical adequacy, or consistency to the relevant objects, just to mention a few of the most prominent instances. This is the way *scientific theories* represent.

2. Representing via *structural similarity*: This is a structural mode of representing, in which suitable mappings are used to represent the target. Various mappings (morphisms) are established between the relevant structures and used to achieve the relevant representation. The mappings include: isomorphism, homomorphism, partial isomorphism, and partial homomorphism, again to mention just a few examples (see da Costa and French [2003] and Bueno and French [2011]). The mappings establish the respect in which the relevant structures are similar. This is the way *models* represent.

3. Representing via *abstraction*: This is the schematic rendering of a class of phenomena, which ignores certain features that are present in order to highlight others. This is the way *diagrams, graphs* and *tables* represent. Conventions play an important role in this mode of representing. Consider, for instance, a graph correlating the changing speed of a moving object and the time instants. The time line and the changing speed are both represented by lines of real numbers, each with its own axis on the graph. But the relations among the relevant variables expressed in the graph are not obtained by stipulation or convention; they are determined empirically. So the graph contains both information that is presented conventionally and information that is not. The origin of the latter is empirical, and that is crucial for the usefulness of the graph. Note also the abstraction involved in this mode of representing: the graph does not take into account a number of features that are present in the relevant phenomenon. The shape, size, volume, and color of the moving object have no explicit counterparts in the graph, in order to highlight just the relation between the changing speed and the time instants.

4. Representing via *causal interaction*: This mode of representing emerges from a physical connection, a causal interaction, between the source and the target. Typically, the source is an image produced,

via the use of a suitable instrument, by the interaction between the instrument and a (properly prepared) sample. It is in virtue of this interaction that the representation is made possible. This is the way *micrographs* represent. Consider, for instance, the representation of ribosomes in micrographs produced by transmission electron microscopes. It was by looking at the micrographs that George Palade produced in 1955 that the biological community came to believe in the existence of ribosomes (see Palade [1955]). Such objects were represented in the micrographs since the images were causally produced as the result of the interaction between the ribosomes and the electron microscope.

These four kinds of representational activities highlight different forms of representation in scientific practice. In some cases, it is possible to translate one representational activity into another. For instance, consider a graph that displays the relation between positions and times of a moving object. It is, thus, a case of representing via abstraction. The graph has semantic content. It can be taken as expressing a particular relation between positions and times. The graph may display correctly, or truly, the relevant relation, or it may fail to do so. Hence, it also represents via a semantic relation.

In contrast, consider a model, for instance, a model of data. It represents via the structural similarity between measured features of the phenomena and the corresponding properties of the objects under study. The model, however, is not true or false. According to the semantic approach, a model is used to define truth and falsity: ‘ $\exists xFx$ ’ is true in a structure $\{D, I\}$ in which D is a non-empty set and I a suitable interpretation function--if and only if, there is an object a in D such that $I(a) \in I(F)$. Thus, at least as understood by the semantic approach, a model does not represent via a semantic relation, since it is used in order to define such a relation.

Despite the diversity of the modes of representing, there is a way of grouping them together. Ultimately, all of the representational activities mentioned above emerge from two components: (a) suitable *structural mappings* between the relevant sources and targets, and/or (b) the *informational content* that is transferred and preserved (typically, through such mappings). With regard to representing via semantic relations, note that such relations express informational content, from which the representation emerges. As we saw, representing via structural similarity is cashed out in terms of structural mappings, and such mappings ensure the similarity between the relevant structures. Abstractions, in turn, have (partial) informational content in terms of which they represent. Finally, causal interactions have informational content that is transmitted via suitable structural mappings. Clearly, in all of these cases structural mappings and informational content play a central role.

In the sciences, structural mappings are typically *partial* in that only incomplete information is transferred between the relevant structures (da Costa and French [2003], Bueno and French [2011]). It is then natural to conceive of the basic features of representational activities in science in terms of partial structural mappings (partial isomorphism, partial homomorphism) and partial informational content.³

Representing in the Arts

In the arts, we also find a variety of representational activities. I highlight five of them:

1. Representing via *picturing*: x represents y in virtue of being visually similar to y , and due to this similarity, x is used for such representational purposes. Clearly, this is an important way in which pictures represent, including drawings, paintings, prints, and animations.⁴

Caravaggio’s *The Crucifixion of Saint Peter* represents a crucifixion because it is visually similar to what a crucifixion looks like and thus it can be so used. Viewers of the painting have no difficulty in recognizing what is depicted on it. Similarly, Vic Muniz’s series “Pictures of Junk” provides depictions of major paintings in the history of art, by producing configurations of junk that are visually similar to the target painting. This is the case of *Saturn Devouring One of His Sons*, *After Francisco de Goya Y Lucientes*, which looks remarkably similar to the original painting, despite the materials used: a variety of items found in junk--tires, empty boxes, gas containers, even a piano!

2. Representing via *mechanical reproduction*: x represents y because x is mechanically generated in such a way that it is visually similar to y . The obvious examples here are photography and moving images, as found in films and videos. The transparency involved here emerges from the mechanical production of the representation, as the result of the causal interaction between the camera and the scene before it. And that is a significant difference between this mode of representing and the picturing mode just mentioned. Consider, for instance, a photograph of Jackson Pollock painting a canvas. It is produced in such a way that the visually salient features of the scene, Pollock splashing paint on a canvas, are reproduced on the surface of the photograph. Or consider a still of *The Cabinet of Dr. Caligari*, which reproduces a moment of what was going on in the set of the film when the camera was directed at a certain part of that set. Or, finally, consider a photograph of one of Warhol’s *Oxidation Painting*, which reproduces the visually salient features of the painting, its shape, colors, and patterns. In each of these cases the representation mechanically preserves the relevant content of the scene.

3. Representing via *stipulation*: x represents y because it is stipulated that it does. Consider, for instance, the example of a work, in an art gallery in London, in which an empty glass was placed on a small shelf attached to a wall with the inscription: ‘This is an oak tree’. The tree is represented by sheer stipulation, with no additional constraint on that mode of representation. Similarly, the representation of peace by a dove is effected via sheer stipulation. No mechanical or similarity requirements are introduced.

4. Representing via *exemplarization*: x represents y in virtue of being a y , and by being experienced by viewers as such.⁵ Consider, for instance, Yves Klein’s *International Klein Blue*. The canvas represents a determined blue hue by being painted in such a hue. Viewers need to experience the work in order to know what that hue is like (and what that work is like). Similarly, consider Marcel Duchamp’s *Fountain*, which represents a urinal by being one.

5. Representing via *description*: x represents y by providing a description of y . This is the way in which novels, poems, and short stories represent. The characters involved need not exist, of course. But that does not prevent one from describing what has happened to them. Consider, for instance, Paul Auster’s detailed and vivid descriptions, in *The Book of Illusions*, of silent movies from the 1920’s that have never been filmed (Auster [2002]).

Is there a unified account of representational activities in the arts? *Prima facie*, representational activities seem to be far more diverse and multifarious in the arts than in the sciences. Recall that in the sciences representational activities involve structural mappings and informational content. Some representational activities in the arts do involve these components too. For instance, both pictures and photographs have informational content, which is transmitted via suitable structural mappings. For instance, the similarity between

the Gran Canal in Venice and Canaletto's painting is grounded on suitable mappings between the two.

Similarly, exemplarization and description also have informational content, which is, in some cases, transmitted via suitable structural mappings. Klein's International Blue provides information about the particular hue of blue it is. We get to know it by experiencing the painting, and we distinguish it from other hues of blue, since mappings between the various colors need not preserve their hue. The description of the behavior of compulsive gamblers in Dostoevsky's *The Gambler* similarly has informational content (Dostoevsky [1867/2007]). We learn about that behavior by reading the descriptions that compose the novel.⁶

However, it is unclear that representational activities via *stipulation* have informational content. What is the informational content of representing peace by a dove? What is the informational content of stating of an empty glass that it is an oak tree? Information does not seem to be the appropriate category in these cases. Irony, puzzlement, unsettlement are more appropriate. Here we have a representational activity in the arts that has no counterpart in the sciences.

Clearly, sheer stipulation plays no cognitive role in the sciences as a mechanism of representation. A crucial feature of scientific representation is its informational role. But a mere stipulation is unable to convey relevant information, since one is free to make any stipulation whatsoever. What is needed, instead, for scientific purposes, are informative representations, those whose content convey relevant information.

Representing in the Sciences and in the Arts: A Comparison

The main difference between scientific and artistic representational activities, from an abstract perspective, is now clear: the informational content that is typically expected in the former but not necessarily required in the latter. Artistic representations often are informative, and in many cases are even expected to be so – historic novels, as we will see, are an obvious example – but they are not expected to be that way in every instance. That is a significant difference between the two types of representational activities: they have different constraints on their goals. An informational constraint is crucial for scientific representation, but it is not generally present in artistic ones.

The information encoded in scientific representations is typically about the subject matter or the relevant domain of inquiry (covering some empirical information about the world). The information encoded in artistic representation is significantly less constrained. In some instances, the artwork may be intended to convey a certain mood to the viewer rather than a determined informational content. Consider, for instance, the huge panels that Rothko created for the Four Seasons restaurant in New York City (they can now be viewed at the Tate Modern in London). With their maroon and dark red tones, Rothko intended to create an oppressive environment, so that restaurant guests would feel trapped in a windowless room. And the effect of standing among such panels is indeed quite oppressive. Of course, there is information conveyed by Rothko's panels, but the information is not direct and specific about a certain domain, as one would get from a scientific representation; rather it is suggestive only, and this is, in part, the reason for its ability to create a determined mood in the viewer.

One could say that Rothko's panels are what they are: particular instances of certain colors. They provide the opportunity to experience such colors and their unique hues. In this sense, there is information in the panels. This is correct as far as it goes, but it does not

go very far. After all, the goal was not simply to display a certain shade of maroon and dark red, but rather to produce a given mood in the viewer. That is a very different goal than anything found in scientific representations, which are not concerned with inducing moods in viewers.

There is no doubt that many artistic representations are cognitive in nature. They do provide us with knowledge of a certain subject matter (Young [2001]). We would not be able to have a very clear sense of how Rembrandt's looks have changed over the years if he had not painted in amazing detail the series of self-portraits that he did. These portraits not only produce certain moods in the viewers, they give them a unique perspective on how Rembrandt looked in different moments of his life. They also show us how the painter saw himself over the years, and the changing outlook he bestowed upon himself over time. It is an extremely rich source of information about the painter and his own self-understanding. Significant cognitive goals are clearly met here.

There are additional cases of cognitive goals being integral to artistic representations. Historic novels provide an obvious case, where the wealth of information about certain historical events is enriched by the point of view offered by the novel. Consider, for instance, how much the readers of Mario Vargas Llosa's *The War of the End of the World* can learn about the devotion people had toward Antonio Conselheiro and what it was like to live in the Canudos community at that time (Llosa [1981]). Even though we are not dealing here with pictorial representation, we are still dealing with artistic representation that clearly displays a cognitive role, complementing in rich ways the detailed historical description of the Canudos War offered in Euclides da Cunha's magnificent *Rebellion in the Backlands* (da Cunha [1902]), which chronicles that tragic event in Brazilian history.

Two additional examples: As noted, Canaletto's detailed paintings of Venice provide a rich source of information about the architecture of the city at the time he produced the paintings. His attention to detail and careful rendering of the city yield a wealth of information about the way it looked then. Ancient Egyptian art also provides a rich source of information about the customs and traditions in Ancient Egypt, even though its original goal was of a religious nature. Their art now becomes cognitive for us.

Conclusion

There is much in common between the representational activities in the sciences and in the arts. In fact, there is far more in common than we may initially have thought, given the role played by informational content and structural mappings in both fields. However, not every representational activity in the arts is constrained by informational content. This marks an important difference between the sciences and the arts.

By examining together the representational activities of the sciences and the arts, two points become clear: (a) We learn something about the arts from the sciences: significant features of the arts are *cognitive* in nature in that informational content and structural mappings are central to much (although not all) artistic representation. (b) We learn something about the sciences from the arts: informational content and structural mappings do not exhaust all possible representations.

Finally, via informational content and structural mappings an approach to the relationship between the sciences and the arts emerge. Even when these components are not invoked (e.g. in representation via stipulation) the relevant contrast is still made in terms of them (e.g. we are not dealing with information but irony). In this respect,

informational and mapping components are still crucial, as they should be.

Notes

1. An earlier version of this paper was presented at the workshop "What Can the Philosophy of Science do for the Philosophy of Art (and Vice Versa)?" on October 19, 2012 at the University of Leeds. I would like to thank Steven French for organizing the event and for many helpful discussions and suggestions. Thanks are also due to Dean Rickles, George Darby, and Steven French, whose stimulating papers were presented at the workshop, as well as the audience who attended it, in particular, Juha Saatsi, for extremely helpful feedback. Needless to say, any mistakes and infelicities that remain are my own.

2. A source is an item via which the representation is achieved, and a target is that which is being represented.

3. The latter can be formulated in terms of a hierarchy of partial models, which encompass partial information (see Bueno [1997]).

4. For critical responses to this mode of representing, see Lopes [1996] and Hopkins [1998].

5. Keith Lehrer examines exemplarization in detail in Lehrer [2011]. I am using the concept inspired by his work.

6. In the arts, it is common to combine different representational activities. Here are some examples. Theater can be thought of as a combination of exemplarization and description, where actors and actresses embody certain traits of the characters they represent. Some forms of poetry, such as that written by E. E. Cummings, elegantly combine description and a form of quasi-picturing, by carefully selecting how each letter and word is displayed on the page so that they resemble the objects they describe. Orlan's carnal art, in turn,

combines exemplarization and picturing, since the artist's body becomes the artwork, which, in turn, resembles selected features of classical paintings.

References

- Auster, P. [2002]: *The Book of Illusions*. New York: Henry Holt.
- Bueno, O. [1997]: "Empirical Adequacy: A Partial Structures Approach", *Studies in History and Philosophy of Science* 28, pp. 585-610.
- Bueno, O., and French, S. [2011]: "How Theories Represent", *British Journal for the Philosophy of Science* 62, pp. 857-894.
- da Costa, N.C.A., and French, S. [2003]: *Science and Partial Truth*. New York: Oxford University Press.
- da Cunha, E. [1902]: *Rebellion in the Backlands*. (Translated by Samuel Putnam, 1944.) Chicago: University of Chicago Press.
- Dostoevsky, F. [1867/2007]: *The Double and the Gambler*. (Translated by Richard Pevear and Larissa Volokhonsky.) New York: Random House.
- French, S. [2003]: "A Model-Theoretic Account of Representation (Or, I Don't Know Much about Art ... But I Know It Involves Isomorphism)", *Philosophy of Science* 70, pp. 1472-1483.
- Hopkins, R. [1998]: *Picture, Image and Experience*. Cambridge: Cambridge University Press.
- Lehrer, K. [2011]: *Art, Self and Knowledge*. New York: Oxford University Press.
- Llosa, M. V. [1981]: *The War of the End of the World*. (Translated by Helen Lane, 1984.) New York: Picador.
- Lopes, D. [1996]: *Understanding Pictures*. Oxford: Clarendon Press.
- Palade, G. E. [1955]: "A Small Particulate Component of the Cytoplasm", *Journal of Biophysical and Biochemical Cytology* 1, pp. 59-68.
- Young, J. [2001]: *Art and Knowledge*. London: Routledge.

The 2015 John Fisher Memorial Prize

The American Society for Aesthetics is pleased to announce the guidelines for the 2015 John Fisher Memorial Prize, intended to foster the development of new talent in the field of aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editors of *JAAC* in advance at <jaac@cmich.edu>. Entrants should include with their entry a statement indicating how they qualify. Entry is not limited to members of the ASA.

The essay may be on any topic in aesthetics understood according to the characterization on the masthead of *JAAC*. The essay should be a maximum of 7,500 words including references (about thirty double-spaced pages). Entries will also be considered for publication in *JAAC*, unless the entrant requests otherwise.

The winning essay will be published in *JAAC*. The author will also be invited to read the paper at the annual meeting of the American Society for Aesthetics in October 2015. The amount of the Prize is \$1,000.

For any questions, contact the *JAAC* editors at <jaac@cmich.edu>.

Deadline: 15 January 2015.

News from the National Office

Annual Meeting: Planning for the 2014 annual meeting is well advanced. It will be held 29 October–1 November in San Antonio at the Contessa Hotel on the San Antonio Riverwalk. I know that this conflicts with Halloween, and we will try to avoid that in the future (2015 will be in Savannah later in November), but San Antonio is a great vacation site. Bring your costumes and the kids. Derek Matravers is organizing the program and Andrew Kania and Trinity University are the hosts. The program will include the Presidential Address by Dom Lopes and a performance by the SOLI Chamber Ensemble. Reservation and registration details will be available when we get closer to the meeting dates, but please mark your calendar.

Membership: Membership is for a calendar year. I send out renewal notices for the next year by email after the annual meeting and then again before the first issue of *JAAC*. Members who have not renewed by the time the labels are due for the first issue of *JAAC* still receive that issue. Then I send a second and third reminder before the labels are due for the second issue of *JAAC*. Members who do not renew before the second issue labels are due are dropped from the *JAAC* mailing list. Members who do not have email address (there are still a few) receive a written reminder. Membership has declined from 675 at the end of 2012 to 594 at the end of 2013 to a current level of 428 after all renewals for 2014. Thus we lost 151 members from 2012 to 2013 and 149 from 2013 to the beginning of 2014. The current 2014 membership of 428 includes new memberships. In sum, our recent membership decline has been roughly 10% per year for regular members, 6-8% per year for student members, and 3% per year for international members.

Our database tracks current members, so these numbers reflect more non-renewals than the loss of members because new members are included and replace some non-renewals. I am no statistician, but it does not seem to me that a non-retention rate of 10% would be unexpected. People die, retire, move on to other fields, and drop out of the profession. So the decline in membership would seem to me to be due primarily to a failure to recruit enough new members to replace those that we inevitably lose. I know of no easy solution to this problem. Our membership is a bargain. It costs a US or Canadian professional only \$70 for a regular membership, and students receive a mem-

bership for half of that. International members receive an even greater supplement when mailing costs are factored in. So cost should not be a factor, even with the decline in institutional support for faculty memberships. A movie and dinner may cost as much as a year's membership in the ASA.

The ASA has made significant efforts to assure that the annual meeting program is diverse in every respect. When I first began attending, the ASA was largely male and the program was typically analytic philosophy with a few continental philosophers and historians of aesthetics. One seldom heard actual works of art discussed, and there was little about popular culture. That has certainly changed. The 2013 annual meeting program included sessions on photography, sports and street art, music and musical performance, video games, Chinese aesthetics, architecture, cinema, environmental aesthetics, satire, portraiture, wine, and law. Surely, there was something for everyone. (One might make the case that it is the analytical philosophers who are disappearing, but I doubt that that is so.) The ASA has an active grant program to encourage conferences and other projects to stimulate interest. I suspect that the problem is simply that there are so many more ways for those interested in aesthetics to communicate that the traditional society may be becoming obsolete. There are web sites, chat rooms, and a proliferation of ways to publish on-line and in new, specialized journals. I have no easy solution, nowhere to place blame. I am sure that the board of trustees would welcome any suggestions about how we might reverse the decline in membership as would I.

Sad News: The ASA has lost three of its most distinguished members recently: Arthur Danto, Ted Cohen, and Lee Brown. The board of trustees has voted to name the annual plenary session at the annual meeting for Danto, and there will be a conference on Cohen's work to be held in Denver on 6-8 June of this year. That conference will feature workshops on different aspects of Cohen's work and is open at all. Please see the notice on the ASA web site for details. I have no mechanism for receiving notification when members die. Please send me information whenever possible.

Secretary/Treasurer Search: My second terms as secretary/treasurer ends no later than 31 January 2016. The ASA constitution limits the secretary/treasurer to two terms. A search is underway for a replacement, and I anticipate that I will step down as soon as a candidate is chosen to replace me. (The position requires a formal election by the

membership, but the realities of the responsibilities require that the board of trustees make a selection in advance and submit a single candidate for the approval of the membership.) The ASA is in excellent financial health, thanks in large part to my predecessor, Curtis Carter. Membership is a problem, but I am confident that the profession itself is in good shape. Scholarship in aesthetics is stimulating and rigorous. It has been a pleasure to be a part of the ASA for almost all of my professional career, and I look forward to continuing to participate in the society for some time to come.

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

Aesthetics News

Selma Jeanne Cohen Prize in Dance Aesthetics

In memory of Selma Jeanne Cohen, the American Society for Aesthetics established a \$1000 biennial prize in dance aesthetics, dance theory, or the history of dance. Begun in 2008, the next prize will be for a critical article or book of distinction published in English in the biennium from July 2012 to June 2014.

The prize winner will be selected by a committee of three members appointed by the President of the ASA and will be notified by September 2014. The award will be announced publicly during the national meeting of the ASA on 29 October to 1 November 2014 in San Antonio, Texas. The winner will be encouraged but not be required to attend the meeting. The prize may not be awarded if, in the opinion of the judges, no nomination of sufficient merit and appropriateness is received.

The ASA selection committee welcomes published work of distinction that contributes to dance aesthetics, dance theory, or the history of dance. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Nominations will be judged based

on significance of the topic or issue, quality of the research, quality of the writing, originality, and contribution to the dance literature.

Submissions should be directed to Dabney Townsend, ASA Secretary/Treasurer, at PO Box 915, Pooler GA 31322 or <Dabney.Townsend@armstrong.edu>. The nominated article or book must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If electronic submissions are not available, two copies must be submitted, whether books or articles. The deadline for receipt of nominations is 1 August 2014.

ASA Dissertation Fellowships

The American Society for Aesthetics will award up to one Doctoral Dissertation Fellowship each academic year. This fellowship is intended to support original and significant research in aesthetics by enabling the recipient to complete his or her dissertation in a timely manner. For the purpose of this fellowship, aesthetics is understood to include the philosophical study of art, criticism, each of the arts, and related phenomena.

Fellowships are open to doctoral candidates at institutions located in the United States who reasonably anticipate completion of their dissertations during the fellowship year. Applicants must be members of the American Society for Aesthetics. The fellowship year for applications made by the January 1 deadline is August 15 to August 14 the following year. The fellowship tenure may be carried out in residence at the fellow's home institution or at another appropriate site for the research. The amount of the fellowship is \$25,000, in addition to fees and dissertation-level tuition not exceeding \$5000. The recipient shall not normally hold employment during the tenure of the fellowship and may not accept other awards that provide similar benefits, except that smaller local awards may be permitted at the discretion of the Society.

Reapplications are not permitted. Those who have not completed enough work on their dissertations to present a compelling case for funding should postpone application for another year.

Application forms will be available at aesthetics-online.org. A complete application package comprises:

(1) not more than 300 words describing the applicant's academic goals and disclosing other sources of funding, (2) a dissertation prospectus of not more than 3000 words outlining the dissertation and explaining its

significance, (3) a dissertation plan of no more than 300 words that indicates what has been written and that sets out a timeline for completion, (4) a curriculum vitae (5) a complete set of unofficial graduate school transcripts, (6) a writing sample of up to 5000 words, in English (not necessarily from the dissertation), (7) two letters of reference, sent under separate cover, including at least one from a scholar who is both a member of the applicant's supervisory committee and a member of the American Society for Aesthetics, and (8) a letter on institutional stationery signed by the director of graduate studies, head of department, or dean to certify completion of all pre-dissertation requirements for the doctorate, including approval of the dissertation prospectus, and also to certify that dissertation-level tuition and fees will not exceed \$5000.

The deadline for applications is 1 January. Applications should be submitted as a PDF to <fellowships@aesthetics-online.org>. A public announcement of the award will be made in early May. Incomplete applications will not be reviewed. The successful applicant will have demonstrated that he or she will complete their dissertation according to plan and that this dissertation has the potential to make an outstanding contribution to scholarship in aesthetics. Applications are adjudicated by the Society's Dissertation Fellowships Committee, which represents diverse traditions and approaches in the field. The committee's decision is final. The committee may decide not to recommend any candidate for a fellowship.

Arthur C. Danto Lecture

The ASA Board of Trustees announces that the plenary lecture that is held at the Society's annual meeting has been named in honor of Arthur C. Danto. The inaugural Danto Lecture will be in 2015. The lecturer is selected by the program committee and is often a practising artist or an art scholar from outside the discipline of philosophy.

The American Society for Aesthetics Graduate E-journal

The *American Society for Aesthetics Graduate E-journal* (ISSN: 1946-1879) has just published its issue 6.1 at <<http://www.asage.org/>>. We invite you to peruse the Table of Contents and to view the full text of all articles on our website, where you will also be able to comment on the pieces.

Share Syllabi at Aesthetics On-Line

Aesthetics On-Line announces a freshly updated listing of more than a hundred publicly-accessible syllabi in aesthetics. Find them at <<http://aesthetics-online.org/teaching>>.

Somaesthetics

A new journal is being established that will be deeply engaged with philosophical issues though its scope is transdisciplinary. The *Journal of Somaesthetics* will be based at the University of Aalborg, Denmark. Here is a link <<http://somaesthetics.wordpress.com/>> to its current website that supplies more information about the journal and its publication plans, including calls for papers. Please feel free to circulate this news to those you think may be interested in the journal. Suggestions for special issues and conferences are also welcome.

Evental Aesthetics

Announcing the latest issue of *Evental Aesthetics*! Download it right now, free of charge, at: <<http://evental aesthetics.net/current-issue/>>.

Azimuth. Philosophical Coordinates in Modern and Contemporary

The Editorial Board is pleased to announce the publication of *Azimuth. Philosophical Coordinates in Modern and Contemporary Age* second issue, on the topic Aesthetics and Politics. Perspectives in Contemporary Philosophy.

Here's the link to our publisher's page, 'Edizioni di Storia e Letteratura', where you can find the table of contents and buy the issue, single pdf of the articles, e-book or subscribe to 2014 issues: <<http://www.azimuthjournal.com/azimuth-journal-of-philosophy-issues/item/22-azimuth-journal-of-philosophy-n002>>.

Azimuth is an international, half-yearly published journal of philosophy for the discussion, criticism and development of current topics of debate. It invites contributions in Italian, English, German, French, Spanish language; all essays are received by direct invitation of the Editorial board and are all double blind-peer reviewed. *Azimuth* is distributed by the National distribution network of bookstores, and reaches the main libraries in Italy and abroad.

Further information about the next issues and our mission are available on <<http://www.azimuthjournal.com/>>.

Art and Philosophy (Sztuka i Filozofia)

We would like to draw your attention to the new 42 special issue of *Art and Philosophy (Sztuka i Filozofia)* devoted to interpretation, art criticism, and ontology of art. Articles published in this issue edited by Ewa D. Bogusz-Boltuc include: "Criticism and Interpretation" by Noël Carroll, "The Aims of Art Criticism" by James Grant, "A Proposal for a Dualistic Ontology of Art" by Simon Fokt, "Conservation, Value, and Ontology" by Iris Kapelouzou, and "Magdalena Abakanowicz" by Ewa Izabela Nowak.

The contents of other issues of *Art and Philosophy* are available at <<http://www.sztukaifilozofia.uw.edu.pl/english/>>. The journal welcomes submissions on topics pertaining to the planned issues. See <<http://www.sztukaifilozofia.uw.edu.pl/calls-for-papers/>>.

Calls for Papers

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

The *American Society for Aesthetics Graduate E-Journal (ASAGE)* is now accepting submissions of articles, book reviews, and dissertation abstracts on a rolling basis. The submission window for Issue 7.1 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, Michel-Antoine Xhignesse and Robbie Kubala, at <editor@asage.org>.

Contemporary Aesthetics

Contemporary Aesthetics is an international, interdisciplinary, peer- and blind-reviewed online journal of contemporary theory, research, and application in aesthetics. *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, Editor, at <editor@contempaesthetics.org>.

International Journal of Humanities and Social Science

International Journal of Humanities and Social Science (IJHSS) is an open access, peer-reviewed and refereed international journal published by the Center for Promoting Ideas, USA. The main objective of *IJHSS* is to provide an intellectual platform for the international scholars. *IJHSS* aims to promote interdisciplinary studies in humanities and social science and become the leading journal in humanities and social science in the world.

The journal publishes research papers in the fields of humanities and social science such as anthropology, business studies, communication studies, corporate governance, criminology, cross-cultural studies, demography, development studies, economics, education, ethics, geography, history, industrial relations, information science, international relations, law, linguistics, library science, media studies, methodology, philosophy, political science, population studies, psychology, public administration, sociology, social welfare, linguistics, literature, paralegal, performing arts (music, theatre & dance), religious studies, visual arts, women studies and so on.

For more information, visit the official website of the journal at <www.ijhssnet.com>.

SPSCVA at the APA Eastern Division Meeting

Philadelphia, Pennsylvania
27-30 December 2014

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 2014

Kierkegaard and Narrative

Philadelphia, Pennsylvania
28-30 December 2014

Over the past few years a conversation has emerged on the topic of Kierkegaard and narrative. This year's Søren Kierkegaard Society panel at the December 2014 APA Eastern Division Meeting in Philadelphia seeks submissions that engage this topic and advance the discussion of Kierkegaard and narrative. Papers will be considered that deal with Kierkegaard's use of narrative or Kierkegaard's work as a source for thinking about narrative. Particular themes of interest include: perception of identity in narrative, normative implications of narrative, narrative and aesthetic conventions, subjectivity and/in narrative, the connection between narrative and image, and the relation of narrative to mimesis or imitation. Submitted papers should be no more than 3,000 words in length. Please send submissions to Jeffrey Hanson at <jeffrey.hanson@acu.edu.au>.

Deadline: 15 May 2014

The Semiotic Society of America Annual Meeting

Seattle, Washington
2-5 October 2014

Pre-Conference Marketplace of Semiotics: This year's Annual Meeting will use the innovative, self-organizing process known as Open Space Technology to energize and engage participants in stimulating seminars/workshops. The process will generate a Marketplace of Semiotics that contains diverse sessions. These sessions will form 5-8 distinctive seminars/workshops for students and scholars new to semiotics, but also of interest to experienced scholars. The Marketplace of Semiotics will include lunch and will commence with an exceptional keynote speaker; thereafter, experienced facilitators will conduct these self-generated seminars/workshops. More information and further details will be provided in the Program.

More information is available at <www.semioticsocietyofamerica.org>.

Deadline: 16 May 2014

The Ultimate Star Wars and Philosophy— The Blackwell Philosophy and Popular Culture Series

Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Works focusing on the six Star Wars films, as well as any canonical entries in the Star Wars' Expanded Universe are acceptable, including novels, comics, video games, and television series such as The Clone Wars. Contributors of accepted essays will receive an honorarium.

Kindly submit 100-500 word abstracts by e-mail to: <jeberl@marian.edu>.

Deadline: 1 June 2014

Spanish-Portuguese Meeting on Aesthetics: Arthur Danto and the Philosophy of Art

Universidad de Valladolid, Spain
23-25 October 2014

This is the first Spanish-Portuguese Meeting on Aesthetics. The meeting seeks the collaboration between Portuguese and Spanish scholars on philosophical aesthetics, as well as the promotion of rigorous research in the field. This edition will be devoted to the work of Arthur Danto, whose influence has been as remarkable in our countries as in the rest of the world.

We invite philosophers and scholars to submit 700 word abstracts for papers in philosophical aesthetics, particularly (but not exclusively) on topics related to the philosophy of art of Arthur C. Danto.

Portuguese, English, and Spanish will be official languages at the conference. Correspondence and submissions: Prof. Sixto Castro, Departamento de Filosofía, Universidad de Valladolid, <sixto@fyl.uva.es>.

Deadline: 15 June 2014

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 two issues scheduled for publication in 2014: Hijacking (Fall), and Vital Materialism (Winter).

We welcome full-length articles (4,000-10,000 words) and *Collisions* (1,000-2,500 words). *Collisions* are brief responses to

aesthetic experiences that raise philosophical questions, pointing the way towards suggestive discussions rather than necessarily arguing for particular answers. Submission and formatting requirements, along with further information on *Collisions*, are available at <<http://eventalaesthetics.net/for-authors/>>. Each issue will have two parts, one dedicated to a specific theme, and the other ("unthemed") devoted to aesthetic questions of any kind. Thus for each issue, the Editors seek submissions in two categories.

Please visit <<http://eventalaesthetics.net/submissions/>> for more specifics on suggested topics.

Deadline: 30 June 2014

Aesthetics in Mathematics: British Society of Aesthetics Connections Conference

University of East Anglia, Norwich, England
5-7 December 2014

Aesthetics and philosophy of mathematics are often perceived to be at opposite ends of the philosophical spectrum. Questions about the nature of art, beauty and aesthetic experience seem to have little connection with such problems as the logical structure of formal arguments or the ontological status of abstract objects. And yet the phenomenon of mathematical beauty and the pervasive appeal to aesthetic criteria in mathematics raise questions in both areas of the discipline. The conference is motivated by the belief that philosophical analysis of beauty in mathematics requires real dialogue between aestheticians and philosophers of mathematics. By bringing together specialists in the two fields, the aims of the conference are: to make sense of aesthetic judgments in mathematics and thereby shed light on a theme that has largely been neglected in contemporary philosophical debates, to explore the relation between mathematics and art, and to investigate the implications of the connection between aesthetics and mathematical practice for other areas of philosophy (in particular the philosophy of science insofar as it involves the application of mathematics).

A small number of slots are reserved for contributed papers, each of which will be allocated 30 minutes for presentation, followed by a 15-minute discussion. Authors are invited to submit an abstract of 100 words together with an extended abstract of 1000 words. Please prepare your abstracts for blind review and save your extended abstract as a PDF file. For submissions, go to: <<https://www.easychair.org/conferences/?conf=bsam14>>. Please feel free to contact the organisers with any questions you may have at: <bsam14@

easychair.org>. We support the Gendered Conference Campaign.

Deadline: 1 July 2014

2nd International Conference on Music and Consciousness

University of Oxford, UK
14-17 April 2015

There have been rapid multidisciplinary advances in scholarly understanding of musical experience over the last fifteen years or so. It is increasingly accepted that musical experiences are multi-faceted, fluctuating, and dynamic; complex composites of cognitive, perceptual, embodied and affective components. One response to the acknowledged phenomenological complexity of musical engagement has been a growing interest in the relationship between music and consciousness.

Following on from the success of the first International Conference on Music and Consciousness (Sheffield, 2006), and the edited volume *Music and Consciousness* to which this led, this second conference is again intended as a forum for the exchange of perspectives from a broad range of disciplines, including but not restricted to: neuroscience, psychology, phenomenology, philosophy, sociology, musicology, performance studies, ethnomusicology, music therapy, evolutionary psychology, cognitive archaeology, and cultural history.

Proposals of 300 words are invited for papers of 30 minutes (20 minutes plus 10 minutes discussion); and of 200 words for short communications (10 minutes plus 10 minutes discussion). Proposals must be sent as a Word attachment to <musconsubmission@music.ox.ac.uk>, should clearly indicate whether they are for a paper or short communication, and must include the following: title, author(s), affiliation(s), email address for contact.

Deadline: 31 July 2014

Art in and of the Streets

New York, New York
5-7 March 2015

Possible topics include but are not limited to the following: What is street art, and who is its proper audience?; How do the various forms of street art (graffiti, urban vinyl, poster art, street performance and installation) relate to their Fine-Art kin (painting, calligraphy, sculpture, fine-art prints, concert/theatre performance, performance/conceptual art)?;

How does street art relate to other “post-museum” and “post-studio” art forms?; Is street art essentially site-specific? What are the implications for the restoration or conservation of works of street art?; Is there such a thing as a street art “aesthetic”? What constitutes authenticity in street art?; Does legality/criminality (e.g., vandalism, trespassing, copyright, etc.) play an aesthetic or art-making role for works of street art?; Do municipalities incur obligations (aesthetic or otherwise) to preserve works of street art?; How do matters of race, gender, sexual orientation, etc. figure differently within the world of street art as compared to the traditional artworld?; What exactly is “the street” as employed in thought and talk about street art?

Papers should be roughly 3000 words and formatted for blind review. Papers submitted by graduate students will be considered for a travel award—all graduate student submissions should be clearly marked as such. Papers and any questions, should be sent to Christy Mag Uidhir at <cmaguidhir@gmail.com>.

Deadline: 1 September 2014

Rivista di estetica

The term “biodiversity” was coined only in 1986, proving immediately a huge success: conserving biodiversity has become central to the interests of scientists, governments, NGO, media, and general public alike. Even in our daily lives, if we try to behave in an environmentally responsible manner, we do so, after all, because we believe that biodiversity is a value on which the quality and the very possibility of the life of our species may depend.

If biological diversity is the target of awe and wonder, primarily aesthetic, biodiversity becomes instead something to be protected, loaded with scientific, ethical, and political meanings. But what is it meant, exactly, by biodiversity? How are we to measure it, given the incredible complexity of the living world? What are, if any, the units of biodiversity? Is biodiversity a value in itself? Are charismatic taxa such as the Giant Panda more valuable than smallpox virus? Is biodiversity just an ideological construct? This issue of the *Rivista di estetica* aims to address such and similar questions, exploring what might be called the philosophy of biodiversity, a reflection at the intersection of the philosophy of science, epistemology, aesthetics, ethics, and politics.

Deadline: 30 September 2014

Trópos: Perspectives on Emancipation: Hermeneutic and Aesthetic Investigations

What does emancipation mean today? A hermeneutical approach to this question tries above all to investigate the significance of emancipation in relation to human praxis. Yet, in order to answer this question another question arises: emancipation from what? If contemporary hermeneutics, primarily with Gadamer, wants to face critically and in the last instance detach itself from the Enlightenment tradition, what then remains from its emancipatory project? Is it to be abandoned, to be reduced, or rather to be transformed and concretized according to the new conditions set by history?

For further info, go to <<http://troposonline.wordpress.com/calls/>>.

Deadline: 31 October 2014

Upcoming Events

ASA Rocky Mountain Division Meeting

Santa Fe, New Mexico
11-13 July 2014

Manuel Davenport Keynote Address: David Davies, McGill University. Michael Manson Artist Keynote Address: Jerry West.

To register for the conference, please go to: <<http://www.shop.aesthetics-online.org/>> and click on “Conference Fees” at the top of the page. The conference room rate at The Lodge at Santa Fe for registered ASA/RMD conference attendees is \$109. The guestroom rate will be extended for guests arriving/departing three days pre/post conference dates, based on availability. The reservation cut-off date for this rate is Friday, 20 June 2014.

ASA Annual Meeting

San Antonio, Texas
29 October-1 November 2014

The ASA Annual Meeting will be held in San Antonio at the end of October. The program is being determined—please visit <http://www.aesthetics-online.org/events/index.php?events_id=604> for updates.

Acinemas : Aesthetics and Film in the Philosophy of Jean-François Lyotard

University of Dundee, Scotland
7-8 May 2014

This international conference brings together academics from the UK, France, Belgium, Korea, Australia and the US to discuss Jean-François Lyotard’s aesthetics and philosophy of film. It responds to the recent publication in bilingual versions of Lyotard’s works on art and aesthetics by Leuven University, the recent translation of his most important philosophical work, *Discourse, Figure* (University of Minnesota Press, 2011), and the first-time translation of two of his essays on philosophy and film for this special event. Speakers will address the original contribution made by Lyotard to aesthetics, to the philosophy of art, and to the philosophy of film.

Further information will become available on the conference website: <<http://www.dundee.ac.uk/humanities/events/lyotard/>>. Attendance is free. To help us with organization, please indicate your intention to attend. This and all other queries should be emailed to Ashley Woodward at <a.z.woodward@dundee.ac.uk​>.

Margolis 90th Conference

Temple University, Philadelphia
9 May 2014

The Department of Philosophy at Temple University announces a one-day conference on Friday, 9 May 2014 (approx. 9 a.m. to 6 p.m.) in honor of Joseph Margolis’s 90th birthday. The conference will be replete with both scholarly papers and personal reminiscences. All are welcome, and there is no charge for the conference or the conference lunch; preregistration is requested (see below).

The conference features an international array of scholars speaking on topics relating to Margolis’s distinctive set of interests, including aesthetics, the role of the arts in the philosophy of culture more broadly, and pragmatism. Speakers include Thierry de Duve (NYU), Lydia Goehr (Columbia), Barbara Carnevali (EHESS, Paris), John Gibson (Louisville), Sami Pihlström (Helsinki), Serge Grigoriev (Ithaca College), and Lior Levy (Haifa). There will also be personal reminiscences by colleagues and former students. CLA Dean Teresa Scott Soufas will open the proceedings.

The conference is co-sponsored by the Greater Philadelphia Philosophy Consortium. Professor Margolis was a founder of this organization.

For planning purposes, we request that those who expect to attend pre-register at <<http://www.cla.temple.edu/philosophy/joseph-margolis-festschrift-conference-registration/>>. The conference will be held the 1810 Conference

Suite, 1810 Liacouras Walk, on the Main Campus of Temple University.

International Conference on the Relevance of Defining Art

Ghent University, Belgium,
19-20 May 2014

This conference will examine the motivations behind the project of defining art. Recent voices in the philosophy of art have argued that the project has been wrongheaded and irrelevant. The most plausible of the contemporary attempts to define art provide us with no guidance with respect to the interpretation, evaluation, and appreciation of works of art, so it is argued. Moreover, the obsession with extensional adequacy has led astray the whole field of aesthetics, ignoring the core values of art and alienating other participants in the field of the arts from analytic aesthetics. Notwithstanding this skepticism regarding the project of defining art, there is still much work written on definitions of art and many questions in aesthetics and even in the broader field of the arts seem to hinge on how art is defined. The main aim of this conference is to shed light on the question whether or not we have adequate reasons to define art, a question that is often passed over in silence. This conference does not wish to add new definitions of art to the already existing bunch, but wants to reflect on the significance of actual or possible definitions of art. In this way, we aim to help reorient the project of defining art and make it more worthwhile for the artistic and philosophical community.

Keynote speakers include Catharine Abell (University of Manchester), Aaron Meskin (University of Leeds), and Nick Zangwill (University of Hull). For more information, please email <annelies.monsere@ugent.be>.

Workshop: For or Against Emotion in Music

Ghent, Belgium
21 May 2014

Centre for Philosophical Psychology (University of Antwerp) and Ghent Aesthetics Research Group (Ghent University) present: Jenefer Robinson (Cincinnati) and Nick Zangwill (Hull). In her book "Deeper than Reason", Jenefer Robinson argues that emotion plays a significant role in our appreciation of music. Nick Zangwill radically counters these claims in his paper "Against Emotion". The two will debate the role of emotion in musical appreciation.

For more information see: <<http://philevents.org/event/show/13636>> or contact: <kris.goffin@ugent.be>.

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. or contact Dr. Chandana Chakrabarti at <chandanaachak@gmail.com>.

Canadian Society for Aesthetics Annual Meeting

Ontario, Canada
24-26 May 2014

The 2014 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 83rd Congress of the Humanities and Social Sciences.

Inquiries in English may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA) <inewman@mansfield.edu>. Those in French to: François Chalifour; Département des arts, Cégep de l'Outaouais, Campus Félix-Leclerc, 820 boul. De la Gappe, Gatineau, (Québec) CANADA J8T 717 <francois.chalifour@cegepoutaouais.qc.ca>.

European Society for Aesthetics Conference

Amsterdam, Netherlands
29–31 May 2014

Keynote speakers include Maarten Doorman (University of Amsterdam), Berys Gaut (University of St Andrews), and Martin Seel (Goethe University of Frankfurt am Main).

Further information about the conference will soon be available on ESA website. Please send all your questions to the conference organizers at <conference@eurosa.org>.

The Hungarian Philosophical Association

Budapest, Hungary
2-6 June 2014

The Hungarian Philosophical Association is organizing an international conference on "Aesthetic Experience and Somaesthetics."

For further information, please write to the leader of the Organizing Committee, Dr. Alexander Kremer, at <kremalexander5@gmail.com>.

Breaking Rules: Metaphors, Jokes and Understanding Others—A Conference on the Work of Ted Cohen

Metropolitan State University of Denver, Colorado
6-8 June 2014

This long-planned conference is in honor of Ted Cohen's work and has now, sadly, become a memorial to the man. Increasingly he had centered his investigations on jokes, metaphors and the related issues of intimacy and understanding others. In both these forms of linguistic action, the speaker/writer does not aim directly to contravene the dimension of the words as making a statement. The goal of jokes and metaphors rather entails subverting this dimension or expanding it beyond normal limits. In short: the speaker breaks the rules. To break them is not to annihilate them but to show us what can occur beyond or beneath the more normal forms of speech that the rules enable.

What makes the value of such moments beyond the pleasure they deliver? Cohen answers: a kind of intimacy that gets established between the maker and the audience. In that intimacy is food for thought about language and about what it is to know another human being. And these are the topics we will be exploring.

The conference will be conducted primarily as a series of workshops, introduced by brief remarks. For more information email Tim Gould at <gould_tim_58@q.com>.

'Shaped By Beauty': Art, Religion, and Ethics in Conversation

London, England
26-27 June 2014

Throughout history, the power and rhetoric of image and sound together with their corresponding art forms, the visual arts and music, have coexisted with religion and ethics in relationships ranging from the harmonious to directly oppositional and confrontational. Within this often uneasy frame, it is nonetheless human beings who make art; human beings who observe, listen, and respond to art; and human beings who, influenced by images and sounds, shape their religious, spiritual, and ethical lives. Indeed, the arts possess the potential to open up transformative space for human beings, widening the lens of perception and shifting grounds of meaning that can prove to be fertile for the generation of new ideas as well as new practices for life. Such an interdependent and rich nexus of relationships calls out for meaningful understanding and interpretation from the arts themselves, as well as from the domains of religion, theology, philosophy and ethics.

Features of the conference will include an accompanying musical performance and possibly visual art exhibition. The purpose of the conference is to foster dialogue among disciplines concerning the human being and society in relationship with religion, the arts, and ethics.

Please see <<http://www.heythrop.ac.uk/about-us/allevents/view/newsevent/shaped-by-beauty-art-religion-and-ethics-in-conversation.html>> for more details.

4th Annual Conference of the Royal Musical Association Music and Philosophy Study Group

London, England
27-28 June 2014

Keynote speakers include: Professor Carolyn Abbate (Harvard University), Professor Philip Kitcher (Columbia University), and Professor Dmitri Tymoczko (Princeton University). The event, the fourth 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. Departing from the practice in previous years, we will not have a conference theme in 2014,

in order to allow engagement with the widest possible range of interests.

More information is available on the conference website: <<http://www.musicandphilosophy.ac.uk/conference-2014/>>. Any questions, please e-mail: <conference2014@musicandphilosophy.ac.uk>.

Film-Philosophy Conference: A World of Cinemas

Glasgow, Scotland
2-4 July 2014

The Film-Philosophy Conference 2014 will be hosted by Film and Television Studies at the University of Glasgow.

For more information, see <<http://www.film-philosophy.com/conference/index.php/conf/F-P2014>>.

Understanding Value III: A Graduate Conference on Value

University of Sheffield, England
23-25 July 2014

We are pleased to announce our third annual conference on the theme of value. Following on from the great success of our previous two conferences, Understanding Value III will offer a supportive and stimulating environment for graduate students and those recently awarded their PhD to share and discuss their work.

A great many areas of philosophy are concerned with questions about value. From the areas traditionally conceived as a part of value theory; ethics, metaethics, aesthetics, social and political philosophy to epistemology, metaphysics and philosophy of language, mind and psychology, there is an enduring interest in questions about what value is, and about what is valuable.

For more details, please visit our website: <<http://understandingvalue.weebly.com>>.

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, educa-

tion 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.

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

ECPR General Conference

Glasgow, Scotland
3-6 September 2014

The positing of a link between aesthetics and politics is a recurrent idea in Western intellectual history, but its various instantiations have not been compared in a broad and systematic debate. In the past, aesthetic politics has for instance been conceived of as a type of political action that morphs into an art form, hence as politics transformed into performance, to be read (and valued) aesthetically, as a text. Other thinkers have theorized aesthetic politics under the guise of aesthetic judgment, to be employed analogically in order to understand political judgment. In a further formulation, the way in which we comprehend artistic representation has been thought to influence political representation. At a more basic level, 'aesthetic' has also been used to signify the realm of the sensory, as opposed to the ideal, so that aesthetic politics is seen to concern itself with the materiality of human experience, against utopia. Finally, the notions of style and taste have been considered fundamental in the development of collective preferences and the formation of empathy and enmity groups, and thus for the understanding of the politics of the spectacular. What do all these ways of thinking about aesthetic politics have in common? Are they compatible? Are they bound by the type of political phenomena in whose context they arose, or do they have broader interpretive validity? This panel intends to confront questions such as these.

For more information, email <gballacci@ilch.uminho.pt> or <matteo.giglioli@sciencespo.fr>.

Goodman Today

Nancy, France
8-11 September 2014

The Laboratory of History of Science and Philosophy - Archives Henri-Poincaré (Université de Lorraine/Centre National de la Recherche

Scientifique) organizes an international symposium, Goodman Today, devoted to the work of Nelson Goodman. Languages of the conference are French, English and German. For questions, contact Pierre Edouard Bour at < pierre-edouard.bour@UNIV-LORRAINE.FR >.

Paul Ricoeur: Thinker of the Margins? International Conference

Amsterdam, Netherlands
18-20 September 2014

The conference will address topical philosophical, socio-political and religious issues, from a Ricoeurian perspective, but in conversation with other, more 'radical' thinkers. The organizing committee welcomes submissions that address any aspects of Ricoeur's work. Nevertheless, we especially invite proposals on the conference's theme Ricoeur: Thinker of the Margins.

Please submit an abstract of approximately roughly 300-500 words (including the paper's title, the author's name, institutional affiliation, mailing address, and email address. Times New Roman typeface size 12, interspaced 1.5, justified paragraphs). Abstracts and papers may be in English or in French. There will be parallel sessions giving each speaker about 20 minutes to present and 15 minutes for discussion. Please mail to <geoffrey.dierckxsens@uantwerpen.be>.

British Society of Aesthetics Annual Conference

Oxford, UK
19-21 September 2014

Confirmed keynote speakers include Jenefer Robinson (University at Cincinnati), M. G. F. Martin (University College London and University of California Berkeley), and Peter Greenaway (Empson Lecturer).

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

Aesthetic Normativity

University of Uppsala, Sweden
10-11 October 2014

The normative force of aesthetic perception, deliberation and judgment has been a topic of discussion in philosophy for many centuries: Aristotle writes of the universal elements of aesthetic value; Hume discusses how we can account for wide-spread agreements about taste and establish criteria for aesthetic normativity; and Kant urges us to resolve the Antinomy of Taste and explains why aesthetic

judgments lay claim to universal assent in terms steeped in his philosophy of mind.

More recently, however, the power of aesthetic normativity has been conceived along more modest lines and explained mainly in terms of emotional responses or preferences determined by our evolutionary past and physiological constitution. To that extent at least, many philosophers have often looked beyond the remit of philosophy to analyze the normativity of aesthetic judgment and value. In contrast, philosophical investigations of moral normativity have continued to develop at a steady pace and to explain such normativity in its own terms.

Have we isolated aesthetic normativity from other forms of normativity to such an extent that we are no longer able to fully understand its grounds and explanatory force? Are we right to have overlooked metaphysical and epistemological connections between aesthetic and moral value, or beauty and goodness, contra Plato, Shaftesbury, Schiller and Kant?

One of the main aims of this conference is to explore the relations between normativity in the philosophy of mind, ethics and aesthetics, hopefully extending to epistemic normativity. In that process we will remind ourselves of the theories developed in the 17th and 18th centuries. Our primary focus, however, will remain on the questions central to current philosophical debates in an attempt to expand the remit of our discussions in aesthetics. For more information, contact Elisabeth Schellekens Dammann at <elisabeth.schellekens@filosofi.uu.se>.

Language, Culture and Values: East and West

Delhi, India
16-18 December 2014

Possible topics discussed may include: Language and Culture, Intercultural learning and translation, Cultural commensurability/incommensurability and translation, Ethnic boundaries, Transcending Culture, Meaning and Culture, Globalization and Values, Globalization and Traditional Values, Ethnic identity and Culture, Society, Culture and Consumption, Culture and Cognition, Cultural Change, Cultural Contact, Cultural Theory, Material Culture, Ethnic boundaries, Constructing and deconstructing ethnic identity, Evolution of Culture, Encountering different cultures, Cultural shock, 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, Asian society and culture, Globalization's effects on culture and values, Hybrid cultural systems, Hybrid ethical theory, Cultural meaning, Culture and postmodernity, Buddhist ethics, Buddhism and philosophy of deconstruction, Culture and values of modernity, Cultural roots of environmental problems, etc.

Please contact Dr. Chandana Chakrabarti at <chandanaachak@gmail.com> with any questions.

Consciousness, Value and Reality: East and West

Kolkata, India
6-8 January 2015

Consciousness and Theories of Reality, Appearance and Reality, Artificial Intelligence, Consciousness and Immortality of Soul, Personal Identity, Sociological and Cultural Identity, Reductionist View on Consciousness, Pragmatic Reality, Value and Reality, Vedanta and Neo Platonism, God and Absolute, Materialism, Psycho-Physical Dualism, Monism and Pluralism, Non-dual consciousness, Intentionality, Deontological Ethics, Consequentialist Ethics, Virtue Ethics, Ethical Pluralism, Emotivism, Religious Pluralism, etc. The list is not exhaustive.

Please contact Dr. Chandana Chakrabarti at <chandanaachak@gmail.com> with any questions.

Active Aestheticians

BERTRAND ROUGE has edited four interdisciplinary volumes (in French) published by the Presses de l'Université de Pau in the "Rhétoriques des arts" series: *Oxymores*, *L'Adresse*, *L'Inversion*, and *L'Effet*.

DABNEY TOWNSHEND'S book, *Hume's Aesthetic Theory: Sentiment and Taste*, is just out in paperback as part of the Routledge Studies in Eighteenth-Century Philosophy series.

Send news of your significant scholarly and professional achievements to <goldblatt@denison.edu> or <henry.pratt@marist.edu>.

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

Non-Profit
Organization
U.S. POSTAGE
PAID
SAVANNAH GA
Permit No. 1565

ASA Newsletter

EDITED BY

David Goldblatt and Henry Pratt
ISSN 1089-1668

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

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

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>

or

Henry Pratt, Department of Philosophy and Religious Studies, Marist College, 3399 North Road, Poughkeepsie, NY 12601,
<henry.pratt@marist.edu>

Deadlines: 1 November, 15 April, 1 August