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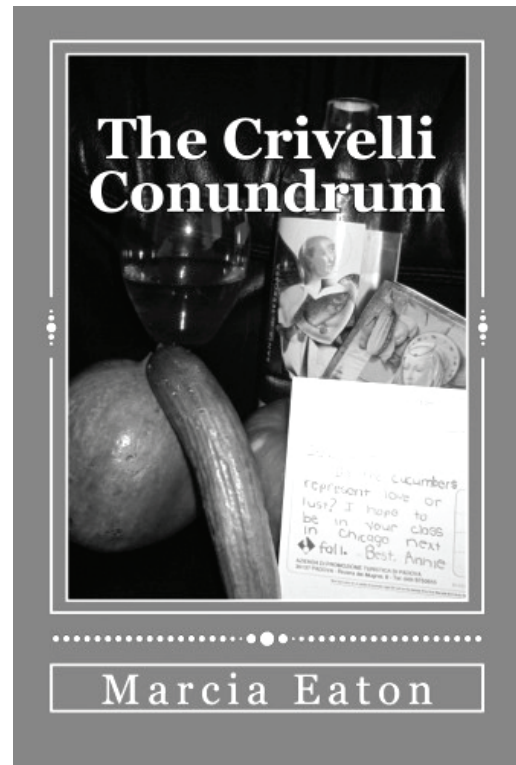
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The Crivelli Conundrum: *Synopsis and Excerpt*

Marcia Muelder Eaton
University of Minnesota

As many of you know, much of my work has dealt with the connections and lack of connections between aesthetic and ethical value. Upon retirement from the University of Minnesota, I decided to attempt to deal with these matters in a work of fiction. I have self-published the resulting novel and it is available on Amazon and Kindle. I am now struggling to find a literary agent—much more difficult, I've discovered, than getting a journal to accept my work!

Several aesthetic conundrums are addressed. The main theme of the novel deals with the moral and aesthetic decline of the protagonist. But along the way I also challenge the reader to consider if, when, and why making copies of works of art is a vice. I hope many of you will read and enjoy my novel. And I look forward to hearing from you at <meaton@comcast.net>.

Synopsis

A couple on sabbatical from the University of Minnesota observes a puzzling scene in a restaurant in Padua, Italy. (The restaurant, The Crivelli, is named after a minor Renaissance artist who spent some time in Padua.) Subsequently a manuscript falls into their hands, and may offer clues as

to what was actually happening. But possessing the manuscript may also be dangerous.

The manuscript consists of a memoir written by an Italian, Enrico Zollino, one of whose ancestors deserved a spot in Dante's *Inferno*. Each chapter of this manuscript is headed with the description of a postcard depicting a work by Carlo Crivelli. The messages provide encryptions that challenge the reader and create several strands of the mystery. In the memoir, Zollino tries to explain to his son how he himself found himself descending into his own *inferno*.

The excerpt that follows explains how the memoir comes into the hands of Professor Conger via a friend that she runs into in Amsterdam.

Excerpt

The Rijksmuseum was featuring a special exhibit on still life paintings. Though not my favorite genre, I found more than enough to fill the hour thinking about how artists managed to capture the distinctive textures of lemons and peaches before I made my way to the large gallery where the museum's crown jewel hangs. As usual, scores of visitors crowded into the space in front of Rembrandt's ingenious "team picture," as a friend had described it, quite aptly, I thought. Howard Pletcher was standing off to the side looking at one of the more pedestrian examples of the genre that flanks *The Nightwatch* and gives it such a comparative edge.

"Look at the way the man in the plumed hat is reflected in that andiron," he remarked, after we embraced.

"Yes, wonderful, isn't it?"

We strolled back through a long gallery. "That's it," I said with great relief, when I spied a Renaissance portrait. "I've been trying to think of who a woman I saw in a restaurant in Padua reminded me of. It's her. I've always loved that picture." But Howard had gotten ahead of me and didn't hear my comment. I decided to share our restaurant conundrum with Howard as soon as I got a chance. But I never did. We made our way through the gift shop—always the most crowded space in that museum, in almost any museum, for that matter, and walked down the elegant staircase to the cafeteria.

"How long are you and Roger in town?"

"We've been here about three weeks. We have only two more days. We were in Italy for three months and Brussels seven months before that. Now the sabbatical is coming to its dreaded end."

We sat at a small table, cups of dark Douwe Egberts in front of us.

"Was it productive?"

"I finished revising my volume on Jan Steen. Roger worked with the people in Italy and Belgium who seem to be the only other people

in Europe who really understand what he's doing, so he's been happy as a clam. Now I've had enough time here to arrange for reproduction rights for some of the pictures I want to include in my book, so I'm feeling pretty good about things, too."

"Congratulations."

"Sorry about Zollino's son's death. You said it was an accident."

"Yes. He fell, apparently in the middle of the night, a couple of weeks ago. Quite a freak accident—hit a cabinet in his study at just the right, or rather wrong, angle. Broke his neck and evidently died instantly."

"God, that's awful. How old was he?"

"Thirty-five."

"Did he have a family?"

"He was engaged—supposed to get married in November. But he lived alone—in a small house down a hill from this Mother's villa. She's distraught, of course. I stayed a few extra days to try to help out. She's the one who discovered his body, unfortunately."

"That's really terrible."

"Yes." He looked at his watch and around the room and then pulled his chair closer to the table and leaned toward me.

"Did you by any chance read that article by George Steiner in *The New Yorker* maybe ten years ago—about Anthony Blount and his combining art history with spying?"

"No, I don't think so," I replied, surprised at the quick change of topic.

"Steiner couldn't understand how someone who cared so much about art could get himself involved in treason. I've never forgotten how he put the question. I don't remember the exact words, of course, but the question that really perplexed him was something like this." He hesitated and swallowed as if trying to control his emotions. And again I was surprised—how could an old *New Yorker* article cause someone to choke up?

"How could a man who spent his days trying to teach students why it matters so much whether they're looking at a real or fake Watteau, spend his nights passing intelligence secrets to Soviet agents?"

"The question that perplexes me is how anyone could spend a whole day on Watteau," I replied.

Howard smiled, but remained serious. "Yes, yes, but don't you think the issue is intriguing?"

"Of course I do. I've often wondered how people who loved Kant and Bach could become Nazis. It's the same basic question, don't you think?"

He nodded. Then he looked around the cafeteria again and lowered his voice. "I have something that I think answers Steiner. Not about Blount, but about someone else who cared deeply about art and..." He paused.

"Still lacked a moral compass?"

"Not exactly. More a case of losing a moral compass."

"Sounds intriguing."

"It's more than that. It may even be a little dangerous." His voice had become almost a whisper. "I have a manuscript. I found it while I was helping Señora Zollino sort through some papers. It was in a large envelope addressed to William. Since I'm his heir, I put it in my bag." He looked around again. "I just remembered it on the flight here—and read it."

"Can I read it?"

"Perhaps one day. But first I have a great favor to ask of you."

"Okay."

"The manuscript is in the cloak room. I've already made one copy and sent it to my office at the museum. After I saw you last night I made another copy in the business center at my hotel. I'd like to take it to the Post Office next door and, with your permission, mail it to you at your home address."

"Why not to my office at the University?"

"I think it's safer to send it to your house. I've become afraid that



someone might try to take it from me. I know it sounds crazy, but I think I'm being followed. I could send it to your department address, but it's too easy to lift things from department mailrooms."

I began to think he was suffering from some sort of paranoia. Academics are certainly political animals and maneuvering behind doors about an agenda item for an upcoming department meeting can be intense. But the issues we fight about are never really dangerous. He read my mind.

"All right, maybe I'm being paranoid, but I would just feel better doing it this way. Is someone living in your house?"

"A Norwegian couple has been living there, but they've gone back to Oslo. A neighbor is looking after things 'til we get back. She's putting all the mail that looks like it matters in a box in my study."

"I'll just mark the envelope 'personal' then." He sighed. "I'm undoubtedly imagining all of this. But I think when—if—you read it, you'll understand why someone might want to get rid of the manuscript. At the very least, it could ruin some reputations."

"Look, Howard, you certainly have my permission to send me a copy—wherever you think is best, or safest. But there's one condition. You have to let me read it when I get home. After this conversation you can't expect me to just destroy it, or give it back to you unread."

"That's fair. And after you've read it we'll have dinner one night and talk about it."

"Another condition—you have to do the cooking."

"Right, and we agreed last night that Roger will bring the wine." We stood up and kissed in the European style. "You sit back down and finish your coffee. I'm going to retrieve my things and go to the Post Office. Then I'm catching a cab to the airport. I'll be in my hotel in Mayfair before dinner, if all goes well."

"And when will you be back in Minneapolis?"

"Ten days or so."

"Good. I'll be back at my desk, worse luck, before that."

Howard walked out of the cafeteria and crossed the entry hall to the cloak room. I sat back down and started to take a sip of my coffee, but put the cup down when I saw two large men get up from their table near the cafeteria entrance, stand briefly outside in the hall and then go in the direction of the museum's entrance. For a fleeting moment I could have sworn that both men looked at me and said something to each other before they left. Now, I thought, I'm the one imagining things. Had I read the manuscript before my meeting with Howard, however, I would have been even more suspicious.

A final excerpt illustrates one of the passages in which I present the sort of thought experiment that we often introduce to students of aesthetics.

Unquestionably some of what we did was admirable, especially returning works to people (or their heirs) whose prized possessions had been taken from them, or pulled off walls of the homes of people who had been shipped off to God knows what kind of horror. However, for every work we helped to return there was another one that went elsewhere. Sometimes an item went to otherwise reputable museums whose directors—in the interests of amassing prestigious collections—were not always conscientious about checking its provenance. At least those works were made accessible to larger audiences than otherwise would have been able to see them. The sheer quantity of aesthetic pleasure in the world was undoubtedly increased, and that cannot be a bad thing. But often the items in question found their way into the private collections of individuals who had no right to them and who, often, were capable of very little in the way of genuine aesthetic response. It was hard for me to justify this to myself.

The worst thing ICRA did, however, was to become a kind of Gun for Hire in the art world. We didn't commit any murders, at least not to my knowledge. But in order to raise funds for the various undertakings of our groups and others with which we were loosely associated, we did become part of a ring that oversaw the "redistribution" of art.

We assisted and abetted art thieves, in other words. The sort of thing I had done for Billy's Father was the norm. Some of the undertakings were devilishly clever. One of my favorites is this. In Florida there are countless mansions that are second, even third or fourth, homes of millionaires. They stand empty for all but a few weeks a year. A thief can go in, lift a masterpiece, have it copied, put the copy back in place of the original and make a fortune selling the original. The millionaire almost never even notices what's happened.

From the Author's Perspective: *The Sublime in Modern Philosophy: Aes- thetics, Ethics and Nature*

Emily Brady

University of Edinburgh

The sublime is a concept with a long and rich history in aesthetics and the philosophy of art, from classical and eighteenth-century theories through to more recent post-modern ideas. This history is testament to the significance of the sublime as an aesthetic concept and category of value, but it also points to reasons for the demise of the concept. For some the sublime is rather outmoded, best relegated to the history of aesthetics, while for others, its recent transformations have brought it so far from its earlier meanings, as celebrated in the eighteenth-century, to make it unrecognizable.

It was against this background that I was motivated to write the book. I believe that the sublime remains an interesting and useful concept, at the very least in relation to nature and the relatively new subfield of environmental aesthetics. The book covers more territory than that, with its main aim to reassess and to some extent reclaim the meaning of the sublime as developed during its heyday in eighteenth-century aesthetic theory, and to mark out its relevance for contemporary discussions in philosophy from aesthetics to environmental philosophy.

After presenting early versions of chapters of the book to a couple of conference audiences, I recall the same objection coming up in discussion: Shouldn't the sublime be replaced with something carrying less weighty historical and metaphysical baggage, for example 'awe' or 'grandeur'? The thought was that these concepts would also better capture the broader (sometimes postmodern) meanings of the sublime that we see today across a range of disciplines. But many of us continue to be overwhelmed by great things in nature and beyond—the night sky, massive waterfalls, great thunder and lightning storms, expansive, deep canyons, skyscrapers, massive dams, and so on. We continue to use 'sublime' meaningfully for a range of things having great size or power. The edgy feeling of this kind of aesthetic response outruns landscape tastes of the past, as we continue to seek out extraordinary places and phenomena. The core meaning of the concept and its paradigm cases as developed in aesthetic theory in the past still resonate, even if our experiences of sublimity are situated differently in a number of ways in the present day.

At the same time (and not coincidentally), I found that the sublime had largely disappeared from the scene in analytic philosophy, though it had received some attention in the Continental tradition, e.g., Lyo-

tard (and of course also in other disciplines). Aestheticians know that beauty once suffered a similar fate, but that it is now very much back on the agenda. Although the sublime is a less ubiquitous concept compared to beauty, this gap reinforced my interest in pursuing the topic, not only to revive it, but also for trying to understand more negatively valenced forms of aesthetic response, and the distinctive ways in which imagination and emotion function in the sublime – capacities of perennial interest to aestheticians.

In terms of the book's scope, I begin with the sublime as a Western European concept, trace its development mainly in that context, and rehabilitate it within that philosophical framework. While similar and related concepts are discussed in non-Western traditions, I say very little about them. Also, although the book leans more toward the analytic tradition, the scope of the topic and my treatment of it should also find an audience beyond analytic aesthetics. In reviving the core meaning of the sublime, I want to stimulate thinking about it with regard to nature, an area that has been neglected in continental approaches to the sublime in favor of the arts.

The first part of the book is historical, presenting key theories of the sublime from the eighteenth and nineteenth centuries and revealing their significant contribution to understanding the concept. Drawing strongly from Kant, I distill the sublime's core meaning and paradigm cases, arguing that the natural sublime became central during this period. In these chapters, I ask: What constituted the objects of the sublime, and how did nature emerge as its principal subject matter? How do emotion and imagination function in the sublime? Can the sublime be defended against the claim that it involves self-aggrandizement? The second part of the book develops the sublime's core meaning and considers its philosophical significance today by engaging it with issues in aesthetics and, also, environmental thought. Questions guiding my analysis include: Can the arts and architecture be sublime? What is distinctive about the sublime as a form of aesthetic value, and how is it to be distinguished from other categories, especially more 'difficult' forms of aesthetic appreciation? What is the relevance of the metaphysical dimension of the sublime today? In what ways is the sublime relevant to valuing the environment, both aesthetically and ethically?

I begin, in the first chapter, by tracing the concept chronologically with respect to its subject matter, qualities, and objects during its heyday in the eighteenth century. My attention is mainly to Britain, where the sublime flourished in particular, and to ideas that preceded discussions on the Continent by Kant and others. Here I show that although the sublime has its roots in literary style and rhetoric reaching back to Longinus, philosophers brought the concept to the fore of aesthetic theory and opened it out to include a range of subject matter, with nature becoming more and more central. We find great variety of sublime objects and phenomena as discussed by Addison, Gerard, Burke, Alison and others. I also point up key aspects of the sublime, namely, vastness and power, intense mixed emotions of anxious excitement and astonishment, expanded imagination, and the role of the self in relation to feelings of admiration.

Like many monographs, the book grew out of arguments from a couple of papers, which also indicate where my interest in the sublime originated. While teaching at Lancaster University in the 1990s, I began thinking about how we might use Kant's theory of the sublime to develop a notion of respect for nature. His theory has been highly influential, but such an interpretation is, to many, controversial, especially when set against some of the self-aggrandizing language used by Kant to describe how humans become aware of their own freedom and reason through sublime experiences of the natural world. That thinking fed into a paper that became the basis for two chapters

on Kant. In Chapter 2, I discuss a notable influence on Kant's work, Moses Mendelssohn, and then turn to the pre-Critical and Critical phases of Kant's theory, setting out their main ideas and indicating how his theory is both indebted to but also extends beyond the sublime as theorized in Britain. Despite its metaphysical framework, it provides a sophisticated philosophical understanding of the concept as a distinctive and meaningful aesthetic category, and one which requires less reconstruction than might be assumed. Chapter 3 then addresses a major problem for the enduring significance of Kant's theory, especially with respect to natural aesthetics. Because Kant appears to place more emphasis on the human mind and freedom as sublime, this seems to leave much less room for attributing the sublime to the external world. Rejecting this interpretation, I reassert the centrality of natural objects and phenomena to his theory. With this new interpretation in hand, I show how Kant extends core ideas of the concept into new territory relating to nature and self, with an important propaedeutic role with respect to morality.

While writing the book I felt that each chapter could become book-length in itself, so I worked towards a happy medium between coverage and depth. With that in mind, Chapter 4 examines Kant's influence on two other German philosophers, Schiller and Schopenhauer, and then his legacy in British Romanticism. Schopenhauer's theory stands out, certainly, and other scholars have been paying more attention to his view (e.g., Sandra Shapsay). Apart from these writers, in the nineteenth century the sublime attracted less interest in philosophy, but it enjoyed an important place in poetry, literature, the arts, and in actual experience of landscape. Continuing my earlier line of argument, I discuss the Wordsworthian sublime and defend it against the objection that it is ultimately self-regarding, overly humanistic, and 'egotistical'. Drawing on recent interpretations of Wordsworth from the perspective of ecocriticism, I show how the humility and self-awareness of the sublime characterize the human subject as part of nature, where nature is conceived more holistically. This Romantic conception is then located, at the turn of the century, in the more empirical and conservation-conscious sublime of John Muir's nature essays. Muir is a challenging writer to study within philosophical aesthetics because his work is comprised of nature essays – essentially a descriptive aesthetics. But we can learn a great deal from his adventures and reflections in terms of continuity and development of the concept of the natural sublime.

The second part of the book moves from historical to contemporary discussions of the sublime. In Chapter 5, I pause to outline the core meaning of the sublime in light of what has been established in the first part of the book. This meaning, understood in terms of paradigm cases rather than a strict philosophical definition, is explained through natural objects or phenomena having qualities of great height or vastness or tremendous power which cause an intense emotional response characterized by feelings of being overwhelmed, somewhat anxious, though ultimately an experience that feels exciting and pleasurable. With this core meaning in hand, the main business of the chapter is to consider whether artworks can be sublime in this more 'original sense.' Building upon a position held by some eighteenth-century theorists (including Kant), I argue that the sublime in art is secondary, that is, although artworks can depict, represent, convey, and express the sublime, they cannot be sublime in and of themselves. I support this argument with a set of reasons relating to size and scale, formlessness, disorder and wildness, physical vulnerability, affect, and the metaphysical quality of the sublime. My discussion considers a range of cases, plus a few exceptions from land art and architecture. I suspect that this will be the most controversial chapter in the book: the view that art cannot be sublime will strike many as untenable. But given the meaning of the sublime that I develop, which will go

ASA Annual Meeting

The ASA annual meeting meeting will be 29 October-1 November at the Hotel Contessa in San Antonio. Hotel reservations should be made directly with the hotel. Please use the link <https://reservations.ihotelier.com/crs/g_reservation.cfm?groupID=804057&hotelID=15294>, to be sure that the ASA gets credit for the reservation toward our room block guarantee. You can send a check for registration, payable to The American Society for Aesthetics, to Dabney Townshend at PO Box 915, Pooler, GA 31322. Registration is also available at the ASA web site, <www.aesthetics-online.org>. (Checks save us credit card fees and avoid the sometimes frustrating on-line problems with the shopping cart.) The registration fee is \$75 for regular members and \$40 for student members.

The program will feature an opening reception, the Presidential Address by President Dominic McIver Lopes, and a performance by the SOLI Chamber Ensemble on the Trinity University campus. Especial thanks to Derek Matravers and his program committee, to Andrew Kania for local arrangements, and to Trinity University for their support. Dabney will be sending the program and additional information by email shortly.

some way to distinguishing it from other aesthetic concepts such as profundity, I hope to persuade my readers otherwise.

The aim of next pair of chapters is to distinguish the sublime from neighboring aesthetic categories and to show why it remains a distinctive aesthetic concept. More specifically, I argue that the sublime belongs to a set of categories that identify more difficult forms of aesthetic appreciation, in contrast to what might be called 'easy beauty.' I first came across 'difficult' aesthetic appreciation in Allen Carlson's work, and these chapters provide an opportunity to further explore this interesting territory. We see the familiar pairing from the history of aesthetics of the sublime and tragedy in Chapter 6, but I give this pairing a new twist by discussing them in the context of the natural sublime. Through an analysis and comparison of the 'paradox of tragedy' and the 'paradox of the sublime,' I show how each can illuminate the other and pave the way to resolving both. I follow the approach that, in fact, these paradoxes can be explained away if we recognize the complexity and value of more negative forms of aesthetic experience, through the exercise of 'negative emotions' and their edifying effects.

Continuing my project of refining the meaning of the sublime in relation to other aesthetic concepts, Chapter 7 discusses this with respect to 'grandeur,' 'terrible beauty,' and 'ugliness.' I build upon distinctions between the sublime and the beautiful by considering its relationship to grandeur as an adjacent concept that is more positively valenced and argue that experiences of grandeur lack the more mixed 'negative pleasure' of the sublime. Turning to the more negative concepts of terrible beauty and ugliness, while sharing something with them, the sublime is distinguished at least by its greatness in terms of both scale and power. The value of more difficult forms of aesthetic appreciation becomes clearer when we consider how they expand and enrich the emotional and moral dimensions of our aesthetic interactions through uneasy but meaningful relationships with the natural world.

With the rise of philosophical interest in the environment, it seems a logical step from reclaiming the natural sublime of the eighteenth

century to exploring its relevance to discussions about the natural environment today. Chapter 8 thus completes my argument for the relevance of the sublime to contemporary philosophy and solidifies my position that the main territory of the sublime is the natural world. Recalling the two early papers which motivated arguments in the book, a second paper served as the basis for this chapter, inspired by Ronald Hepburn's work in aesthetics of nature and presented at a conference session in his honor. To carve out a new, an environmental sublime, I defend the concept against claims that it is historically outmoded, metaphysically suspect, and anthropocentric, drawing to some extent on arguments from preceding chapters. In particular, I point to ways in which this more challenging, yet exciting, form of aesthetic appreciation feeds into a distinctive kind of aesthetic-moral relationship with environment. This type of appreciation is deeply comparative, as we feel insignificant, humbled by the greatness of nature rather than masterful over it. The admiration we feel in the sublime, as well as a perspectival shift of self, can feed into new forms of self-knowledge and potentially ground respect for nature, not in spite of, but very much because of nature's irresistible scale and power.

Opportunities for experiencing sublimity are not common, but I don't think they're rare either. Ranging from the amazing panorama of space on a clear night to the less common sighting of the full breach of a magnificent whale, the astonishing character of these experiences explains the sublime's singular effect. This astonishment, felt through a distinctive type of aesthetic response, is significant, deserving careful consideration for locating a new role for the sublime in aesthetics and other fields.

News from the National Office

Annual Meeting

It is time to make your plans for the 2014 annual meeting. The meeting will be 29 October-1 November at the Hotel Contessa in San Antonio. Hotel reservations should be made directly with the hotel. Please use the link <https://reservations.ihotelier.com/crs/g_reservation.cfm?groupID=804057&hotelID=15294> to be sure that the ASA gets credit for the reservation toward our room block guarantee. You can send a check for registration, payable to The American Society for Aesthetics, to me at PO Box 915, Pooler, GA 31322. Registration is also available at the ASA web site, <www.aesthetics-online.org>. (Checks save us credit card fees and avoid the sometimes frustrating on-line problems with the shopping cart.) The registration fee is \$75 for regular members and \$40 for student members

The program will feature an opening reception, the Presidential Address by President Dominic McIver Lopes, and a performance by the SOLI Chamber Ensemble on the Trinity University campus. Especial thanks to Derek Matravers and his program committee, to Andrew Kania for local arrangements, and to Trinity University for their support. I will be sending the program and additional information by email shortly.

New Secretary-Treasurer

Julie Van Camp has been selected by the trustees to become the next Secretary-Treasurer of the ASA, pending final confirmation by the membership. She will take office 1 February 2015. The transition is well underway.

Upcoming Elections

The trustees will be nominating candidates for three positions on the board of trustees. The terms of James Hamilton, Jennifer Judkins, and Kathleen Stock end 31 January 2015. At that time, Dom Lopes becomes past president and Cynthia Freeland becomes president. Therefore, there will also be nominations for a new vice president. The vice president succeeds to the presidency without further election. Suggestions for candidates or expressions of interest in serving should be sent to me or Dom Lopes by early October. Members of the society may also nominate candidates directly by submitting a

nominating petition with the signatures of at least eight current members.

Membership renewals

Membership in the ASA has been declining, probably because of the proliferation of specialized societies, opportunities for publishing on-line, the economy, and the loss of institutional support for membership in scholarly societies. It is very important that you renew your membership. The American Society for Aesthetics is the leading learned society for aesthetics and the criticism and theory of the arts. Membership is an important scholarly credential, and the diversity of our members, geographically and in terms of interests, provides a wide range of professional contacts. The membership fee is quite modest. Memberships are on an annual basis. I will be sending renewal reminders for 2015 membership sometime shortly after the annual meeting. Remember that everyone on the program (presenters, panelists, and commentators) is expected to be a member.

Prizes

The ASA awards several prizes. The John Fisher Memorial Prize is for an essay by a student or junior faculty member published in *The Journal of Aesthetics and Art Criticism*. The Selma Jeanne Cohen prize is for work in dance theory and aesthetics. The ASA monograph prize is for an outstanding scholarly monograph. A new prize in memory of Ted Cohen will be offered in 2015; details will be announced at the annual meeting. Arthur Stewart has given support for two prizes for student presentations at the Rocky Mountain Division meeting. I urge members to consider tax deductible donations to support prizes or other activities of the ASA.

Finances

As treasurer, I am pleased to report that the ASA remains in sound financial shape. We have a significant investment account and adequate financial reserves. It should be noted, however, that our income depends heavily on publishing income, which subsidizes all of our activities and allows us to keep membership fees very low. The publishing industry is undergoing rapid change, and we cannot predict even the near future. Electronic publishing and demands for open access are changing the landscape dramatically. It is possible that we will offer an on-line option for delivery of JAAC. Expressions of opinion on this subject are welcome.

I look forward to seeing you in San Antonio.

Dabney Townsend
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Conference Reports

ASA Eastern Division Meeting

Philadelphia, Pennsylvania
28-29 March 2014

The 2014 Eastern Division Meeting was held at the Best Western Independence Park Hotel. In addition to the main conference there was also, for the third year in a row, a graduate conference organized by students from Temple, Villanova, and the University of Pennsylvania. This event was supported by the Greater Philadelphia Philosophy Consortium and the ASA.

The meeting was jointly organized with the Monroe Beardsley Lecture, which was given at Temple's Center City Campus on the evening of the 28th. This year's Beardsley speaker was Richard Moran. Jesse Prinz gave the EASA plenary lecture. The conference hosted an invited panel, "Art in The Condition of Philosophy" with Michael Fried, Robert Pippin, and Kaja Silverman. There were several submitted panels, including "Politics, Spectacle, and Film Melodrama" with Gregg Horowitz, Lara Giordano, and Erin Bradfield, and "Perspectives on Hegel's Aesthetics and Philosophy of Literature" with Dean Moyar, Lydia Moland, Martin Donoghue, and Allen Speight.

The twelve sessions were evenly divided between historical and contemporary topics and featured papers from the European as well as analytic strands of aesthetics. There were sessions on Wittgenstein and Cavell; Shakespeare; philosophy, music and ontology; philosophy of the visual arts; Greek philosophy; and other topics.

Speakers and panel Chairs came from Europe, Canada, and the United States and included faculty and graduate students alike.

A special thanks goes to Temple graduate students for their continued assistance and help in making the Eastern Meeting a successful event. We would also like to thank David Clowney for his continued help with the conference, and to Alessandro Giovannelli for his technical support. Further, we would like to thank this year's reviewers: Brady Bowman, Robert R. Clewis, Alice Crary, Robert Chodat, Eva Dadlez, Richard Eldridge, Jay Elliott, Andreas Elpidorou, Susan Feagin, Jonathan Gilmore, Margret Grebowicz, Robert Guay, Karen Gover, Theodore Gracyk, Espen Hammer, Leonardo Lisi, Jonathan Neufeld, Margaret Moore, Laura Ostaric, Nick Riggle, James Shelley, Martin Stone, Lina Steiner, Martha Woodruff, Sarah Worth.

The dates for the 2015 Eastern Meeting will be scheduled soon. Questions, suggestions, and comments should be directed to Kristin Boyce at <kboyce2@jhu.edu>, Margaret Moore, The University of Tennessee at <margs1102@gmail.com>, and Aili Bresnahan, The University of Dayton at <ailli.bresnahan@gmail.com>.

Respectfully Submitted,

Kristin Boyce
John Gibson
Kristin Gjesdal

ASA Pacific Division Meeting

Pacific Grove, California

9-11 April 2014

The ASA Pacific Division meeting convened at the Asilomar Conference Grounds for the 40th consecutive year. Following recent tradition, the program included two panel sessions and fourteen papers with commentary. The Thursday evening panel was an author-meets-critics session dedicated to Dominic Mclver Lopes' 2014 monograph *Beyond Art* (Oxford University Press) in which Lopes challenges recent approaches to art theory and advocates a 'buck passing theory of art'; commentary was provided by Thomas Adajian, Renee Conroy, and Stephen Davies. On Friday morning, attendees enjoyed a panel addressing a variety of issues related to everyday aesthetics with papers offered by David Goldblatt, Carol Gould, and Thomas Leddy. Individual papers were presented on a wide range of topics including standard debates about the nature of aesthetic judgment, the ontology of art, and the epistemic potential of artworks as well as more unusual subjects such as ancient pots, puppets, and humor. Papers were authored by: Anthony Cross, Eva Dadlez and Chelsea Haramia,

David Davies, John Dyck, Jeffrey Goodman, James Hamilton, Peter Kivy, Derek Matravers, Stephanie Patridge and Andrew Jordan, Belinda Piercy, Madeleine Ransom, Tanya Rodriguez, William Seeley, and Larry Shiner. All the commentaries were thought-provoking and prompted animated discussion that continued at favorite local eateries well into the night. There were forty-four participants from Canada, New Zealand, the U.K., and the U.S., including eight graduate students whose contributions were noted by all to be uniformly enthusiastic and intellectually sophisticated.

The conference organizers were Renee Conroy and Anna Pakes, who would like to thank all the members of the program whose extra efforts made the conference a success. We extend special thanks to Donald Crawford and Russell Quacchia for producing a chronicle of the Pacific Division Meeting of the ASA that included (almost) every conference program since its inception and for making this historical document available to the conference attendees. For her wonderful photographs of ASA Pacific participants, we thank Joan Pearlman. We also extend special appreciation to Derek Matravers and Peter Kivy for offering thoughtful remembrances of Lee Brown and Ted Cohen.

Continuing the policy adopted in the 2013 business meeting of having conference organizers serve two year terms to improve continuity and preserve institutional knowledge, the 2014 organizers will be Anna Pakes and William Seeley. The Pacific Division meeting will again convene in Pacific Grove, CA at the Asilomar Conference Grounds 8-10 April 2015: the deadline for paper or panel submissions is 1 November 2014. For more information please see the ASA website or email <asapacific2015@gmail.com>. We hope to see you in sunny California next spring!

Respectfully submitted,
Renee Conroy and Anna Pakes

ASA Rocky Mountain Division Meeting

Santa Fe, New Mexico

11-13 July 2014

The Rocky Mountain Division held its 31st annual meeting at The Lodge at Santa Fe, just north of downtown Santa Fe. This year, we were pleased to have David Davies, of McGill University, delivering the Manual Davenport Keynote Address on Friday afternoon. In addition, the Michael Manson Keynote Presentation by a visiting artist was delivered by Jerry West on Saturday afternoon.

This year brought the first presentation of ASA/RMD Graduate Student Award for Best Paper in Philosophy. In its inaugural year, there was a tie between the two first-place contenders, and so two prizes of \$100 each were awarded. The 2014 winners of the Graduate Student Award were: Coleen Watson of Texas State University for "The Beauty of the Game: Sport and Establishing Artistic Interaction," and Liam Clements of the University of Mississippi for "Two Peculiar Problems in Kant's *Third Critique*." The prize is made possible by the generous support of The Center for Philosophical Studies, Lamar University, Arthur Stewart, Director. ASA/RMD wishes to express its appreciation to Dr. Stewart for his annual five hundred dollars of financial support for the past fourteen years, as well as his funding of the newly established graduate student awards.

This summer marked the final term of Division President James W. Mock. Division Vice-President Reuben Ellis will succeed to the office of President. This year's business meeting was brief, but fairly well attended (11 attendees, with one joining us via Skype).

This year 33 papers were presented, an increase from last year's 26. The thirty-three presentations reflect the long-standing interdisciplinary focus of the division. To see the program, please visit <<http://asarmd.com>>.

The session chairs managed the timing of presentations and discussions with uniform excellence and grace. We offer sincere thanks to all of them: Arthur Stewart, Spencer K. Wertz, John Samson, Reuben Ellis, Allison Hagerman, Eva M. Dadlez, Raphael Sasser, and James Mock.

The 2015 meeting arrangements and the call for papers will be announced according to the normal schedule on both the ASA and division websites.

Respectfully submitted,

Reuben Ellis
Vice-President of the Rocky Mountain Division of the American Society for Aesthetics

2014 Canadian Society for Aesthetics

St. Catharines, Ontario

24-26 May 2014

About twenty-five scholars attended the CSA's annual meeting at Brock University, in St. Catharines, Ontario; roughly half traveled from the U.S., making the meeting a genuinely North American conference. The meeting was held concurrently with about seventy

other societies under the sponsorship of the Canadian Federation for the Humanities and Social Sciences. Noted for its relaxed, accommodating program schedule, the CSA allows participants ample opportunity both to raise and learn from audience feedback and in general, enjoy each other's company. Conversations and good cheer continued into dinner on each of the first two days, at two of St. Catharine's local restaurants. And for some, the festivities culminated in a side trip to Niagara Falls.

The papers covered a wide range of aesthetic interests, but with a number of papers devoted to music, literature and digital art.

Special thanks to Francois Chalifour for once again arranging the francophone side of the program. One of the goals in the future is to arrange a joint session that would make it possible for both English and French speakers to participate in a mutually intelligible session. And a very special thanks to David Collins, our local arrangements coordinator, for his dedication and energy in attending to the details that made the meeting a comfortable and smooth-running one for all those in attendance. Finally, as English-language program chair, let me thank the participants who presented such a wide range of well-crafted, quality papers, as well as those vigorous members of the audience who would not let a point go unchallenged. Next year's meeting will be in Ottawa, from 30 May–1 June. For further information check the CSA website at <www.csa-sce.ca> or contact me at <inewman@mansfield.edu>.

Respectfully Submitted,

Ira Newman
Mansfield University

Aesthetics News

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 1 January deadline is 15 August to 14 August 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.

The 2015 John Fisher Memorial Prize

The American Society for Aesthetics sponsors the bi-annual John Fisher Memorial Prize in Aesthetics. The prize is awarded to an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988. The Prize is offered to foster the development of new voices and talent in the field of aesthetics. 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 editor of JAAC in advance at <jaac@cmich.edu>.

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 (about thirty double-spaced pages). Submissions may not have been previously published or under consideration for publication elsewhere.

For further information, see <<http://jaac.aesthetics-online.org/index.php?id=fisher-prize>> or contact the editors at <jaac@cmich.edu>.

Deadline: 15 January 2015

The American Society for Aesthetics Graduate E-Journal

The American Society for Aesthetics Graduate E-journal (ISSN: 1946-1879) has just published its fourth issue at <<http://asage.org/index.php/ASAGE/issue/current/>>. We invite you to review the table of contents below and to view the full text of all articles on our website.

Table of Contents

Article: "Some Thoughts on Controlling Fictional Narrators in Fiction Film," by Mario Slugan (University of Chicago).

Book Reviews: *Exploring North Korean Arts*, ed. Frank Rüdiger, reviewed by Alzo David-West (Aichi Prefectural University); *On Music*, by Ted Gracyk, reviewed by Greg Trotter (Marquette University).

Dissertation Abstract: "In/Expressible Space: Pre-Textual, Textual, and Post-Textual Concepts of Space in Theory of Arts and Media," by Željka Pješivac.

Interview: Jesse Prinz, by Allison Fritz (University of Nebraska-Lincoln).

Guest Artist: Ian Langohr

Thank you for your continuing interest in our work, and for letting your graduate students know about publishing, refereeing, and book review opportunities with us.

Michel-Antoine Xhignesse
Managing Editor

Robbie Kubala
Reviews Editor

BSA Connections Conference Series

The British Society of Aesthetics is pleased to announce a second round of funding for its successful Connections series of conferences. The Society is looking to fund two conferences, each with a grant of up to £12,000.

A Connections conference should be designed to enhance the dialogue between aesthetics and other areas of philosophy. The majority of papers should be by philosophers who have hitherto not had a primary research focus in aesthetics (effectively an AOS in aesthetics), though they may have made some contributions to the field. The remainder of the presenters should have a research specialism in aesthetics. Papers should explore the connections of other

areas of philosophy with aesthetics, or be in aesthetics. The conference should be held within one year of the notification of a successful application; it must be held in the UK, though the organizers need not be based there; and the organizers are responsible for all practical matters concerning its running. The BSA expects to be the sole funder of the conference, which should include 'British Society of Aesthetics Connections' in its title, and all conference materials should publicize the role of the BSA.

Proposals should be sent to <admin@british-aesthetics.org> no later than 1 December 2014. They should be no more than 2,000 words long, and include a proposed date range and venue, a draft budget, and a list of proposed speakers and topics (indicating which speakers have already agreed to contribute, conditional on the success of the application). Applicants will be informed of the outcome of their applications by mid-January 2015.

Any questions about this Call for Proposals should be addressed to the President of the BSA, Berys Gaut, at <bng@st-andrews.ac.uk>.

This call is also available at: <<http://british-aesthetics.org/?portfolio=bsa-connections>>.

Evental Aesthetics

Evental Aesthetics announces the publication of our latest issue, which is now available for free at <eventalaesthetics.net>.

Contents: Jane Forsey, "Collision: The Puzzle of Chardin"; Sarah Marshall, "One Must Imagine What One Denies": How Sartre Imagines The Imaginary"; Ruben Yepes, "Aesthetics, Politics, and Art's Autonomy: A Critical Reading of Jacques Rancière."

Please note that we are still open for submissions for our Winter 2014 issue (deadline: 30 Sept 2014). We would love to hear from you again! Please visit <eventalaesthetics.net> for suggested topics and submission requirements.

Cinema 5 (2014): Portuguese Cinema and Philosophy

The Editors, Patricia Castello Branco and Susana Viegas, are pleased to announce that the fifth issue of *Cinema: Journal of Philosophy and the Moving Image* is now available online for free download at <<http://cjpmi.ifl.pt>>.

Calls for Papers

ASA Pacific Division Meeting

Pacific Grove, California
8-10 April 2015

Paper and panel submissions from persons in all arts-related disciplines, including graduate students, are welcome. Papers and panels may treat any area of interest within aesthetics and the philosophy of art. Suggested topics include, but are not limited to: art and embodiment; art and imagination; issues relating to the perception and appreciation of art; experimental aesthetics; history of aesthetics; philosophy of literature; philosophy of film and media arts; philosophy of music, dance and theatre; representation and depiction; the aesthetics of sport; and reflections on the state of the discipline, including its relationship to other philosophical domains and empirically grounded research.

Paper submissions must not exceed 3,000 words in length (20 minutes in presentation time), and should be accompanied by 100-word abstracts. Panel proposals should include a general description of the topic or theme, along with the names and affiliations of all proposed participants and brief abstracts of all papers. Essays written by graduate students may be considered for a special award, and all graduate student submissions should be clearly marked as such. Volunteers to serve as commentators and/or chairs are welcome.

All papers or proposals should be submitted electronically to William Seeley and Anna Pakes at <asapacific2015@gmail.com>. Please email the organizers also at this address if you would like to comment on a paper or chair a session.

Deadline: 1 November 2014

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. 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>.

Society for the Philosophic Study of the Contemporary Visual Arts

Vancouver, BC
1-5 April 2015

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 Pacific Division Meeting of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video games, or other visual aesthetic media.

Presentations should be 20-25 minutes (10-12 pages double spaced). Participants 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). The Society also welcomes proposals for panels, author-meets-critics, or other special sessions, as well as volunteers to serve as panel chairs and commentators.

Please submit papers or panel proposals as e-mail attachments, with 'SPSCVA' initiating the subject line in your email to Richard Nunan (College of Charleston) at <nunanr@cofc.edu>.

Deadline: 15 September 2014

E-Magazine of the Society for Aesthetics in Slovakia

The Editorial board of the *E-magazine of Society for Aesthetics in Slovakia*, <www.casopisespes.sk>, has decided to dedicate its autumn edition to the theme of Faustian motifs in aesthetics, ethics, philosophy, literature and art of past and present. The aim is to create a platform for interdisciplinary presentation of research approaches and impulses focusing on mutually stimulating and inspiring presentation of current forms and adaptations of Faustian and Mephistophelean legend. Please send us your papers or studies about the proposed theme to the following address: <janamigasova@gmail.com>.

Deadline: 20 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

Seminar on "Listen to This: Musical Narrators across Mediums"

46th Annual Convention, Northeast Modern Language Association (NeMLA)

Toronto, Ontario
30 April–3 May 2015

What does it mean to employ music to tell a story? How is listening to a musical narrative different from other modes of narrative reception? Such questions have fascinated philosophers and students of the art of storytelling throughout history. From Plato's dissection of the modes of poetry and rhapsody to Nietzsche's fascination with Attic tragedy, the musicality of speech and narrative has been a contested site of cultural and political ramifications.

This panel aims to bring together scholars of literature, cinema, philosophy, and music to investigate the category of musical narrators – agents who deploy music or musicality to tell, show, or present a story. Candidates include explicitly represented narrators in works of theatre and film who either perform or incorporate music as part of their narration (e.g., Vere in Britten and Forster's *Billy Budd*, the Balladeer in Sondheim's *Assassins*, and the narrator in Stravinsky's *L'histoire du soldat*); the idea, commonplace since Wagner's time, that the musical accompaniment of songs, operas, and musicals functions like a Greek chorus commenting on the action and guiding the audience's attention; the musicality of writers like Thomas Mann; and literary narratives structured by musical form such as

Irene Nemirovsky's *Suite Française* or Milan Kundera's *Slowness*.

This panel is in a seminar format. Participants will circulate their papers prior to the conference. Instead of reading papers, participants will give a brief presentation of their work. The session will be oriented towards discussion.

To submit an abstract proposal, please go to <<https://nemla.org/convention/2015/cfp.html>>, create a user account and sign in. Abstracts should be no more than 300 words.

Direct questions to the session chairs (please CC both): Christopher Culp at <cmculp@gmail.com> and Nina Penner at <nina.penner@mail.mcgill.ca>.

Deadline: 30 September 2014

Evental Aesthetics

EA is still accepting submissions on Vital Materialism as well as general aesthetic inquiries. For more information on Collisions, submission requirements, suggested topics, and the journal's style guide, please visit <<http://evental aesthetics.net>>. With questions not covered by the site, contact the Editors at <evental aesthetics@gmail.com>.

Deadline: 30 September 2014

INTERACT! British Society of Aesthetics Postgraduate Conference

Canterbury, UK
7-8 February 2015

We are pleased to announce the first British Society of Aesthetics Postgraduate Conference: Interact! This conference is intended to provide a supportive and stimulating environment for postgraduate students to share and discuss their work on any area of philosophical aesthetics.

The conference will include a session on How to Publish and Career Advice contributed by the Keynote speakers and two senior faculty members of the History & Philosophy of Art department at the University of Kent. The best 2 or 3 papers will be published in the *Postgraduate Journal of Aesthetics*, subject to editorial approval.

Confirmed keynote speakers are Professor Dominic McIver Lopes, University of British Columbia; and Doctor Elisabeth Schellekens, Durham University.

Submissions are welcome in any area of philosophical aesthetics or any area of philosophy that touches on issues relevant to aesthetics or the philosophy of art. Please send 1000-word long abstracts for 20-minute papers by email attachment in PDF format to <interact.bsa@gmail.com> with 'Submission' in the subject line. All submissions must be prepared for blind review. Please include a separate cover sheet with the title of the paper, your name, institutional affiliation, and email address.

Any enquiries can be sent to: <interact.bsa@gmail.com>.

Deadline: 1 October 2014

What Can Performance Philosophy Do?

Chicago, Illinois
10 -12 April 2015

What Can Performance Philosophy Do? will be the 2nd biennial conference event organized by the professional association Performance Philosophy, founded in 2012. Performance Philosophy is also the name of an emerging interdisciplinary field concerned with the relationship between performance and philosophy, broadly construed.

While the inaugural conference invited participants to respond to the question, "What Is Performance Philosophy?," the theme for this conference is "What Can Performance Philosophy Do?" From one perspective, this question invites considerations of performance's philosophical affects and philosophy's performative actions; it invokes concepts of performativity and efficacy (but need not assume any straightforward relation between cause and effect). The form of the question recalls Marx's critique of the contemplative nature of philosophy, but also Spinoza's relational definition of bodies in terms of capacities. From another, it prompts explorations of the present or future value of examining performance and philosophy in relation to one another, and the actual or potential impact of performance philosophy on its participants whether in academia, art or the public sphere. The question "What Can Performance Philosophy Do?" may also require us to consider what performance philosophy cannot do and why, and to consider the kinds of experimental methodologies needed to investigate these constraints.

The conference welcomes proposals from researchers working in any area of philosophy (analytic, continental, non-western etc.) or any area of performance (dance, theatre, music, visual art performance, the everyday, non-human performance, etc.).

The organizers welcome proposals for 20 minute conference papers. Presenters are invited to submit 250-word abstracts, a brief biography and a note of any basic technical requirements. Please email your proposal to: Laura Cull at <l.cull@surrey.ac.uk> and Will Daddario at <w.daddario@gmail.com>.

Deadline: 3 October 2014

Bodies of Belief: Somaesthetics of Faith and Protest

Boca Raton, Florida
29-31 January 2015

Human bodies are shaped not only by their genetic endowment but also by the belief systems of the cultures in which they develop and function. Such belief systems vary from unarticulated background assumptions to ritualized practices and explicit doctrines or even to formulated laws enacted and enforced by social institutions. Likewise, belief's somatic shaping ranges widely from the stylization of external appearance (including clothing and ornamentation) to the structuring of bodily actions and comportment (including essential practices like eating) and even to inner modes of affect (which are felt somatically). The beliefs that the human soma embodies and expresses are not confined to established social norms; they also include items of faith and commitment that are individualistic, nonconformist, or even antagonistic to the cultural mainstream. More than a mere instrument of compliance or worship, the soma is also a site and weapon of protest.

Our conference will explore the ways through which beliefs and their corresponding values are embodied and somatically contested in such cultural fields as religion, politics, ethics, and the arts. How are beliefs acted upon or counter-acted by bodies in these fields? How do artistic or literary representations reflect on such bodily actions or themselves participate in these actions?

Selected papers may be developed for publication in *The Journal of Somaesthetics* (see <<http://somaesthetics.wordpress.com/>>) or in a volume based on the conference papers.

Abstracts of 250 words, and a current CV, should be sent electronically as attachments to Richard Shusterman at <bodymindculture@fau.edu>. Please direct conference inquiries to the same address. Further information about the conference will be made available at <<http://www.fau.edu/bodymindculture>>, where you can also consult the

programs of our prior international conferences.

Deadline: 15 October 2014

Kyoto Conference on Coleridge and Contemplation

Kyoto, Japan
27-29 March 2015

Abstracts are welcome for this international, interdisciplinary (Philosophy and Literature) conference on Coleridge and Contemplation. Further details and a downloadable cfp poster here: <<http://kyotocontemplation.org/call-for-papers/>>.

For enquiries, email Peter Cheyne at <cheyne@notredame.ac.jp>.

Deadline: 20 October 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

Modernist Musics and Political Aesthetics

Nottingham, UK
8-10 April 2015

Experimental modernist forms are widely thought to question the suitability of traditional cultural structures to represent experience. Whether it is Ezra Pound's desire to 'compose in the sequence of the musical phrase' or the mutual influence of primitivism in Picasso's paintings and Stravinsky's *The Rite of Spring*, the formal innovations we call modernism often saw different art forms converge and stimulate one another.

We hope this conference will explore these issues in depth.

Modernism is often understood as a response to a crisis of representation. According to Peter Childs, this crisis produced 'paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair.' *Modernist Musics and Political Aesthetics* invites papers that consider the political implications of modernist musics and art, the mutual influence of art forms, and the establishment of new aesthetic and political principles within modernism.

Please submit proposals of max. 350 words, and a brief author biography, to <Nathan.Waddell@nottingham.ac.uk>.

Deadline: 1 November 2014

Tracking the Creative Process in Music

Paris, France
8-10 October 2015

This conference brings together researchers interested in artistic creativity and the study of processes of musical and sound creation of the past and present. Researchers working on this cluster of problems from a wide variety of disciplines (history, music analysis, psychology, philosophy, cognitive science, sociology, ethnomusicology, anthropology, etc.) are invited to assess the different methodologies developed in the last thirty years in their respective areas from an interdisciplinary perspective. Each approach contributes in its own way to the advancement of our understanding of the procedures, techniques, knowledge and know-how employed by musicians involved in creative projects.

This broadening of the field also provides a new context for the study of works and composers from the Western musical canon. Whether based on historical archives or on the collection of empirical data, studies of the creative process in music share many of the same methodological requirements, descriptive vocabulary and models of creative action. This conference therefore aims to be a forum in which the most recent results produced by the well-established tradition of sketch studies can meet the complementary or alternative paradigms emerging from other repertoires or approaches.

Go to <<http://tcpm2013.oicrm.org/?lang=en>> for an overview of the previous edition's papers and sessions. Many disciplines and approaches were present, but there are still many more to include in the conversation.

All disciplinary and aesthetic domains are welcome.

Correspondence address: <tcpm2015@ircam.fr>.

Deadline: 1 December 2014

Yearbook of Moving Image Studies Cyborgian Images: The moving image between apparatus and body

The double-blind peer-reviewed *Yearbook of Moving Image Studies (YoMIS)* is now accepting articles from scientists, scholars, artists and film makers for the first issue entitled *Cyborgian Images: The moving image between apparatus and body*. *YoMIS* will be enriched by disciplines like media and film studies, image science, (film) philosophy, art history, game studies and other research areas related to the moving image in general.

Modern perspectives on the structure of moving images exemplify a complex multimodal mechanism that interacts in specific ways with the recipient and various levels of the perception of images. In this case neither moving images nor the subjective reception are passive processes. Movement, time, space and different modalities interact with senses, memories and anticipation and create a complex hybrid structure of medium, recipient and sensory stimulus processing. This refers to the fact, that on the one hand the technological structure of displays and interfaces are relevant, and that on the other hand the role of the lived-body and mind is crucial for an understanding of the effects of the moving images. It is the interaction between the image, the dispositive and the recipient which brings the pictures to life and unfolds its meaning in diverse dimensions. This remarks become obvious when looking at the recent evolution in media technologies. New displays and interfaces like the Cinemizer (Zeiss), Oculus Rift (OculusVR) or Kinect (Microsoft) promote the progressive embodiment of the recipient or user by the medium, and, in doing so, they force the amalgamation of the subject of perception with the moving image.

Therefore, *Cyborgian Images* addresses the broad field of the relationship between the technological dimension of the medium, its aesthetic and structural impact on the representational status of the moving image and the effect on the bodily level of the recipient, including affective and somatic reactions.

Contributions should be 5000 to 8000 words in length. Please send your abstract, bio-

graphical information, contact details and your article to Dr. Lars C. Grabbe and Prof. Dr. Patrick Rupert-Kruse via: <kontakt@bewegtildwissenschaft.de>. If you are interested in contributing an article you will find a style sheet online: <www.movingimage-science.com>. If you have any questions, please do not hesitate to contact the managing editors via mail.

Deadline: 31 December 2014

Normativity and German Idealism

Sussex, UK
25 May 2015

The aim of the conference is to examine whether resources drawn from the German Idealist tradition help address important questions about the nature of normativity. As recent work by Christine Korsgaard and Robert Brandom shows this is a fertile territory.

We construe the topic of normativity broadly to include epistemology and theories of meaning, moral and political philosophy, aesthetics, and theories of practical reasoning and action.

Attendance to the conference is free of charge but registration is required- to register please email <normativity.germanidealism@gmail.com> putting 'registration' in the subject field and your name in the body of the message.

Informal inquiries: Katerina Deligiorgi (Sussex) at <K.Deligiorgi@sussex.ac.uk>. See too: <<http://southnorm.wordpress.com/>>.

Please send a 500-700 word anonymized abstract with author details on a separate attachment to <normativity.germanidealism@gmail.com>.

Deadline: 13 February 2015

Canadian Society for Aesthetics Annual Meeting

Ottawa, Ontario, Canada
30 May-1 June 2015

The 2015 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 84th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Artistic performance: Cognitive and aesthetic issues 2) Assessing borderline and outlier cases in

art 3) The logic of fiction 3) Aesthetics and Education: Models of learning. 4. Ethical issues in any of the arts. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the program. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion on the program are required to pay CSA membership and conference registration fees. Submissions must be sent as e-mail attachments (MS Word or .RTF files). Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA) or email at <inewman@mansfield.edu>.

Deadline: 16 February 2015

Upcoming Events

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. Further information about the program and registration are available at <<http://aesthetics-online.org/annual/>>.

Shaping the Trading Zone: Bringing Aesthetics and Philosophy of Science Together

Leeds, UK
5-6 September 2014

Invited speakers: Ann-Sophie Barwich (University of Exeter), Otávio Bueno (Miami), Alix Cohen (Edinburgh), George Darby (London), Catherine Elgin (Harvard University), Steven French (Leeds), John Kulvicki (Dartmouth College), Aaron Meskin (Leeds), Dean Rickles (Sydney), Nola Semczynszyn (Franklin & Marshall College), Adam Toon (University of Exeter).

Any queries should be sent to Steven French at <s.r.d.french@leeds.ac.uk>.

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

Full program and registration available now at: <<http://british-aesthetics.org/conference/annual-conference-2014/>>.

Keynote Speakers are Jenefer Robinson (Cincinnati), G.F. Martin (UCL/Berkeley), and Peter Greenaway will deliver The William Empson Lecture.

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 is available at <www.semioticsocietyofamerica.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.

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>.

Truth, Image, Normativity

University of Cagliari, Italy
22-24 October 2014

The conference 'Truth, Image, Normativity' focuses on the philosophy of image, both as cognitive image (mnemonic representations, images in metaphors and figurative languages), and as graphic image (graphic representations, drawings). Reflection on figurative languages and visual nonlinguistic communication leads us to reformulate in new ways the great questions about traditional notions like truth, objectivity, normativity, consensus and persuasion that have been central in different disciplinary contexts (epistemology of natural sciences, epistemology of social sciences, philosophy of law, and aesthetics).

For any further information please contact: <Pietro Salis psalis@unica.it>.

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.

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

The Ethics and Aesthetics of Archaeology

Durham University, UK
6-7 November 2014

This conference represents the culminating event in an eighteen-month AHRC-funded network project on The Aesthetics and Ethics of Archaeology: see <<https://www.dur.ac.uk/archaeology/research/projects/?mode=project&id=609>>. Our project explores how ethical concepts - such as moral responsibility, stewardship, duty, virtue, and developing our moral education - are related to how we create, appreciate and curate archaeological objects with respect to their aesthetic character. The exploration of these practical concepts will not only be of significant interest to philosophers, while the examination of more theoretical concerns can help archaeologists and museum and heritage managers re-evaluate their ideas about the nature and implications of their work. Relevant issues include the long-term preservation of archaeological remains, the ownership and repatriation of artefacts, the role of Indigenous communities as custodians of their heritage, the treatment of human remains, the respect owed to past and living cultures, the aesthetic (as well as scientific) qualities and value of ancient objects, and the illicit (and legal) trading of antiquities. It could also lead them to reformulate their codes of professional ethics.

Keynote speakers will include: Prof. Carolyn Korsmeyer (Department of Philosophy, University at Buffalo [SUNY]), Prof. Peter Lamarque (Department of Philosophy, University of York), Prof. Howard Morphy (ANU College of Arts and Sciences), and Prof. Alison Wylie (Departments of Philosophy,

University of Washington and Durham University).

For further information please contact: <elisabeth.schellekens@durham.ac.uk>.

Visual Learning

Budapest, Hungary
14-15 November 2014

With the linguistic turn having become past history, and the iconic turn no doubt victorious, second thoughts are gradually arising: Is that victory not a much too complete one? Are philosophers, cognitive scientists, media theorists, and educationalists in particular, sufficiently aware of the dangers the neglect of a polished verbal logic and of verbal culture imply? Maintaining the right equilibrium between the pictorial and the verbal has once more become a burning issue.

No conference fees will be charged. Participants are encouraged to arrange their own accommodation. The conference venue (Budapest University of Technology and Economics, 1117 Budapest, Magyar Tudósok körútja 2, Bld. Q, Wing A) is located near downtown Budapest. See <<http://vll.mpt.bme.hu>> for details.

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).

Please feel free to contact the organisers with any questions you may have at: <bsam14@easychair.org>.

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 <chandanachak@gmail.com> with any questions.

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) will meet at its divisional meeting held in conjunction with the Eastern divisional meeting of the American Philosophical Association. For more information, contact the Eastern Division coordinator Christopher Grau at <grau@clemson.edu>.

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 will engage this topic and advance the discussion of Kierkegaard and narrative. For more information, contact Jeffrey Hanson at <jeffrey.hanson@acu.edu.au>.

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 <chandanachak@gmail.com> with any questions.

Art in and of the Streets

New York, New York
5-7 March 2015

Possible topics might 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?

Any questions should be sent to Christy Mag Uidhir at <cmaguidhir@gmail.com>.

2nd International Conference on Music and Consciousness

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.

The conference will consist entirely of plenary sessions, enabling wide-ranging participation, with significant time set aside for discussion. It will include keynote presentations, papers and short communications.

See <<http://www.music.ox.ac.uk/muscon2>> for details.

Active Aestheticians

MONIQUE ROELOFS has published her book *The Cultural Promise of the Aesthetic* with Bloomsbury in the series Bloomsbury Studies in Philosophy.

JENN NELSON has launched a new social enterprise making kids' clothing that breaks gender stereotypes. She raised over \$20,000 to launch Jill and Jack Kids on Kickstarter in spring 2014. Check out their designs at <www.jillandjackkids.com>.

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

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

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or

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<henry.pratt@marist.edu>

Deadlines: 1 November, 15 April, 1 August