



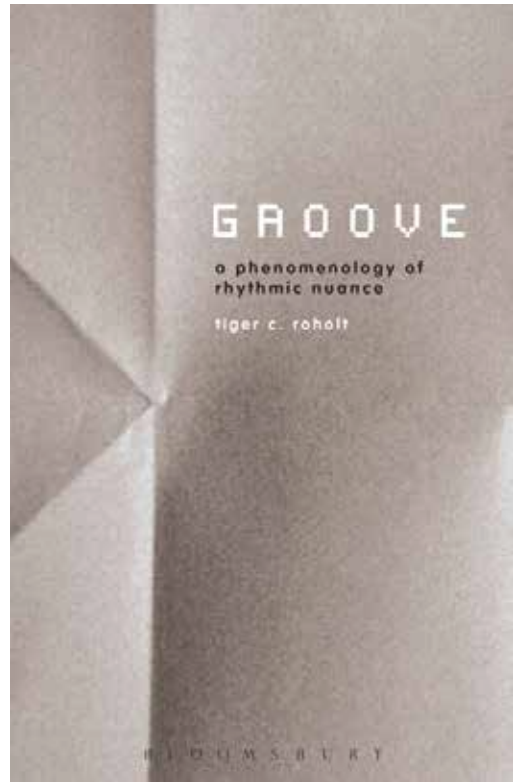
THE AMERICAN SOCIETY FOR AESTHETICS:
AN ASSOCIATION FOR AESTHETICS,
CRITICISM, AND THEORY OF THE ARTS

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From the Author's Perspective

Groove: A Phenomenology of Rhythmic Nuance

Tiger C. Roholt
Montclair State University

How should we understand the relationship between music and body movement? The common view is that a listener's body movement is a reaction to, an effect of, perceiving music. I don't doubt that this is, in part, correct. I claim in *Groove*, however, that moving our bodies is often something that we do in order to grasp certain rhythmic qualities; our movement is an integral part of a perceptual skill for grasping qualities such as a groove. We know that the perception of music is not passive; I view bodily movement as a component of one's active perception of music. To develop this, I draw upon the phenomenologist Maurice Merleau-Ponty's account of embodied perception, emphasizing his notion of *motor intentionality*. Before we get to this, though, let's take a few steps back.

What is a Groove? Consider rock, jazz, or hip-hop musicians. From night to night—or from take to take while recording—musicians talk about what has worked and what hasn't. Some short-comings and adjustments are straightforward; others are more complex. A case of the latter: What can be done when a song drags or seems lifeless? In some cases, this might be remedied by increasing the tempo, or by inviting the drummer to change the rhythmic pattern. But in other cases, the problem is not the tempo or the rhythmic pattern but the way the rhythm "feels." For example, the rhythm may not "lean" far

enough forward. A groove is typically characterized by musicians and music enthusiasts as this *feel* of a rhythm.

Without changing the tempo, and without changing the rhythmic pattern, a drummer can make a rhythm feel different – she can make it feel as though it leans forward or backward, pushes, pulls, and so on. A drummer does this primarily by striking certain repeating notes ever so slightly early or late (not early or late enough to alter the note-value; an eighth note remains an eighth note, for example). Other subtleties also play a role, such as accent and dynamics. All musicians, including vocalists, can generate and contribute to grooves through similarly nuanced performance techniques. A groove functions as a kind of rhythmic glue that holds together a recording or performance, a central element around which musicians coalesce.

Examples of grooves. Consider a swing rhythm, which is the most common rhythmic pattern in jazz and also occurs in many other genres. Jazz drummers often make swing rhythms feel as though they lean backward to one degree or another. Others, such as rockabilly drummers, tend to make swing rhythms lean forward. For an example of a backward-leaning swing, listen to the drummer Sonny Payne on the 1966 live recording of “Fly Me to the Moon (in Other Words)” (Frank Sinatra and Count Basie, *Sinatra at the Sands*. Warner Bros, 1998).

On this recording, you’ll hear the Count Basie band, which serves as a paradigmatic example of the way in which musicians other than drummers can contribute to grooves. The Basie horns often play behind the beat to make the music seem to lean even farther backward. Vocalists can also contribute to grooves. The way in which Frank Sinatra was able to climb inside a band’s groove, so to speak, in order to create additional tension by means of his timing adjustments, is one reason he was respected by musicians (this recording of “Fly Me to the Moon” is a prime example).

The phenomenon of groove is far from dinosauric. It has become even more prevalent in contemporary popular music. Listen to the extreme pulling brought on by the late, electronic hi-hat on St. Vincent’s “The Strangers” (St. Vincent, *The Actor*. 4AD, 2009). Hip-hop vocalists such as Cee-Lo Green – like Sinatra but to an even greater extent – tend to pull rhythms backward. (Listen to Gnarls Barkley, “Crazy,” *St. Elsewhere*. Atlantic, 2006.) The extreme rhythmic pulling and pushing of rappers has had a noteworthy influence on contemporary music; for example, listen to Redman’s introductory verse in Missy Elliot’s “Dog in Heat” (Missy Elliot, *Miss E...So Addictive*. Elektra, 2001). For an astounding example of the way in which contemporary musicians and producers stretch the traditional groove boundaries, listen to Brandy, “What about Us?” (Brandy, *Full Moon*. Urban Atlantic, 2004).

What brought me to this topic? There is probably an interesting comparison to make between the way in which stand-up comics feel the need to hone material in front of live audiences and the way in which musicians (in some genres at least) seek to find the optimal grooves for their songs by trying them out, live. When a song sounds flat, and then at later gigs comes to life, you notice the difference in the audience.

For a number of years, I had the odd experience of playing with exactly the same musicians in two very different bands. We often found ourselves in front of very different kinds of audiences on consecutive nights. We had a few tunes up our sleeve that we could get away with playing for both audiences, but the difference in audience-reception was enormous. A song that would be a guaranteed crowd-pleaser for one audience could leave the other audience utterly cold. Setting aside such an extreme example, there are many situations in which musicians notice variability in audience reception, even between

two audiences that are nearly identical in musical taste and acumen.

Such experiences emphasized to me that the perception of music is far from a straightforward perceptual task. Experiencing the feel of a rhythm is not a simple effect of perceiving the music. Perceiving a groove is quite unlike perceiving a lime green sweater (say), which anyone who is not colorblind easily identifies as lime green. What must a listener do to experience a backward-leaning groove? or a pushing groove?

I maintain that there are two aspects to the phenomenon of groove – the music and the feel. I argue that the phenomenon of groove cannot be adequately elucidated by examining only the music. I argue, in fact, that the feel is the dominant aspect of the phenomenon of groove. Why think this?

Diana Raffman claims that musical nuances are ineffable, in the sense that although we can detect pitch and timing nuances, we cannot conceptualize them – we cannot remember and re-identify them. (Diana Raffman, *Language, Music, and Mind*. MIT Press, 1993.) (One can find similar views in the literature on nonconceptual content.) I don’t have a beef with that particular claim. But musicians do, indeed, manage to talk about grooves, evaluate them, tweak them, and so on. Musicians don’t throw up their hands due to the specter of ineffability, so how do they carry on?

During my time as a musician, I found that musicians did not ultimately conceive of grooves in terms of precise specifications of nuances. Musicians will, to be sure, say to a drummer, “Can you play that note just a bit earlier?” But such instructions are ways of discussing means. When a musician reflects on a groove, let’s say a missed target groove, ultimately she is focused on the feel: “This doesn’t push hard enough.” To refer to the feel, she invokes figurative language, indirect description (in Wittgenstein’s sense), and comparisons.

Consider the situation of an individual musician generating or participating in a groove. While he is conscious of the fact that he can play certain notes earlier, and so on, the ultimate perceptual datum that confirms to him that he has accomplished his goal just is the feel – not a precise perception of exactly how late he has placed this or that note. Why this focus on the feel? Simply put, creating the feel is the very purpose of performing the timing nuances. While a groove consists of two aspects, considerations such as these suggest that the dominant aspect of groove is the feel.

Once we realize that investigating the music alone is insufficient, once we shift our attention to the perceiver, we encounter the common phenomenon of one perceiver grasping a groove in music in which another does not. In the book, I argue that information about nuance detail, and music-theoretic knowledge, often does not help a listener to grasp a groove. But there is, of course, something that a perceiver conversant in the grooves of a particular genre brings to the table, something which a listener who is not conversant does not. The perceiver of grooves, that is, has some facility that enables her to grasp the musical significance of timing nuances. One main goal of the book is to elucidate this general facility for groove.

I argue that the relevant facility for a genre’s grooves is not merely a matter accumulated listening experience or propositional knowledge; the facility involves knowing how to listen, and this involves the body. Grooves only emerge between the music and a listener when unlocked by a certain kind of embodied, perceptual engagement. It is a common view that the phenomenon of groove has something centrally to do with the body. Note the bodily metaphors used to describe grooves (leaning, pushing, etc.). Look around – where there

Call for Papers: A Special Issue of the Journal of Aesthetics and Art Criticism

*Seventy-Fifth Anniversary Issue:
Where do we come from? What are we? Where are we going?*

As the American Society for Aesthetics and its official journal approach their seventy-fifth anniversary of their founding, it is fitting to dedicate an issue to this period in the history of aesthetics, as well as to its future. We invite articles for this special issue; submissions that develop applications of these broad themes are especially welcome:

- The Role of Its Own History in Aesthetics: Is philosophy of art governed by its history? Is ahistorical work credible?
- Aesthetics and the Sciences (e.g., aesthetics and psychology, aesthetics and brain science, aesthetic and evolution, experimental aesthetics)
- Art and Metaphysics (ontology of the arts, individuation of artworks, etc.)
- Conceptions of the Aesthetic (experience, properties, judgment, perception, appreciation, etc.)
- Aesthetic and Artistic Values
- Art and The Arts: What they are and how are they related?
- Criticism and Appreciation
- The relationship between Anglo-American and Continental Aesthetics
- Global Aesthetics

Articles submitted in the following areas must include a retrospective element, but they are strongly encouraged to articulate and defend a recommendation for a new research emphasis. Ideally, the retrospective element will examine the past seventy-five years.

- Art and Morality, Society, and Politics
- Representation and Meaning in the Arts
- Philosophy of the Arts: The Visual Arts, Music, Literature, Photography, Digital Art, etc.
- Neglected authors and ideas from the past the past seventy-five years
- Aesthetics and Contemporary Art

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see “Submissions” on the *JAAC* page on the American Society for Aesthetics website: <www.aesthetics-online.org>). Upload submissions to the *JAAC* online submission website, <<http://mc.manuscriptcentral.com/jaac>>, making sure they are identified as submissions for the special issue.

If you have questions please contact: Robert Stecker at <jaac@cmich.edu> or Theodore Gracyk at <jaac@mnstate.edu>.

Deadline for Submissions: 1 December 2016

are grooves, you'll find musicians, listeners, and dancers moving their bodies.

With respect to "visceral responses" in general, Stephen Davies has claimed that they are more prevalent than we realize, regarding all kinds of music: "Music's regularities and its cross-patterns are echoed kinesthetically by both the performer and the listener, who twitch, tap, contract, flex, twist, jerk, tense, sway, and stretch as they react bodily to the music. Music moves us, quite literally, and often we are unaware of the small motions we make in response to it" (Stephen Davies, "Rock Versus Classical Music," *Journal of Aesthetics and Art Criticism* 57, no. 2 [1999]: 197). As I mentioned, I do not interpret this ubiquitous movement as only a matter of music moving us. My view is that we often move our bodies in order to grasp certain rhythmic qualities.

Now back to where we began. Merleau-Ponty maintains that, at its root, perception rests not on an awareness of mental representations but on our basic bodily engagement with things—our bodily capacities, dispositions, skills, and so on. Consider a skill like typing. The finger movements involved are obviously not automatic reflexes, but they are also not cognitive, reflective acts (I don't think about where a key is before pressing it). Such movements are, however, *intentional*

in the phenomenologist's sense that they are directed toward their objects. In these cases, it is our bodies not our thoughts that are directed toward things. In a nutshell, this is motor intentionality. "My body has its world, or understands its world without having to go through 'representations'" (Maurice Merleau-Ponty, *Phenomenology of Perception*. Translated by Donald A. Landes. Routledge, 2012 [1945], 141).

The understanding a typist has of his keyboard is not of the conceptual, propositional variety; it is practical, and it is activated only in the moving of his fingers. Similarly, a boxer understands the rhythm of the speed bag through her fists. Paint your own mental picture of the importance of grasping—by means of your body movements—the shifting rhythms of sex. If you try to think your way into these rhythms, you're not doing it right.

Though a listener is not producing something (she is not performing a groove), I claim that a listener grasps a musical groove—not by listening and thinking alone—but by means of bodily movement. (The full story, as it unfolds in the book, involves a consideration of perceptual attention, perceptual indeterminacy, etc.) What kinds of movements do I have in mind?—foot-tapping to the pulse, head-bobbing, swaying, finger-snapping, and so on. Note that the optimal movement profiles are interestingly different from genre to genre. Picture the differences between a metal fan's head-banging and the articulate neck and shoulder jerks of a funk aficionado.

What about the feel of a groove? I argue that the feel is not a mere perceptual quality that emerges from perceiving the sounds of the music. In order to give some sense of what I have in mind here, I have to say a bit more about motor intentionality. Merleau-Ponty holds that we feel the rightness and wrongness of perceptual orientations in our bodies. In an art gallery, we find ourselves unwittingly moving closer or farther away from a painting in order to achieve the optimal perceptual distance. Merleau-Ponty claims that when we are too near or too far, we feel a tension in the body; when we find the right distance, we feel a bodily equilibrium. This is a kind of spatial perceptual exploration through bodily movement.

The body movement that seeks to "get" a groove is a temporal exploration, and it is more exploratory than most because it is a repeated, rhythmic movement. With our bodies, we explore the music by engaging in certain movements that open up the possibility of experiencing a groove's feel. Understanding a groove means to hear a performance's rhythm and early timing nuances *as pushes*, its late notes *as pulls*, and so on. It is to grasp the way in which the parts fit together, qualitatively.

Grasping a groove is quite unlike other examples of motor-intentionality, such as typing, in that, regarding such practical actions, our attention is focused on the task at hand, so the guiding motor-intentional feelings reside in the background. In contrast to this, grasping a groove places on a pedestal the affective dimension of motor intentionality. This is unsurprising insofar as we are dealing with an aesthetic experience, which means (at least) that the qualities of the experience are worthy of attention in themselves.

The feel of a groove just is the affective dimension of the relevant motor-intentional movements. The slightly late notes are not heard as simply off-time; they are experienced, felt, as pulling against a bodily emphasized norm, established by moving to the music's pulse. Grasping a groove by moving to the music's pulse, and the bodily feel that informs this motor-intentional activity, are two sides of a coin: to get a groove just is to comprehend it bodily and to feel that comprehension.

ASA Wi-Phi Consultant

The American Society for Aesthetics seeks applications to be the ASA-wi-phi consultant to develop aesthetics content for the new site, <<http://www.wi-phi.com/>>. It will be the responsibility of the consultant to contact the site managers, develop appropriate content, and succeed in its being posted. Draft content will be reviewed by a subcommittee appointed by the ASA President before posting.

Applicants must be members of the American Society for Aesthetics. The application should consist of a current CV and a brief statement explaining the applicant's qualifications to develop the content, including, if available, links to examples of the applicant's work. The consultant will be paid \$500 once the content is posted and is expected to maintain it for one calendar year following posting. The ASA will then evaluate the project to determine its continuation.

Applications should be submitted to Julie Van Camp, Secretary-Treasurer and Executive Director, American Society for Aesthetics, at <secretary-treasurer@aesthetics-online.org>. Review of applications will continue until the position is filled.

News from the New Secretary-Treasurer

Julie Van Camp

Secretary-Treasurer and Executive Director
Professor Emerita of Philosophy
California State University, Long Beach

Although my term as Secretary-Treasurer and Executive Director of the ASA did not officially begin until 1 February 2015, I have been hard at work since last September on transition from my predecessor, Dabney Townsend. I am very grateful to him for his helpfulness and graciousness in making this transition as smooth as possible. I also appreciate people's patience as we move a range of accounts and functions across country.

The ASA contracts with a wide variety of firms and individuals to provide needed services, such as printing of this newsletter and tax filings with the IRS. Thanks to the efficiency of on-line communications, it has not been necessary to relocate all of these functions from Savannah to Denver, which is now the official location of the National Office. We did move our official mailing address to: 1550 Larimer St. #644, Denver, CO 80202-1602.

National Meetings

The National Meeting for 2015 will be 11-14 November in Savannah, Georgia. It is a gorgeous, historic city and I hope many ASA members will attend. The program chair, Andrew Kania, reports a record number of paper submissions for the program, which we expect to announce in August. The Feminist Caucus, chaired by Peg Brand, has organized a series of workshops for Saturday, 14 November to celebrate the 25th anniversary of the Caucus.

One of my priorities in recent months has been securing hotel commitments for the National Meetings for several years. When the economy was in serious recession, hotels were eager for our business. Now that the economy is in a strong recovery in most of the country, they have less incentive to bargain with us for economical sleeping rooms, and available dates fill up fast. Members of the American Council of Learned Societies (ACLS) typically book national meetings three to five years in advance.

I learned a lot from our survey of members last fall on preferred scheduling options and locations and have taken that into account. I am keenly aware of the fiscal stress on many members. About a third of you do not have access to any travel funds to attend meetings, and I have taken costs into account in looking at meeting sites. I always talk with hotels about the availability of double rooms with two beds for those who need to share to cut costs. I look at ground travel from the airport and the availability of reasonably priced food options in the adjacent neighborhood. In some cities, such as Toronto, Amtrak service will be an economical alternative for transportation to the meeting.

At the urging of many members, I have contacted associations with shared interests in the arts to see if we might coordinate our meetings, but have been unable to arrange this so far. We have sought bids from several cities of interest to members, but costs are prohibitive (e.g.,

Chicago, San Francisco, Boston). If any members are interested in hosting a future meeting, please get in touch with me and we'll see what we can do.

Here's the schedule of national meetings through 2018:

Savannah: DeSoto Hilton Hotel: 11-14 November 2015
Seattle: Seattle Renaissance Hotel: 16-19 November 2016
New Orleans: Astor Crowne Plaza Hotel: 15-18 November 2017
Toronto: Fairmont Royal York Hotel: 10-13 October 2018

New Technologies and Social Media

I have been working with the Board of Trustees and an ad hoc committee on Social Media to explore adding new capabilities to our communications and dissemination. We are working with a web technology company to move to a new web site and hope to be go "live" in August of this year. It is the same company that supports the American Philosophical Association's new web site and will give us many more options for members and non-members alike. Members will be able to look up their own membership status and see whether they are paid up on dues, e.g. We also will be able to collect anonymous demographic data from members and get a better sense of the state of the profession. Later this year, we will be giving members twelve months of on-line access to the new edition of the *Oxford Encyclopedia of Aesthetics*, available only to members on the new web site.

I want to thank Dom Lopes, our immediate past-president, for his pioneering work in the mid-1990s to give ASA its current web site. We were one of the first professional societies to have a web site and it has been a prominent feature of our services to the profession. But after almost two decades as web editor, he would like to pass the baton to a new web editor, and we are in the process of recruiting for this very important position.

We established a new Twitter account for announcing deadlines and other information about the ASA. Please follow us: @ASA_aesthetics. We decided not to forward Tweets from other associations; if you want to follow them, you can, so we won't clutter up your Twitter feed with duplicates you are already receiving.

We have ruled out, for the time being, establishing a YouTube or Instagram account, but are open to adding those in the future. We would like to add still photos from our various events to the new web site, and welcome submissions from members for that use.

We have wondered what to do with the physical archives of the early days of the Association, including programs of meetings and minutes of the Board. Although we have not yet convinced a library to take these, we are in conversations with the Philosophy Documentation Center to convert this material into a searchable on-line archive, which would be available only to members on the new ASA site. Although we understand that most members are probably not interested, we have talked with several people with specific research interests which would be well-served by this archive. E.g., the Feminist Caucus would like to search old records concerning the participation of women in the ASA. For those interested in specialized topics, such as dance or opera, it will be possible to search presentations at national meetings to see when these topics were addressed and which scholars were doing pioneering work on them. We will continue to search for a suitable library archive (and welcome your suggestions), but the on-line searchable archive will have the distinct advantage of being available

to everyone with access to the Internet worldwide. We also will try to add a searchable archive of the regional meetings, to the extent we can obtain copies of the programs. Don Crawford has a nearly complete set of programs from the Pacific Division. If others have sets of programs from Eastern and Rocky Mountain, please get in touch.

Grants

The ASA is fortunate to have an endowment and we are committed to using the revenue to support grants of various kinds that will promote the ASA and aesthetics. We have several important priorities we are trying to support with these grants and welcome your ideas for future projects.

Promoting Aesthetics within the Academy

We are alarmed that after the retirement or death of prominent aestheticians in recent years, departments are not always choosing to replace them with specialists in aesthetics. We aim to demonstrate the continued importance of hiring aestheticians and offering aesthetics courses.

For example, we are co-sponsoring with philosophers of art from Australia a two-continent conference on "Art and Imagination: the role of metaphors, tropes and images in shaping experience and guiding action." The project received major funding from the Australian Research Council (ARC). The first conference will be held 2-3 April, 2016, in San Francisco to coincide with the APA-Pacific meetings. The second will be held over several days in July 2017, during the annual conference of the Australian Association of Philosophy. ASA funds, up to \$7,000 overall, will support video streaming of the Australian events so interested persons worldwide can benefit. ASA funds also will support travel grants to both conferences for ASA members whose papers are selected for presentation by the program committee. (The Call for Papers will be issued later this spring.) We look forward to demonstrating the important role of aesthetics to a broad range of philosophers at these conferences.

We also are supporting graduate students in aesthetics. In the past, we have funded a one-day graduate student conference in conjunction with the ASA Eastern meeting in Philadelphia and we hope to fund this again in 2016. We just completed our first competition for a Dissertation Fellowship. It was ferociously competitive, with ten applications. For students with papers accepted for the national meeting, we continue to provide travel grants.

Promoting Diversity within the Profession

We are especially proud of recent funding of two important summer programs for undergraduate philosophy students. For the two-week San Diego Summer Program for Women in Philosophy, at the University of California, San Diego, we are funding one of the two faculty members. Twelve ASA members applied for this opportunity and we are pleased that Anne Eaton, University of Illinois-Chicago, will represent us. For the one-week Rutgers Summer Institute for Diversity in Philosophy, we are sponsoring one guest speaker. From six applicants, we selected Jane Forsey, University of Winnipeg, to represent us. Our financial support not only helps promote diversity in the profession but also introduces promising undergraduate students to aesthetics. We hope to continue supporting these diversity initiatives in the coming years.

The ASA Diversity Committee has just announced a competition for \$5,000 awards to develop curriculum modules that could be used in

teaching aesthetics. Up to three awards each year for the next three years are anticipated.

Using New Means of Communication and Technology to Promote Aesthetics

Our four in-person meetings each year are successful and popular, and we will continue those. But we understand that many members are unable to attend, due to financial and scheduling complications. We are exploring additional means of dissemination and communication. As noted, we are funding streaming video from the Australian conference in 2017. We have awarded a grant for an on-line aesthetics conference in 2016; if it is successful, we will consider making this an annual event. ASA funded the start-up costs for the popular blog, *Aesthetics for Birds*, developed by Christy Mag Uidhir at the University of Houston. We also approved funding for an ASA member to develop aesthetics content for the new Wi-Phi site.

Responding to Changes in the Profession

The traditional professoriate is changing, with increasing reliance on adjuncts, lecturers, visiting professors, on-line teaching, and out-sourced instruction. We can try to push back, as others are trying, but the changes are major and likely to continue. I regularly talk with people who love the arts and aesthetics, but have no expectation of ever getting a tenure-track job with good benefits that earlier generations enjoyed. Is there a place for them in the ASA? I believe there is, but we need to focus on what we might do to adapt. I hope we can provide information and incentive on using aesthetics education in non-traditional careers outside the academy. Having spent fifteen years of my own career in non-traditional positions, I know these jobs can be rewarding in many ways and also make good use of formal academic training. I am talking with many people about ideas for conferences that reach out to non-traditional audiences with events on evenings and weekends when they can attend and with content that connects with their interests. Should we be trying to add more streaming video to our events? Will on-line conferences and blogs be of interest? Let me hear your ideas and let's see what works in this uncharted territory.

Do you have ideas for promoting any of these goals? Let us know. The Board does business year-round by e-mail and we can review your proposal at any time. Please review the guidelines for Major Grants on the web site and send me a draft of your project idea.

75th Anniversary of the ASA

Our 75th anniversary will be in 2017. The editors of *JAAC* have already announced an exciting schedule of special publications. We hope everyone will share your ideas for how to commemorate this event throughout the year.

It's been a busy year so far and it will only get busier. I have enjoyed talking with many ASA members at our meetings in the past year and look forward to hearing from many more of you with your ideas on where the ASA should head in the coming years.

Editors' Note

The regular "News from the National Office Column" will return next issue. Contact the Secretary-Treasurer in the meantime at:

Julie Van Camp
Secretary-Treasurer
American Society for Aesthetics
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Denver, CO 80202-1602
Telephone: 562-331-4424
e-mail: <asa@aesthetics-online.org> or
<jvancamp5@gmail.com>
web site: <www.aesthetics-online.org>

Stephanie Ross, and Anna Bergqvist presenting (chaired by Jonathan Gilmore).

We are grateful for the assistance of David Clowney (who provided beverages for one of the receptions and a projector), Sarah Worth (who provided a projector), and Julie Van Camp, who addressed the meeting with a presentation on the ASA and some of its new projects, which will include an updated website, a dissertation completion grant for graduate students in aesthetics, and the ASA's continuing function as an aesthetics grant-making organization promoting diversity and other proposed projects. In addition we thank Hanne Applevist, Christopher Bartel, Michael Deckard, Susan Feagin, Theodore Gracyk, Joan Grassbaugh Forry, James Hamilton, James Harold, Andrew Huddleston, Shen-Yi Liao, Jonathan Neufeld, Lara Ostaric, Sheri Tuttle Ross, Nola Semczyszyn, and Nick Zangwill for serving as this year's Review Committee.

Finally, we are pleased to announce the ASA Eastern Division organizers for 2016, which will be Aili Bresnahan, Alessandro Giovanelli, and Margaret Moore.

Respectfully Submitted,

Kristin Boyce, Aili Bresnahan, and Margaret Moore

Aesthetics News

American Society for Aesthetics Doctoral Dissertation Fellowships

The American Society for Aesthetics awards 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 14-15 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.

For further details, please visit <<http://aesthetics-online.org/awards>>.

ASAGE

The American Society for Aesthetics Graduate E-journal (ISSN: 1946-1879) has just published its new 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.

Articles: "Digital Instances," by Hetty Blades (Coventry University); "Weitz's Legacy," by Frank Boardman (CUNY Grad Center).

Book Review: Fiction and Narrative by Derek Matravers, reviewed by László Kajtár

Interview: Dominic McIver Lopes, by Michel-Antoine Xhignesse (McGill University)

Guest Artist: Amanda B. Fox

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

American Society of Aesthetics, 2015 Curriculum Diversification Grants

The American Society of Aesthetics is pleased to announce the 2015 competition for Curriculum Diversification Grants. Up to three grants for up to \$5,000 each will be awarded in 2015.

Grantees will develop detailed annotated reading lists, complete with background reading, that are organized into modules covering core areas in aesthetics/philosophy of art. The idea here is not to develop modules oriented primarily around gender, race, disability, etc., but, rather, to promote diversity at the heart of mainstream aesthetics and philosophy of art. Modules should be usable in, for instance: introduction to aesthetics/philosophy of art courses; courses on particular historical figures or movements (e.g., Plato's or Aristotle's aesthetics, Medieval aesthetics, Scottish Enlightenment

Conference Reports

ASA Eastern Division Meeting

Philadelphia, Pennsylvania
20-21 March 2015

The Monroe Beardsley Lecture and Reception was sponsored by Temple University, at which an address was given by Paul Guyer on Monroe Beardsley's aesthetics, in particular on his connection to John Dewey. The Plenary Lecture was given by David Davies, which was entitled, "Descriptivism and its Discontents: From the Ontology Room to the Analyst's Couch."

We received 25 paper submissions, of which we accepted 16, about one-third of which were graduate students and postdoctoral scholars. We also received four panel proposals and were able to accept three of these. Paper topics covered such subjects as philosophy of literature, tattoos and body art, sports, money and movies, the philosophy of music, the sublime, emotional depth, and Kant and Kantian topics. The three submitted panels were entitled Philosophical Problems Arising from Studio Practice (organized by Sue Spaid), Author Meets Critics: Gabriel Rockhill's Radical History and the Politics of Art (organized by Tal Correm), and Cinematic Sounds and/as Ventriloquism (organized by Gregg Horowitz). In addition we had three invited panels: 1) Philosophy of Dance, with Anna Pakes, Mark Franko, and Eric Mullis presenting (chaired by Julie Van Camp), 2) Metaphor, in Memory of Ted Cohen, with David Hills, Elisabeth Camp, and Josef Stern presenting (chaired by Richard Eldridge), and 3) Aesthetic Reasons, with James Shelley,

Ted Cohen Prize

The deadline for nominations for the Ted Cohen Prize is 1 June 2015. To honor the enormous contributions of Ted Cohen to aesthetics and the American Society for Aesthetics, Andy Austin Cohen and the ASA established in 2014 a \$1000 annual prize “to recognize writing that is clear, graceful, and unencumbered by jargon or academic clichés. It should examine serious problems in aesthetics while also giving pleasure to the reader.” In memory of Ted, his wife Andy Austin Cohen has generously funded this prize.

The prize winner will be selected by a committee of three members appointed by the President of the ASA and will be notified by 1 August 2015. The award will be announced publicly during the national meeting of the ASA in Savannah, Georgia, 11-14 November 2015. The winner will be encouraged but not required to attend the meeting, and travel expenses to the meeting will be provided. The prize may not be awarded if, in the opinion of the judges, no nomination of sufficient merit and appropriateness is received.

The ASA selection committee welcomes published work of distinction published between 1 January 2014 and 1 June 2015. Eligible works are articles or chapters/sections of books. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Eligible publication includes reputable on-line journals. Nominations will be judged based on adherence to the standards of writing in the statement above. Self-nominations are welcome.

Submissions should be directed c/o Julie Van Camp, ASA Secretary-Treasurer, at 1550 Larimer St. #644, Denver, CO 80202-1602, or <jvancamp5@gmail.com>. The nominated article or book chapter/section must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If PDF submission is not possible, then two copies of articles or book chapter/section must be submitted.

Gifts in honor of Ted Cohen to the American Society for Aesthetics are welcome at any time. The American Society for Aesthetics is a 501(c)(3) organization. Although the ASA cannot provide tax advice, gifts for the benefit of the Ted Cohen Prize should qualify for a charitable tax deduction on US tax filings as would other gifts to the American Society for Aesthetics. Please contact Julie Van Camp for more information.

aesthetics, Continental aesthetics); courses devoted topics or problems within core areas in aesthetics/philosophy of art (e.g., Fiction, Film, Narrative, Music, Depiction, Art and Ethics, Ontology of Art, Definitions of Art, Theories of the Aesthetic). These modules can be “diverse” in a variety of ways by: (1) centrally featuring writing by members of underrepresented groups; (2) including works that give significant philosophical attention to artworks by members of underrepresented groups or from the non-European tradition; (3) devoting significant philosophical attention to topics related to members of underrepresented groups (e.g., disability in philosophy of dance, the relevance of social standpoint to aesthetic judgment, objectification and the genre of the nude, racist jokes and the ethics

of humor, implicit bias in aesthetic judgment, and so on).

Each grantee should produce at least 30 English-language readings each (including translations into English), organized according to topics (or “modules” as described above) within mainstream aesthetics. (As noted above, modules include, but certainly are not limited to: ontology of art, definitions of art, theories of the aesthetic, depiction, metaphor, imagination and make-believe, taste, beauty, art and ethics, humor, historical topics such as medieval aesthetics, or any of the individual arts.) Each suggested reading should come with an annotation of at least one paragraph that gives a general summary of the reading and explains how it

fits in the broader topic of the module. The citation for the reading should indicate sufficient information so that the reading can be readily obtained by potential users for teaching (e.g., journal article in a widely available database, book chapter generally available at North American libraries). Grantees must agree to respond to one round of requested revisions when deemed necessary by the review committee.

Winning authors will retain copyright in their own modules, but the ASA reserves a non-exclusive royalty-free license to publish the winning modules for its own official purposes, including (but not limited to) publication on the ASA web site. Each author must certify

that the module has not previously been published in either print or on-line media.

Applications should include: separate cover sheet with applicant's name and contact information; CV; detailed description of the project (no more than 1,500 words); budget; and justification for the budget

Applicants may request funds for a summer stipend at the applicant's regular institutional rate.

Applications should be prepared for anonymous review, in either Word or PDF format. The applicant's name and contact information appearing only on a separate cover sheet and, of course, CV. Applications will be reviewed anonymously by members of the ASA's Diversity Committee, Feminist Caucus Committee, and Board of Trustees. Only one proposal per applicant. All decisions are final. Applicants must be members of the ASA.

No grant will be awarded if, in the opinion of the judges, no proposal of sufficient merit and appropriateness is received.

Applications should be directed to A.W. Eaton, Diversity Committee Chair, at: <eaton@uic.edu>

Deadline: 29 May 2015

NEH Funding Opportunities for Aestheticians

Summer Institutes

The ASA has co-sponsored two important NEH Summer Institutes. The first, in 1991, "Philosophy and the History of the Arts," was held at San Francisco State University. The second, in 2002, "Art, Philosophy of Mind, and Cognitive Science," was held at the University of Maryland, College Park.

ASA is interested in partnering with a U.S. college or university and ASA members to propose another Summer Institute. Planning and organizing these Institutes is an enormous amount of work, but with a substantial pay-off for all participating. The next deadline to apply to NEH is February 2016, but the NEH staff strongly encourages submitting draft proposals no later than the preceding December for guidance from staff on shaping the proposal. In recent years, about one-third of submitted proposals have been funded. If any ASA members are interested in exploring this opportunity, please contact Julie Van

Camp, Secretary-Treasurer at <jvancamp5@gmail.com>

Fellowships

NEH offers several fellowship programs which enable scholars to work on independent research projects for six months to a year. Different competitive categories include University Teachers, College Teachers and Independent Scholars, as well as special competitions for faculty at Historically Black, Hispanic Serving, and Tribal colleges and universities. The annual deadlines are in April. Due to the volume of applications, NEH staff members are not able to provide advice on draft applications. Rejected applicants are entitled to see the written comments of panelists and reviewers as well as the names of those reviewers (although comments are not associated with specific reviewers), which can be enormously helpful in developing a revised proposal for future submissions. Only about seven per cent of applications are funded, but many ASA members have received these in the past.

Public Scholars

In a new program, NEH is supporting development of books which aim to reach a broad public audience with sound humanities research. The next deadline is expected to be in March 2016.

Additional Programs

NEH funds a wide variety of programs, including digital humanities, exhibits, and films. For more information on all of these programs, please see the NEH web site: <<http://www.neh.gov/>>. Lists of funded projects in all categories are available there and can be helpful in framing new proposals.

American Council of Learned Societies Fellowships

ACLS offers fellowships to support research in the humanities, similar to the Fellowship programs at NEH. The annual deadline is in September. ACLS also offers dissertation completion fellowships, with the annual deadline in October.

Public Fellows

This program, funded by the Mellon Foundation, places recent PhDs into two-year fellowships at partnering organizations in the government and nonprofit sector. The deadline is in March for the following two years. The program, now in its fourth year, "aims to expand the role of doctoral education in

the United States by demonstrating that the capacities developed in the advanced study of the humanities have wide application, both within and beyond the academy. The ACLS Public Fellows program allows PhDs to gain valuable, career-building experience in fields such as public policy, international aid, conservation, arts and culture, and digital media." Participating host organizations include several organizations in the arts, including museums and performing arts organizations.

For more information about all of these ACLS programs, please see their web site: <<http://www.acls.org/>>.

Evental Aesthetics

The Editors of *EA* proudly announce the journal's tenth issue, available right now, for free, at: <<http://evental.aesthetics.net/current-issue/>>.

Journal of Somaesthetics

The Center for Body, Mind, and Culture is pleased to announce the launching of the *Journal of Somaesthetics*. Here is a link to its first issue, whose title is "Somaesthetics and Visual Art": <<http://journals.aau.dk/index.php/JOS/issue/view/108>>. The journal is published by Aalborg University Press. Here is an excerpt from the English version of the press release issued by Aalborg University.

What is somaesthetics? As its Wiktionary definition indicates, the term derives from combining the somatic with the aesthetic, and it originated in the philosophical theory of Richard Shusterman. By now, however, somaesthetics is an interdisciplinary and international research project. It is devoted to the critical study and meliorative cultivation of the experience and use of the living, sentient body (or soma) as a site of sensory appreciation (aesthesis) and creative self-stylization. An ameliorative discipline of both theory and practice, somaesthetics is concerned with a wide diversity of knowledge forms, discourses, social practices and institutions, cultural traditions and values, and bodily disciplines that structure and can improve our somatic understanding and cultivation. As an interdisciplinary project, somaesthetic research cannot fit neatly into the standard disciplinary journals of academic scholarship. It therefore requires a journal of its own in which somaesthetic research on different topics and from diverse disciplines can come together for productive, critical dialogue that will advance the somaesthetic project.

We launched the *Journal of Somaesthetics* on Valentine's Day as a gesture of loving respect for the soma and for researchers who are interested in its scholarly and creative study. If contemporary society has fervently and often blindly fetishized the body, then interdisciplinary academic research has not yet given the body the loving attention it deserves. Somaesthetics (along with its journal) is not limited to one theoretical field, academic vocabulary, cultural ideology, or particular set of bodily disciplines. Rather it aims to provide an overarching theoretical structure and a set of basic and versatile conceptual tools to enable a more fruitful interaction and integration of the very diverse forms of somatic knowledge currently being practiced and pursued.

Reflecting somaesthetics deep concern for practice and for a transcultural global perspective, this issue of the *Journal* includes dialogues with three important contemporary artists whose practice is internationally renowned and who stem from three different continents: Olafur Eliasson (Denmark), Stelarc (Australia), and Pan Gongkai (China). For more information about the *Journal of Somaesthetics* or more generally about the somaesthetics project, please contact any of the three editors or visit the Journal's home page at <<http://journals.aau.dk/index.php/JOS>>

Cinema 6 (2014): Gilles Deleuze And Moving Images

We are pleased to announce that the 6th issue of *Cinema: Journal of Philosophy and the Moving Image* on "Gilles Deleuze and Moving Images" edited by Susana Viegas is now available online for free download at <<http://cjpml.ifl.pt>>.

Estetika: The Central European Journal of Aesthetics, vol. 51, no. 2 (2014), Anniversary Issue

In celebration of its 50th anniversary, *Estetika's* current issue - published in November 2014 - includes commissioned essays by leading aestheticians on the state and future of European aesthetics. The contents are made available on-line free of charge at <aesthetics.ff.cuni.cz>.

Calls for Papers

Contemporary Aesthetics

Contemporary Aesthetics invites papers for its thirteenth volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. *CA* invites submissions of articles no greater than 7,000 (including abstract and notes). Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. We welcome the use of visual images and auditory and video clips to illustrate the text. Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. For more information about submitting work to *Contemporary Aesthetics*, visit <www.contempaesthetics.org>.

International Journal of Art and Art History

International Journal of Art and Art History is a scholarly journal which supports and promotes the study of the art and practice of art historical writing. The journal is committed to studying art historical scholarship, in its institutional and conceptual foundations, from the past to the present day in all areas and all periods. This journal ignores the disciplinary boundaries imposed by the Anglophone expression 'art history' and allow and encourage the full range of enquiry that encompassed the visual arts in its broadest sense as well as topics now falling within archaeology, anthropology, ethnography and other specialist disciplines and approaches. It welcomes contributions from young and established scholars and is aimed at building an expanded audience for what has hitherto been a much specialized topic of investigation. The journal also accepts notes, reviews, letters, bibliographical surveys and translations in addition to articles.

The interested contributors are highly encouraged to submit their manuscripts/papers to the executive editor via e-mail at <editor@aripd.org>. Please indicate the name of the journal (*International Journal of Art and Art History*) in the cover letter or simply put '*International Journal of Art and Art History*' in the subject box during submission via e-mail. For any additional information, please contact with the executive editor at <editor@aripd.org>.

Call for Book Proposals: Philosophy of Film

The editors of the new Brill-Rodopi book series "Philosophy of Film" invite book-length proposals (monographs or edited volumes).

Over the last several decades an increasing number of people have studied film with a general interest in philosophy. Philosophia, the love of wisdom, is an attempt at interpreting or questioning human existence and the world in its entirety. Naturally film can be one of its subjects. In this series, philosophical writers account for their experience of specific films, directors, certain themes, or the phenomenon of film in general. Philosophy of film exceeds the schedule of mere interpretation and puts film in relationship with classical philosophical questions such as (its own) essence, truth, or beauty. Those reflections can also take the form of film aesthetics and film theory, which are philosophical inasmuch as their approaches are methodologically sophisticated and they transgress empiricism. Benefiting from the intellectual wealth of the entire history of the humanities, this series is an ideal source for anyone interested in the philosophical dimensions of cinema.

Webpage: <<http://www.brill.com/forthcoming-series-philosophy-film>>

Brill books can also be used as textbooks. Brill's MyBook program enables students to purchase a paperback copy of any book provided they have access to the e-book version. See <<http://booksandjournals.brillonline.com/>>.

Aesthetics in the Age of New Media

Authors can find submission guidelines at <<http://zetesis.cfs.unipi.it/Rivista/index.php/odradek/about/submissions#onlineSubmissions>>.

Technology and new media are by now present everywhere. Our daily life is not only populated but also completely ruled by digital devices. We constantly live a double life: one in the actual reality and another in a parallel virtual reality. While one is sitting alone in the library, for example, he or she is not only here and now but also connected – and interconnected – with the rest of the world. On the one hand, that person is in the library and on the other – and at the same time – his or her virtual account is 'living' on the Internet. This is the condition of subject in the age of new media. For technology and new media are an integral part of our life to such an extent that we often take them for granted, it is, in

our view, the task of philosophy to bring into question the nature and the consequences of this phenomenon. In particular, we are concerned with the status of the artistic experience of the new media subject and with the reflection on art that springs from the digitalization and the virtualization of our spaces. In other words, we invite to investigate whether and how the 'newness' of new media effectively changes the realms of sensibility and that of art, and to evaluate aesthetics in what we might call – recalling Walter Benjamin – the age of new media.

We are especially interested in the following points: (i.) how new media can change our way to experience the world, (ii.) whether and how a new media object can be considered a beautiful work of art, and (iii.) how the digital and virtual spaces of the new media object affect the creation and fruition of art (with particular regard to the notion of interactivity).

For further information please feel free to contact the section editors at: <lorenzoserini24@gmail.com> or <marta.vero90@gmail.com>.

Deadline: 15 May 2015

Zizek and Music: Special Issue of the *International Journal of Zizek Studies*

A whole range of references to music is scattered throughout the copious body of Slavoj Zizek's works, covering a broad array of musical genres, styles and epochs stretching from Bach, Mozart and Beethoven to the music of such bands as Laibach and Rammstein or a phenomenon like the Gangnam style. Zizek has also contributed more substantial works on Schumann (in *The Plague of Fantasies* 1997), Wagner (*Opera's Second Death* 2002, together with Mladen Dolar) and more recently on Schönberg (in *Absolute Recoil* 2014). But how have Zizek's reflections on music been received within the academic and non-academic world, and by whom?

The *IJZS* intends to release a special issue on the topic of Žižek and music, thus offering a first forum for all those who working in music-related fields who have adopted Žižek's theories for reflecting about music. The goal is to approach the subject from a broad range of different perspectives, not only by covering the fields of classical, pop, jazz and experimental music, but also by bringing together philosophers, musicologists and scholars from the field of sound studies as well as composers, dramaturges and opera producers. This special issue is intended to stimulate a truly interdisciplinary and multi-faceted dialogue, offering a starting point for

a fruitful discussion on music from a fresh perspective.

Submission Requirements: The language of this special issue is English. Prospective articles should be in the range of 6,000 to 8,000 words, accompanied by an abstract of no more than 200 words. Prospective book reviews should be in the range of 1,000 to 2,000 words. Review essays should be in the range of 2,000 to 3,000 words.

For format and style, please consult the author guidelines of the *IJZS* under: <<http://zizekstudies.org/index.php/ijzs/about/submissions#authorGuidelines>>.

Deadline: 1 June 2015

Placing Art and Music in Nature

Kazimierz Dolny, Poland
10-14 August 2015

Recent scientific research concerning art and music has thrown up a plethora of new aspects to be integrated into our understanding of these phenomena. Individual studies, such as attempts to explain aesthetic responses in terms of some aspect of human neurology, have at times been deemed reductionist. Quite apart from such 'accusations' often being wholehearted accepted by researchers, the overall picture of art that science is revealing is anything from simplistic. Instead, research coming out of a variety of disciplines is presenting philosophy with ever new challenges if it is to provide anything like an integrated understanding of art and music. Thus, among others, ecological approaches provide a novel perspective upon meaning in music, embodied approaches explore the role of the specific played by the body in experiencing music and evolutionary approaches examine the significance of human evolutionary history for art and music. Far from being simplified, the view that tended to focus upon cultural factors has been enriched by consideration of cognitive and evolutionary factors as well as novel tools and ways of thinking about the interplay between art and music and the broader cultures in which they exist. In effect, it is philosophy that is forced to extend its perspective in order to seek a synthesis that reflects the new research. In our workshop we will seek to further this process by engaging philosophers and scientists in a dialogue concerning the multifaceted place that art and music hold in nature.

300 word abstracts are invited no later than 30 June. Accepted speakers will have 40 minutes for their presentations, including discussion time. Preference will be given to presentations directly connected to the work

carried out by the key speakers. Abstracts are to be submitted via EasyChair.

Deadline: 30 June 2015

Metaphors in Use

Lehigh, Pennsylvania
8-9 October 2015

Metaphors do heavy lifting in philosophical thinking. Many of us take it for granted that you can't get something from nothing, time flows, good building projects require good foundations, music has movement, rafts can't be built at sea, minds are like computers and cognition has architecture, etc. Cashing out metaphors can have interesting consequences for the positions they undergird, and important questions arise regarding how we are to understand arguments from metaphor.

We invite submissions that address issues relating to the roles metaphors play in philosophical argumentation, especially aspects of specific arguments from metaphor, evaluating their success, consequences, and power. We also seek submissions that address broader issues of the nature of metaphor and their place in philosophical work. We welcome submissions from all philosophical perspectives and any philosophical area.

Electronic Submissions of detailed abstracts (750-1000 words) should be in Word or pdf format. Reading time for presented papers is 30 minutes.

Abstracts should be sent to <rlb314@lehigh.edu> with "LU conference submission" as subject. Please include in body of e-mail your name, paper title, institutional affiliation, and contact information. See <<https://philconf.cas2.lehigh.edu/>> for more details.

Deadline: 30 June 2015

Evental Aesthetics

Evental Aesthetics is an independent, double-blind peer-reviewed journal dedicated to philosophical and aesthetic intersections. The Editors are pleased to invite submissions for two issues in 2015. The journal is open-access, however there are no publication fees.

Each issue will have two parts, one dedicated to a specific theme, and the other ("Aesthetic Inquiries") devoted to aesthetic questions of any kind. Thus for each issue, the Editors seek submissions in two categories.

*American Society for Aesthetics Graduate E-Journal (ASAGE)
Search for New Managing Editor and Book Review Editor*

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

The Managing Editor is responsible for:

- Sending out calls for papers and soliciting submissions,
- Recruiting referees,
- Assigning submissions to referees and overseeing the review process,
- Hiring and corresponding with the copy editor,
- Corresponding with authors and peer reviewers with respect to submissions
- Formatting copy edited articles for publication and creating covers for new issues,
- Advertising the journal on listservs and in the ASA Newsletter
- Reporting to the Board of Trustees on the status of the journal,
- Keeping the online journal software up-to-date and operational,
- Overseeing the journal's annual budget
- Reviewing invoices from contractors and requesting payment from the ASA treasurer
- Maintaining contact and consulting with the advisory committee, as needed

The Book Review Editor is responsible for:

- Maintaining the list of books ASAGE would like reviewed on the website,
- Selecting books to be reviewed from those proposed by student reviewers,
- Corresponding with book reviewers and dissertation abstract authors regarding submissions,
- Copy editing and formatting book reviews and dissertation abstracts according to the Chicago Manual of Style guidelines
- Reporting to the Managing Editor on timelines, deadlines, and all other matters pertaining to the timely publication of book reviews and dissertation abstracts

The new editors will shadow the current editors starting in September 2015, and take over editorial duties at the end of January, 2016. This is a two-year position. Eligible candidates must be members of the American Society for Aesthetics and must be pursuing a graduate degree in aesthetics in the US or Canada. Compensation is in the form of an honorarium and reasonable travel expenses to the annual ASA meeting, with the Managing Editor honorarium totaling \$3,200 per year and the Book Review Editor honorarium totaling \$1,500 per year.

Applicants should send a cover letter, an academic CV including details of past and current research and a writing sample of approximately 3000 words, in addition to the names and contact email addresses of two referees who can attest to their suitability for this position, one of which should be their dissertation or thesis supervisor.

All application materials and questions should be e-mailed to the current Managing Editor Michel-Antoine Xhignesse at <michel-antoine.xhignesse@mail.mcgill.ca>.

1. Aesthetic Inquiries: This section will be devoted to philosophical matters pertaining to any aesthetic practice or experience, including but not limited to art and everyday aesthetics. All issues will contain this category. For consideration for the Fall issue, please submit by 31 July 2015. For consideration for the Winter issue, please submit by 31 October 2015.

2. Evolution and Aesthetics (Deadline: 31 July 2015): Suggested topics:

The question of art as an evolved behavior of the human species. How is the evolution of aesthetic practice connected to the evolution of the species? Are there connections between aesthetic theories and theories of evolution?

Critical readings of evolution and progress as narratives of aesthetic histories and cultures. Aesthetic tastes and practices in other species.

Creative and aesthetic processes inherent to processes of evolution and change. Aesthetic matters pertinent to studies of the "origins" of life, including astrobiology, cellular biology.

The aesthetics of the science, the writings, and the images involved in creating and disseminating the theory of evolution.

Aesthetic matters in Henri Bergson's Creative Evolution and related texts.

Close readings of Charles Darwin and related authors, with an eye towards the aesthetics of their work.

Close readings of the work of Stephen Davies, Denis Dutton and others on evolution and aesthetics.

3. Posthumanism (Deadline: 31 October 2015): Suggested topics:

Aesthetics and extensions of the human self via virtual reality, biotechnology, or other means.

Aesthetics and the impacts of the Anthropocene.

Nonhuman creativity.

Aesthetic critiques of the concept of posthumanism.

Analyses of aesthetic projects and practices that may qualify as "posthuman."

What a posthumanist aesthetic theory might look like, if such theories are possible.

Close readings of N. Katherine Hayles' *How We Became Posthuman* and related works, focusing on the roles of aesthetic practices, experiences, and concepts therein.

Submission and formatting requirements along with further information are available at <http://eventalaesthetics.net/for-authors/>.

9th International Conference on the Philosophy of Computer Games

Berlin, Germany
14-17 October 2015

This year's conference is devoted to the philosophical exploration of how meaning phenomena contribute to the nature as well as the socio-cultural role of computer games. Accepted contributions will deal with philosophical approaches to the various mechanisms and structures of meaning production that characterize computer games and game play practices. Ideally contributions address one or more of the perspectives indicated below. Besides this central theme, the conference also features an open category for which we explicitly invite submissions that do not fit the conference topic but which are in any case clearly valuable contributions to the philosophy of computer games.

Regarding the central topic "meaning and computer games" we aim to emphasize the following four perspectives:

1. Computer games as carriers of representational meanings: How do games convey meaning? Which interpretation methods are most feasible for understanding computer games? Which theories, concepts, and models of meaning-making (e.g. semantics, semiotics, hermeneutics, rhetoric, logic) may apply in the case of computer games in general, or in individual games? How do computer games challenge standing theories of meaning?

2. Meaning production in game play: Is there a unique kind of meaning that applies specifically to the activity of game play? How does such meaning differ from semantic, semiotic, hermeneutic and logic-based conceptions of meaning? What characterizes meaningful activities in games? How should we characterize the player's interpretations of the activity of game play? How can the experience of meaning arise in computer game play?

3. Value and computer games: How do specific forms of meaning-production in computer games and game play contribute to

their wider existential, social and cultural value? What is the meaning of in-game values in computer games, how do they relate to general values?

4. Designing for meaning in games: Which philosophies help us theorise the concept and practices of meaningful game design? How can philosophical approaches to meaning contribute to enriching game design in general?

Contributions will have a clear focus on philosophy and philosophical issues in relation to computer games. They will refer to specific examples of computer games rather than merely invoke them in more general terms.

Abstracts should have a maximum of 1000 words excluding bibliography. Please indicate if you intend your paper to fit in the "open" category. Please submit your abstract through review.gamephilosophy.org. All submitted abstracts will be subject to double blind peer review.

For information about the conference please visit 2015.gamephilosophy.org and gamephilosophy.org.

Deadline: 1 July 2015

Moving Images 2015: Conference Of Moving Image Sciences

Kiel, Germany
19-20 November 2015

For human perception, processing and cognition of moving images (whether they are interactive or not) the systems of the mental and the physical are crucial. Only in the interactive context of bodily participation, sensual addressing and cognitive organization emerges the phenomenal and semiotic dimension of understanding and experience; that shapes the actions of processing and cognition of media stimuli. The conference focusses on the diverse and complex interactions between the images and their specific media, the actions of perception and processing, which can be captured and analyzed in connection with somatic and mental processes.

In this context questions are raised about phenomenological and/or semiotic analysis of the processes of perception and reception of multimodal artefacts, about the diagrammatical and temporal structure of moving images (like movies or games), or about the role of sensomotoric processing of interactive images, which seems to be a crucial part of the reception of interactive images. The focused types of media are kept open: all media

types, like stereoscopic movies or games, technologies of virtual and augmented reality etc., all technologies and media of moving images are welcome.

Submitted abstracts should be 300 words in length. Please send the title of your submission, a brief biographical information and contact details per email via <kontakt@bewegtbildwissenschaft.de>. The conference languages are German and English.

Deadline: 6 July 2015

British Society of Aesthetics Conference on Fictional Characters

Southampton, UK
15-16 December 2015.

Fictional characters have received unprecedented philosophical attention in last few years including the publication of the following monographs: Thomasson's (1999) *Fiction and Metaphysics*, Priest's (2005) *Towards Non-Being*, Azzuoni's (2010) *Talking About Nothing*, Crane's (2013) *The Objects of Thought*, Everett's (2013) *The Nonexistent*, and the long awaited release of Kripke's (2013) *Reference and Existence*. Despite the progress made by the above authors, there is still no consensus as to the best approach to the problem of fictional characters. The proposed conference, by bringing together some of those working in detail on the topic, seeks to highlight where there is agreement and what needs to be done to address the remaining problems.

As well as the invited speakers, there are five 45 minute slots available for submitted papers. Anonymized submissions of up to 3,500 words should be sent to <bsafictionalcharacters@gmail.com>. For more information, see <<http://bsafictionalcharacters.weebly.com/>>.

Deadline: 15 September 2015

Teorema: Learning from Fiction

In ordinary critical practice, we take for granted that we can learn from fictions (literary or visual), i.e., that we can acquire new warranted beliefs on that basis. We similarly assume that we can acquire experiential knowledge – knowledge of what it is like – and knowledge-how, whether or not they differ from propositional knowledge. But can this be philosophically justified? First, empirical research suggests that we can be gullible when exposed to fictions; second, there are thorny indeterminacy issues; and thirdly, in any case, by their very nature fictions appear to put fundamental barriers to the possibility

of forming warranted beliefs on their basis. *teorema* invites submissions on all aspects of this topic, including the following: What is the nature of the fiction/non-fiction divide, and how does it affect the possibility of acquiring knowledge from them? Are there particular topics about which fiction is more adequate to provide knowledge? Could fictions include assertions? Is the content of truth claims in fictions more indeterminate than that of flat-out assertions, and does this raise any specific concerns? How does the possibility of acquiring knowledge from fictions affect their appraisal? What philosophical lessons can be gleaned from the empirical research on this topic?

teorema encourages submissions on these and related questions. Articles must be written in English and should not exceed 6,000 words. For the presentation of their articles, authors are requested to take into account the instructions available here. Submissions must be suitable for blind review. Both a DOC and a PDF document must be sent to the Editor by November 15, 2015. Notification of intent to submit, including both a title and a brief summary of the content, will be greatly appreciated, as it will assist with the coordination and planning of the special issue.

Guest Editor for this issue will be Prof. Manuel García-Carpintero (University of Barcelona). Contact details for queries and submissions: Prof. Luis M. Valdés Villanueva at <teorema@uniovi.es>.

Deadline: 15 November 2015

Upcoming Events

ASA Rocky Mountain Division Meeting

Santa Fe, New Mexico
10-12 July 2015

Manuel Davenport Keynote Address: Christy Mag Uidhir. Michael Manson Artist Keynote Address: Mary Anne Santos Newhall.

For more information, see <<http://asarmd.com>> or contact Reuben Ellis at <Reuben.Ellis@woodbury.edu> or Allison Hagerman at <alphao@unm.edu>.

ASA Annual Meeting

Savannah, Georgia
11-14 November 2015

For more information, including the forthcoming

conference program, see <http://www.aesthetics-online.org/events/>, or contact the Program Chair, Andrew Kania, at <akania@trinity.edu>.

Improvisation in Dance: A Philosophical Perspective

Leeds, UK
21-22 May 2015

The Centre for Aesthetics at the University of Leeds, with the support of the British Society for Aesthetics and in collaboration with Improvisation Exchange Leeds, is pleased to announce the hosting of an interdisciplinary and participatory conference on the philosophical issues raised by dance improvisation.

Our conference aims to start filling this lacuna by integrating the scholarly and academic perspective (both in philosophy and dance studies) with the practitioners' experience and viewpoint. To this end, our conference will incorporate traditional academic talks along with practical and performance elements.

Further questions can be directed to Aaron Meskin and Sara Protasi, the conference co-organizers, and Jade Fletcher, the assistant organizer, at: <danceimprovisationphil@gmail.com>. For more info, see <<http://danceimprovisation.weebly.com/>>.

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/>>.

CALL FOR APPLICATIONS: ASA Web Editor

The American Society for Aesthetics invites applications to become the new ASA Web Editor. The person will work closely with the Secretary-Treasurer/Executive Director in the transition to a new site using technology provided by <YourMembership.com> and then in maintaining the site. The Web Editor will also maintain the AE-list-serv. Examples of non-profit organizations currently using <YourMembership.com> include the American Philosophical Association.

Required qualifications:

Prior experience with designing and maintaining web sites

Advanced degree in aesthetics

Membership in the American Society for Aesthetics

Enhancing qualification: preferred but not required

Prior experience with eCommerce

The Web Editor will be a contractor for the ASA, not an employee. The person selected may work from any location with high-speed, secure internet access. Annual payments will be \$4,000, paid semi-annually.

Applications should include a CV and cover letter detailing experience with the qualifications listed above, including URLs, when available. Names of two references who might be contacted concerning prior work on web sites, with e-mail and telephone contact information, should be included.

The selection will be made by a subcommittee of the ASA Board of Trustees. An initial two-year term is expected. The position is open until filled. Review of applications will begin 4 May 2015. The appointment will commence as soon as possible after selection. Applications should be sent to <secretary-treasurer@aesthetics-online.org>.

10th Annual International Conference on Philosophy

Athens, Greece
25-28 May 2015

selected Greek islands, an archaeological tour of Athens and a one-day visit to Delphi. Details of the social program are available at <<http://www.atiner.gr/2015/SOC-PHI.htm>>.

Mansfield University; Mansfield PA 16933 (USA) or email at <inewman@mansfield.edu>.

The Philosophy Research Unit of the Athens Institute for Education and Research (ATINER) organizes its 10th Annual International Conference on Philosophy, 25-28 May 2015, Athens, Greece. The conference website is: <<http://www.atiner.gr/philosophy.htm>>.

Canadian Society for Aesthetics Annual Meeting

Ottawa, Ontario, Canada
30 May-1 June 2015

6th Annual Postgraduate Interdisciplinary Conference

Devonshire Hall, Leeds
3 June 2015

Special arrangements will be made with a local luxury hotel for a limited number of rooms at a special conference rate. In addition, a number of special events will be organized: A Greek night of entertainment with dinner, a special one-day cruise to

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. Inquiries may be sent to Ira Newman; Philosophy;

Both Symbols and Metaphors are pervasive throughout every aspect of society. They are key components in the human tool-kit for not only making sense of the world but communicating ideas and concepts. As such, they are in turn essential subjects of academic research, from the study of emblems to literary metaphor, as well as being invaluable to

academics as a means by which they can express their own ideas. This conference proposes to explore all aspects of this topic throughout the disciplines and to examine the use and discussion of symbols in art, literature, and the sciences.

For any further information please email <pg-classicsconference@leeds.ac.uk>.

Historical and Aesthetic Understanding

New York, New York
4-5 June 2014

A distinguished tradition in philosophy holds that historical and aesthetic understanding are distinctive in being individualizing. While science seeks to grasp phenomena by bringing them under general concepts and laws, the historian and the appreciative spectator seek to make sense of their objects of study in all their individuality. This conference is the culmination of a project, funded by the Templeton Foundation, investigating the relations between aesthetic and historical understanding, and in particular what truth the tradition enshrines.

The project is a collaboration between Robert Stern and Michael Braddick at the University of Sheffield and Robert Hopkins at New York University. It also involves two workshops in Sheffield and one in New York.

For details, including information about how to register for the events, see <<http://www.nyu.edu/gsas/dept/philo/courses/varietieso-funderstanding2014/>>.

Deleuze and Aesthetics

Nijmegen, The Netherlands
5 June 2015

Keynote speaker: professor Mark B. Hansen, Duke University.

A striking feature of Deleuze's writings is that one never finds a sharp distinction between philosophy and art. Within Deleuze's philosophy, art – taken here in its widest sense to include media, popular culture and the creative industries – is always already present in discussions on politics, language, science, and metaphysics. By no means does this entail that art is reduced to a second-rate phenomenon. On the contrary, a well-known Deleuzian dictum holds that the work of art must be able to stand on its own. For Deleuze, philosophical thought itself must always be a creative act, and the arts are privileged laboratories in which to learn from and experiment with creative processes. This makes Deleuze's philosophy an ever fresh and relevant source from which to investigate

not just the arts, but also their relations to a host of contemporary issues.

Approaching art as a productive rather than reflective force provokes questions concerning artistic practice and the creative process itself. Issues at stake are the relation of art to pedagogy, politics and ethics; the (non-)distinctions between artist-spectator, museum-public space, and amateurs-professionals; the relation of art to technology and the digital revolution of today; 'classical' notions of goodness, beauty, style, and taste; and perhaps above all our co-constitutive relation to color, sound, matter, form, narrative, and movement. Also of interest is the often discussed predicament of contemporary art and thought, in which sincere inventiveness, exploration, emancipation, engagement, and creativity are permanently at risk of regressing into hedonism, relativism, nihilism, and commercialization.

Please register via <DeleuzeNL2015@gmail.com>. Please use the subject line "Registration [your surname]". Stay up to date by bookmarking our website: <<https://deleuzeNL2015.wordpress.com>>.

21st-Century Photography: Art, Philosophy, Technique

London, UK
5-6 June 2015

This trans-disciplinary conference aims to explore a series of themes that emerge from the understanding of contemporary photography as the basic unit of visual communication of the age of technology: online, off-line and between the lines.

The aim is to bridge the gap between aesthetic, philosophical and technological approaches to the photographic image and to prompt participants from different backgrounds (fine art, critical theory, philosophy, software/hardware) to engage with each other and to open new avenues for the critical interrogation of the roles of images in contemporary culture.

In the past decade, photography has gained momentum in public and private environments becoming one of the determining factors of contemporary life. The hyper-growth in various forms of digital imagery for screens provides a quintessential example. The triumph of the photographic image as the internally eloquent and profoundly apt expression of computational culture also provides a new philosophical lens upon which to investigate how representation affects norms of meaning-creation, and the ethical and political consequences of the acceptance of images as purveyors of truth.

In light of such dynamics, 21st century photography: art, philosophy, technique seeks to address the re-birth of photography from a diversity of visual narratives and from the strange roles images get to perform in the digital moment.

European Society for Aesthetics Conference 2015

Dublin, Ireland
11-13 June 2015

Keynote speakers: Paul Crowther (National University of Ireland Galway); Carole Talon-Hugon (Université de Nice Sophia Antipolis, France); Francisca Pérez Carreño (Universidad de Murcia, Spain)

Further information about the conference is available on the ESA website. Please send all your questions to the conference organizers at <conference@europa.org>.

The Work of Phenomenology and the Work of Art

Sussex, UK
12-13 June 2015

This year the conference theme is 'The Work of Phenomenology and the Work of Art'. The conference provides graduate students an opportunity to present their work and receive extensive feedback from peers and specialists in the field. It is a two-day conference, organized by graduate students for graduate students. The conference will follow a single 'stream' in terms of structure, ensuring that every speaker has the opportunity to address all of the attendees. We aim to bring together postgraduates engaging in original research in phenomenology and art, and to promote further work in this field.

See <<http://blogs.sussex.ac.uk/sussexphenomenology/2015-conference/>> for more information.

Philosophy in an Inclusive Key Summer Institutes

Penn State: 13-22 June 2015
Boston: 2-8 August 2015

PIKSI summer institutes are designed to encourage undergraduates from underrepresented groups to consider future study of philosophy. Undergraduates and recent graduates from under-represented groups such as women, African Americans, Chicano/as and Latino/as, Native Americans, Asian Americans, Pacific Islanders, LGBTs, economically disadvantaged communities, and people with disabilities are urged to ap-

ply. Transportation and lodging are provided. Stipends are awarded to all. All students will be designated Iris Marion Young Fellows.

For More Information See: PIKSI ROCK:<rockethics.psu.edu/education/piksi> or Email: <rockethics@psu.edu>; PIKSI Boston: <piksi-boston.weebly.com> or email <piksisiboston@gmail.com>.

Interpretive Practice: Language, Law, Science and the Arts Conference
London, UK
16-17 June 2015

This two-day conference brings together prominent researchers from several fields in which philosophical issues about the practices and conventions involved in interpretation have had a profound impact on subject matter—linguistics, law, cognitive science, archaeology, architecture, literature, and music.

For more information, contact Kremena Velinova at <kremena.velinova@SAS.AC.UK> .

Society for Cognitive Studies of the Moving Image (SCSMI) Conference
London, UK
17-20 June 2015

The Society for Cognitive Studies of the Moving Image (SCSMI) invites proposals for presentations at its annual conference, to be held 17-20 June 2015 at Birkbeck, University of London. A key criterion for selection is that proposed presentations should facilitate the society's mission: "To encourage research into and theorizing about moving images in the context of the findings and theoretical constructs of cognitive science, as well as related issues in art theory, philosophy, literary theory, and perceptual and cognitive psychology." A proposal may be for a long paper presentation (25 min presentation + 25 min discussion), a short paper presentation (18 min presentation + 5 min discussion), or a poster/demonstration.

A generous grant from the British Society of Aesthetics will enable SCSMI to waive registration fees for a number of student/early career attendees, and to award travel grants for some of these attendees. Four of the travel awards will be reserved for student/early career BSA members. Further information is available here: <<http://scsmi-online.org/conference/student-early-career-awards>>. Further questions about the conference, should be addressed to <scsmi2015@gmail.com>.

Values of Art
Sheffield, UK
20-21 June 2015

We're having a two day event on the values of art at the University of Sheffield. We will discuss issues such as the relationship between intrinsic and instrumental values of art, the nature of arts participation, and the state support of the arts in the UK. Our speakers come from a range of disciplinary backgrounds, and we will be seeking ways to collaboratively address the key issues facing the arts today.

The conference is free to attend. However, please email Tom Cochrane <t.cochrane@sheffield.ac.uk> to register.

Aesthetics and Normativity
Kent, UK
26-27 June 2015

Over the last few years a great deal of attention has been paid to the idea of normativity, both in general and in a number of areas of philosophy, principally ethics and epistemology. What should we do, morally, and what should we believe? What, if anything, is the central or foundational normative concept? How does normativity relate to evaluation?

There is currently a growing interest in aesthetic normativity. Similarly we can ask what it is to act for aesthetic reasons and what the relation is between such reasons and aesthetic value. We can also look to thinkers in the past to see - and recall - what they said about these questions. Lastly, by thinking about aesthetics we can reflect on normativity in general. Perhaps a renewed focus on aesthetics will enable us to reconceptualize what normativity is.

The purpose of this conference is to bring speakers together who between them have a range of philosophical interests so as to explore the questions above and raise new ones.

The Society for Aesthetics of Architecture and Visual Arts of Serbia and The Faculty of Architecture
Belgrade, Serbia
26-28 June 2015

The 2015 Interim meeting of the Executive Committee of the IAA will take place 26-28 June 2015 at the Amphitheatre of The Faculty of Architecture - University of Belgrade, in Belgrade. The theme is "Revisions of Modern Aesthetics."

One of the important topics of contemporary global culture is revision of modernism and its corresponding theories, aesthetics and philosophies. That is why we have proposed for the Belgrade Conference title "Revision of Modern Aesthetics." Reviewing the history of modernity and especially aesthetic transformations in the 20th century are challenging issues for contemporary society and culture. We live in a world of permanent change; a world of desire to get out of the global crisis into the new world of unexpected modernity. Therefore, the project, research, emancipation and the new are the the important questions. Through the paradigmatic models of modernity we will try to construct a theoretical, aesthetic and philosophical platforms for contemporaneity. The concept of the conference we developed in four sessions. The first session deals with the revision, reconstruction and research of modernist theories of space and architecture. The aim is to show the viability of space and architecture in the changing world. The second session deals with questions on the status of contemporary aesthetic that transformed the crisis of modern aesthetics into the expansion of aesthetic thinking, politicization of sensuality and discovering new aesthetic experiences and knowledge. The third session, relying on the idea of "historical distance," indicates a comparison of medieval and modern in arts. The fourth session enters into the field of the fluidity, uncertainty and phenomenological transformability of the society of global spectacle and media totality. The Conference "Revisions of Modern Aesthetics" wants to initiate the discussion from the field of contemporary philosophical and applied aesthetics about who we are today compared to the past in relation to the future. Aesthetics has a right to these fundamental questions.

Please send your inquiries to: <iaa2015@arh.bg.ac.rs>.

2015 International Humor Conference of the International Society for Humor Studies
Oakland, California
29 June-3 July 2015

Holy Names University, in the Oakland Hills overlooking the San Francisco-Oakland Bay Area, is pleased to host the 34th International Humor Conference and the 27th Conference of the International Society for Humor Studies. The 2015 Conference will open on June 29 with a general session on Judiciary Humor followed by a special roundtable on the Humor in Animation Art. From 30 June-3 July, each conference day will begin with an all-conference general session followed by paper sessions, symposia, and workshops. On the first four evenings, the Conference

will also host a one-act comedy competition open to the general public. The Conference will come to a close on Friday, 3 July, with the Annual Meeting of the International Society for Humor Studies and the Conference Farewell Dinner.

You can find out more about registration, the one-act comedy competition, the program (including general sessions and planned symposia), graduate student awards, accommodations, and travel arrangements by visiting the Society's website at <<https://www.humorstudies.org>> or the Conference website at <<https://www.hnu.edu/ishs/ISHS2015>>.

Literature and Philosophy 1500-1700

Sussex, UK
14-16 July 2015

The Centre for Early Modern and Medieval Studies (<<http://www.sussex.ac.uk/cemms/>>) at the University of Sussex is pleased to announce its forthcoming Postgraduate Conference on the theme of 'Literature and Philosophy 1500-1700'.

This conference will explore the relationship between early modern literature and philosophical thought, theories and issues. How philosophical was literature in this period? Did literature and philosophy work in symbiosis or discordantly? How are philosophical ideas approached in early modern literary texts? In what ways could literature function to promote or critique philosophical ideas? What was the role of commercial literature in disseminating philosophical thought? How did circulation of courtly literature influence contemporary political and philosophical thinking? What was the role of different textual mediums (such as codices, pamphlets or newsbooks) in disseminating philosophical ideas? How were philosophical theories engaged with in poetry, prose or drama? Did the genre or medium matter?

SWIP-I and UCC Aesthetics and the Feminine Conference

Cork, Ireland
17-18 July 2015

The 'Aesthetics and the Feminine' Summer conference is supported by The Society for Women In Philosophy Ireland (SWIP-I) and the Philosophy Department at University College Cork and aims to provide a supportive, engaging environment for all researchers working on the topic of the feminine in aesthetics, or the thought/work of female aestheticians/artists.

The 'Aesthetics and the Feminine' Summer conference is supported by The Society for Women In Philosophy Ireland (SWIP-I) and the Philosophy Department at University College Cork and aims to provide a supportive, engaging environment for all researchers working on the topic of the feminine in aesthetics, or the thought/work of female aestheticians/artists.

Film-Philosophy Conference 2015: The Evaluation of Form

University of Oxford, UK
20-22 July 2015

The eighth Film-Philosophy Conference 2015 welcomes papers discussing the evaluation of film form and/or style. The conference will encourage the discussion of criteria and reasons for valuing aspects of form and the moment-by-moment processes of evaluation as they relate to the form and style of a whole film, a sequence from a film, or even an individual moment.

Keynote: Professor Noël Carroll

For more information, see <<http://www.film-philosophy.com/conference/index.php/conf/FP2015>>.

The Xlth IAA International Summer Conference on Environmental Aesthetics

Lahti, Finland,
6-8 August 2015

The theme of the conference is "Sustainable City Life. Exploring Aesthetic Values in Urban Settings". Urbanization is one of the major trends of the contemporary world posing problems in need of urgent solutions. Especially questions of sustainability have been in the forefront. However, it is important to note that sustainability does not merely encompass ecological and environmental considerations. It is equally important to take social and cultural factors into account when forming a view on what makes urban life sustainable. As an increasing number of the world's population live in cities, solutions of urban planning and urban life that contribute to a more sustainable life can have a major impact globally.

Aesthetic considerations form undeniably one of the important aspects of urban experience – aesthetically satisfying environments, for example, increase human well-being. But what could the role of aesthetics be in attempts to create a more sustainable urban life? Some aesthetic decisions in an urban context can, for example, lead to an exces-

sive use of natural resources and, thus, be in conflict with the goal of sustainability.

However, it is possible to look at the relationship of aesthetic considerations and sustainability from another angle. Innovative environmental art can be a powerful means to improve people's ecological awareness, thus forming one platform where ecology and aesthetics meet. The preservation of cultural heritage in an urban setting central to the issue of cultural sustainability has an aesthetic aspect to it as well. The issue of the cultural sustainability of landscapes has also received growing interest. Moreover, the important role of aesthetics in urban well-being is hard to deny. The ultimate contribution that environmental aesthetics can have on the issue of urban sustainability, however, demands much more reflection.

For more information on the IAA, please visit: <<http://www.helsinki.fi/iiaa/>>.

Perception and the Arts

Institute of Philosophy, London
16-17 September 2015

The conceptual apparatus of philosophy of perception has been used in as diverse corners of aesthetics and philosophy of art as debates about depiction, aesthetic experiences, character engagement, our engagement with fictions, our engagement with narratives, aesthetic properties, metaphors, and so on. The aim of the conference is to provide a general framework for these ways in which philosophy of perception and aesthetics can be fruitfully combined, but, it is important to emphasize, a framework where not only aesthetics is enriched by philosophy of perception but philosophy of perception can also learn from aesthetics, making the interaction between the two sub-disciplines genuinely bidirectional. The conference is supported by a BSA Connections Conference Grant.

For more information, see <<http://uahost.uantwerpen.be/bence.nanay>>.

British Society of Aesthetics Annual Conference

Cambridge, England
18-20 September 2015

Confirmed keynote speakers: Paul Boghossian (New York University); David Bordwell (University of Wisconsin-Madison); Catherine Elgin (Harvard University). For more information, see <<http://www.british-aesthetics.org>>.

ASAP/7: Arts & the Public
Greenville, SC
24-27 September 2015

From parks, schools, and museums to monuments, performances, and protests, the public encompasses less a specific domain than a varying set of political institutions, community spaces, and cultural objects. Whether construed as virtual or bureaucratic, as utopian or ecological, the public can be both a catalyst for artistic production and an object of cultural critique. Although we gladly accept outstanding proposals on any topic relating to the contemporary arts, we encourage participants to think inventively about the intersections between and among the public, its manifestations and conceptualizations, and the arts of the present.

For more information, see: <ASAP/7 Conference: www.clemson.edu/asap7>.

Art and the Negative Emotions
Murcia, Spain
30 September-2 October 2015

The Interuniversity Workshop on Mind, Art and Morality promotes the relation between different areas in philosophy; more specifically, the Workshop aims at exploring issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In this occasion, the Workshop will focus on the significance of negative emotions in aesthetic appreciation, focusing particularly but not exclusively on the aesthetic appreciation of art and literary works. For more information you can visit the website: <<http://eventos.um.es/go/IXAMM>> or contact Prof. María José Alcaraz León at <mariajo@um.es>.

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.

Our guest speakers in 2015 will be Georgina Born (University of Oxford), Nicholas Cook (University of Cambridge, author of *Musical Performance as Creative Practice*, Oxford

U.P., 2016), Pierre-Michel Menger (Collège de France, author of *The Economics of Creativity*, Harvard U.P., 2014), and Friedemann Sallis (University of Calgary, author of *Musical Sketches*, Cambridge U.P., 2015). TCPM will also include workshops/concerts on composition and performance led by Hyacinthe Ravet (Université Paris-Sorbonne) and Jean-François Trubert (Université de Nice-Sophia Antipolis). The languages of the conference are English and French. Simultaneous translation of French papers will be provided.

For more information, see <<http://tcpm2015.ircam.fr/>>.

Intermediality and Transmediality in Contemporary Artistic Practices
Genoa, Italy
13-14 November 2015

The conference aims at offering an opportunity to carry on pondering over different theoretical approaches; over how to conceptualize the various relations within the creative and reception processes of any art work; and finally over any further critical readings of them all.

An interdisciplinary research group bringing together scholars, researchers and PhD students from the Modern Languages (LCM) and Philosophy (DAFIST) department at Genoa University announces an international conference themed around issues relating to recent experimental phenomena in the field of contemporary art and literature.

Active Aestheticians

CURTIS L. CARTER has been appointed to the Aesthetics Committee of The International Federation of Philosophical Societies or Fédération Internationale des Sociétés de Philosophie (FISP).

MICHALLE GALL published *Aestheticism: Deep Formalism and the Emergence of Modernist Aesthetics* with The Peter Lang Publishing Group. This is the twelfth volume in the series *Nature, Science and the Arts*, edited by Julia Burbulla, Bernd Nicolai, Anastanca Tabarasi-Hoffmann, Philip Ursprung and Wolf Wucherpennig.

MARCELLA TAOROZZI GOLDSMITH showed her abstract watercolors at the International Conference Art Show in Hannover, Germany 16-17 April 2014, followed by a round table discussion.

MONIQUE ROELOFS' book *The Cultural Promise of the Aesthetic* (Bloomsbury, 2014) appeared in paperback in Europe in March 2015. The US release date for the paperback will be 21 May 2015.

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

ASA Dissertation Fellowship

The American Society for Aesthetics is pleased to announce that David Johnson, Northwestern University, is the winner of the ASA Dissertation Fellowship for 2015-16. This is the first-ever Dissertation Fellowship awarded by the ASA. Ten applications were received.

The deadline for next year's award is 1 January. For complete guidelines: <<http://www.aesthetics-online.org/awards/fellowships.php>>

Please note that applicants must be members of the American Society for Aesthetics. Please also note that at least one reference for the applicant must be a member of the supervisory committee and must be a member of the American Society for Aesthetics. You can join the ASA on-line: <<https://www.shop.aesthetics-online.org/>>.

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

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

or

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

Deadlines: 1 December, 15 April, 1 August