aesthetics-online.org

From the Author's Perspective

Haecceities: Essentialism, Identity, and Abstraction

Jeffrey Strayer
Purdue University Fort Wayne

Haecceities: Essentialism, Identity, and Abstraction[1] is both a philosophical and an artistic investigation of the limits of Abstraction in art and the possibilities of 'radical' artistic identity that are determined in the identification of those limits.[2] These interrelated interests require recognizing philosophically the fundamental conditions of making and apprehending works of art, and then determining artistically how those fundamental conditions can be used to produce radically Abstract works of art. Because any artwork of the more Abstract and radical kinds of art possible must rely on using what is essential to producing and comprehending the intended identity of such a work, a work of art of this kind is called 'Essentialist,' and the body of artworks that constitutes the *Haecceities* series are grouped together under the rubric of 'Essentialism.'

Part One of the book contains theses of Abstraction, the first of which states that the most basic artistic operation – what is required of any artist to produce any work of art of any kind of work – is singling something out. This requirement of conceptual delineation includes, but need not be limited to, more conventional methods of making art, such as painting or sculpting something into existence. It may, for instance, include the realization of the possibility of understanding the intended identity of a work of art as the actualization of that cognitive possibility, as seen in *Haecceity 7.0.0* in Figure 1.[3]

The theses continue by noting that what is singled out is an object, of

some kind of object, and where the term 'object' must be used in the widest possible philosophical sense, so that anything of any kind of thing is an object.[4] The object that an artwork is intended to be need not be physical, perceptual, or even apprehensible, in any conventional sense of apprehension normally associated with works of art in art history. However, any artwork of any kind of artwork must have a particular identity; the identity of a work must be intended by the artist whose work it is; and that intended identity must be theoretically comprehensible to everyone, and not just the artist. This at least must be the case for any artwork that would enter art history. That requirement not only establishes the context of interest of the thoughts of this work, but presupposes a number of necessary conditions that it may be possible for any of the more radical kinds of artwork possible both to use, and with which to experiment, in the determination of its particular identity. That an artwork must have a comprehensible identity means that, given the nature of reality, it must either be understood to be a particular perceptual object, as in a conventional painting, or it must rely on such an entity to function as the means by which the intended identity of a work can be understood. Examples can be seen in the Figures below. However, a purely perceptual artwork, as perceptual, cannot establish a reductive limit, nor can it constitute any of the more radical kinds of artistic identity that are possible to identify. Instead, language must be used to explore possibilities of identity in relation to extreme Abstraction. The reasons for this are given in the book, and novel possibilities for the use of language, both in relation to perceptual surface and to the conscious mind of a subject attending to language and surface, are identified.

How language is used in Essentialism is based on elements of an 'artistic complex.' An artistic complex is formed whenever a subject attends to a perceptual work of art, such as a painting, and is formed whenever one comprehends the intended identity of any radical work that depends on conception in addition to perception. The latter case includes understanding the language of a perceptual object in attending to that apprehensible entity, as in Figures 1-6. An artistic complex includes the conscious subject, the perceptual object, and her consciousness of the object as constituents. The complex is further qualified by additional things that the book identifies that can be used, in concert with language, perception, thought, and action, as 'material' for constructing the more radical artworks that it is possible to produce. Although some may be addressed explicitly as others function implicitly, all of the elements of an artistic complex are ineliminable.

Calling an Essentialist artwork 'radical' reflects its being based on the fundamental requirements of making and apprehending art, as well as its use of elements of an artistic complex in the determination of its identity. Essentialist artworks are additionally differently radical in being characterized by some of the following deviant possibilities: i.) two different works can be identified with precisely the same object; ii.) the same work can be identified with two or more different objects, either at the same or different times, depending on its relation to the understanding of the language on which it depends; iii.) different objects that the same work is to be understood to be can be determined in relation to the same or different subjects, depending on the nature of the work and its relation to language and its comprehension; iv.) different objects that the same work can be understood to be may be qualitatively and not just numerically different; v.) it is possible for an artwork to be either nothing or everything, or perhaps both, in addition to being something ;[5] vi.) it is possible for an artwork to be something that cannot be understood that is nevertheless understood to depend on understanding for it to be something that cannot be understood. Such a paradoxical outcome establishes what is perhaps the most radical kind of radical artwork since it would seem to con-

tradict the requirement that every artwork have a comprehensible identity. And yet it may be that we understand its identity to be that which is excluded in understanding the relation of that identity to that understanding. There appears to be more than one way in which this can be done, and an example of such a work is *Haecceity 9.16.1.4* of Figure 2. Many examples of radical works are given in the course of the book, and all of the possibilities noted in i.)-vi.) above are covered.

Essentialism functions by using language in ways that address both the surface on which it appears, and the perception, conception, and comprehension of the subject attending to the language in relation to that surface. Because the identity of an Essentialist artwork depends on conception in addition to perception, the conscious subject of an artistic complex is called a 'concipient.' The kinds of novel use of language seen in this work illustrate that the space of the perceptual object of an artistic complex extends beyond perception to engage the rational and deliberative processes of conceptual thought. Accordingly, the relevant artistic space in Essentialism is called a 'space of apprehension' to reflect the importance of the kinds of process noted to the comprehension, and even factual determination, of artwork identity. Because of the importance of cognitive states and events to Essentialist identity, the conscious subject in an artistic complex provides a 'field of understanding' that the manipulated perceptual and conceptual properties of the space of apprehension can be used to address. The principal constituents of the field of understanding pertinent to Essentialism are perception, conception, and recollection. For the purposes of Essentialism, the field of understanding also includes agency, as individual choices relevant to the determination of identity are linked to the primary epistemological acts listed in the previous sentence. Kinds of intended interaction of elements of the space of apprehension and the field of understanding are used artistically in the pursuit of the limits of artistic reductionism and the identification of different kinds of radical identity. Accordingly, novel sorts of deviant artistic identity, such as those stated above, can be trigged by the apprehension of manipulated perceptuo-linguistic properties of the space of apprehension of the perceptual object that are designed to engage that apprehension as it includes events in the field of understanding – including ones of conception and recollection in addition to perception – provided by the subject attending to the object. Some understanding of this can result from attending to the Figures included with this article while recognizing the system of language distribution within them as explained in the endnote to Figure 1.[6] Many examples of works so determined are seen and analyzed.

A large section of the book is devoted to different kinds of artistic identity, and to kinds of artistic object that now have to be recognized given various works of Essentialist art. In particular, every Essentialist artwork is an 'ideational' object of some kind of ideational object. An object is ideational when its being understood to be a work of art depends on understanding language that specifies the object in relation to that understanding. An example is the circular language of *Haecceity 9.0.0* of Figure 3, which, when written linearly with its first seven words repeated, and with its empty parentheses being understood to be consciously replaced with the word understanding, reads *this is to be understood to be (   ) what must be understood in order to understand what this is to be understood to be.* Such language, in being used to single out or specify an object that a work is meant to be, is called a 'specification.'[7] To reflect the fact of each artwork's particular identity, and the thisness associated with that particularity, I call the specifications of Essentialism Haecceities, and each artwork that is determined in relation to understanding an Essentialist specification is called a Haecceity, and is given a unique number that reflects its position within the group of Essentialist artworks that together

compose the *Haecceities* series.

Haecceity 9.0.0 is an example of an artwork that can be understood to be identified with different ideational objects – in this case different acts and states of understanding that are singled out by the language understood – that are either ideational in relation to the same or different concipients. This is an example of a work that can be identified with ideational objects that are 'disseminated' in relation to a single concipient, and that can also be 'distributed' in relation to two or more concipients. Objects that were ideational in the past may yet answer to the same specification in the present, as understood by the same or different concipient, depending on the wording of the specification and how it can be interpreted. For instance, any past understanding of *Haecceity 9.0.0* can be understood to be singled out by that *Haecceity* when it is understood in the present, and whether by the same or different person. Any past understanding u1 can be understood to be singled out by *Haecceity 9.0.0* in addition to a present event u2 of understanding that specification. When u1 and u2 belong to the history of awareness of the same concipient, then u1 and u2 are objects that answer to the *Haecceity*, each is equally the artwork of that Haecceity, and that work of art has a disseminated identity. When u1 and u2 belong to the different histories of awareness of different concipients, then u1 and u2 are ideational objects that are distributed in relation to different subjects. Each object that answers to the *Haecceity*, however, is equally the work of art of that Haecceity. It is important though to understand that no past ideational object is an Essentialist work of art unless the specification by which it is singled out is understood in the present, and hence answers to the specification with at least on present ideational object. Every Essentialist artwork depends on understanding language in the present, and nothing is an Essentialist work of art apart from that kind of current understanding. Disseminated and distributed objects can be heterogeneous or homogeneous, and can be synchronic or diachronic. How these things are determined, and their importance to Essentialist abstraction and its pursuit of radical identity, are carefully considered in the third part of the work. The original perceptual object of any *Haecceity* artwork is only ever part of the work, and is so with any ideational object singled out by its comprehended language. At the same time, an Essentialist artwork is equally any ideational object that is singled out by its *Haecceity*, and is so in addition to that object's being part of the work with the original perceptual object. That the same thing can be both the whole and a part of the same work at the same time is part of the radical identity of Essentialism.

The fourth part of the book consists of detailed analyses of several works of art of the *Haecceities* series, including *Haecceity 1.0.0* of Figures 5A-C and *Haecceity 2.0.3* of Figures 6A-B. The kinds of philosophical and artistic challenge that such radical works raise are carefully considered, as is the sort of sophisticated aesthetic that characterizes complex and interactive works of this kind.

The work concludes with two appendices. The first defends the view that any event of understanding, including an event of understanding the intended identity of any work of art, including an Essentialist work of art, is punctiform, and is so even if other events on which the event of understanding relies to occur have durations. The second argues that objects of different kinds of object can be understood to be conceptually stratified, or to reside at different hierarchical levels. Due to their dependence on perception, intention, actions, and understanding, cultural objects, including works of art, do not exist on the same level as the physical objects on which they depend. Objects at the same level can be understood to have 'horizontal' relations to one another, while objects on different levels, including cultural objects and artworks, are 'vertically ' related to the lower-level objects that they presuppose.

Figures
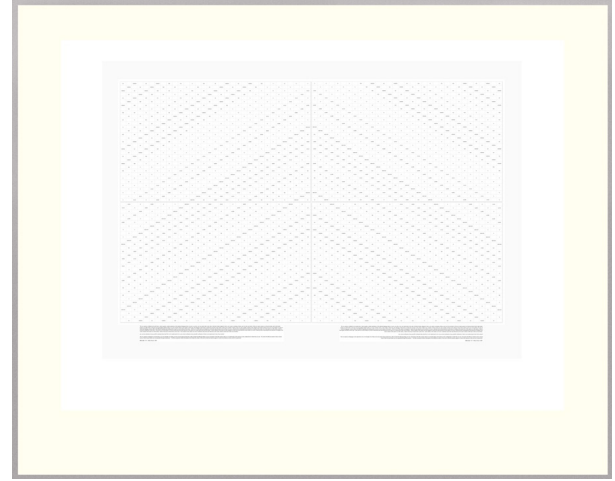
any current realization of any possible realization that what this is to be understood to be is any current realization of any possible realization of what is now understo to have been realized

Haecceity 7.0.0, 2009
Figure 1.[8]
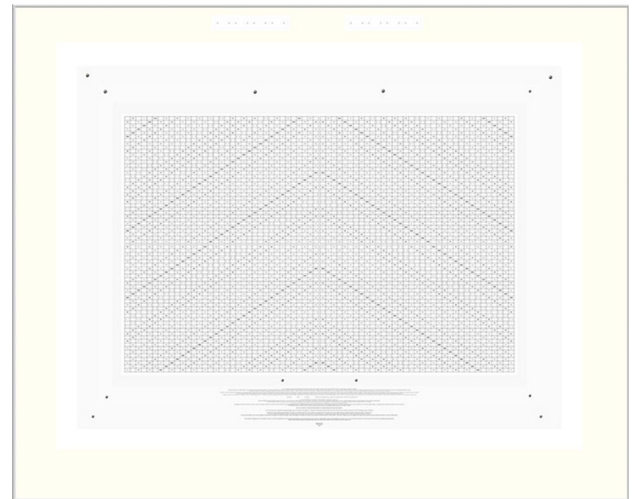
that which is understood in understanding that everything other than that which is understood in understanding what this is to be understood to be is what this is to be understood to be is everything other than what this is to be understood to be

Haecceity 9.16.1.4, 2008
Figure 2.
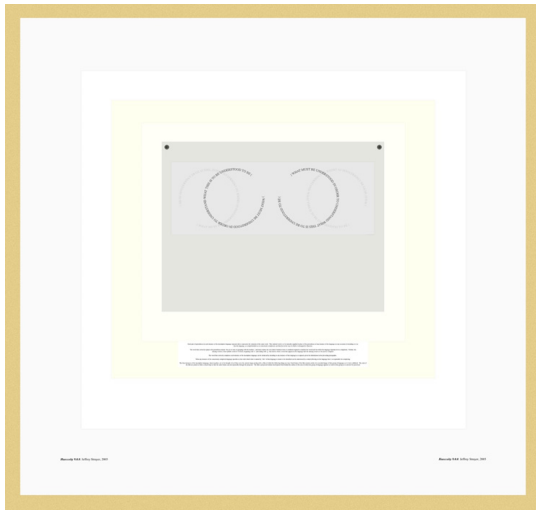
Haecceity 1.0.0, 2009
Figure 5A.

Haecceity 9.0.0, 2005
Figure 3.

Haecceity 1.0.0, 2009
Figure 5B.

Haecceity 3.25.4, 2016
Figure 4.

Haecceity 1.0.0, 2009
Figure 5C.

this here now[9]
Haecceity 2.0.3, 2013
Figure 6A.

this here now
Haecceity 2.0.3, 2013
Figure 6B.

Notes

1. Brill (2017). <http://www.brill.com/products/book/haecceities-essentialism-identity-and-abstraction>.

2. The terms 'Abstract' and 'Abstraction' are capitalized both to distinguish the artworks to which they apply from objects that are abstract in being spaceless and timeless, and to link the nature of their Abstraction to using, in various ways, the necessary conditions of making and apprehending works of art to produce works of art that reflect the use of those conditions. And as an Abstract artwork can be abstract, it is worthwhile to use the upper and lower cases to distinguish them. Examples of such works appear in the book. Use of the term 'radical' to qualify identity is explained in the body of this article.

3. The language of a linear Essentialist artwork appears beneath the reproduction of the perceptual object in which that language figures as repeated vertical and horizontal tokens in pairs of algorithmically correlated matrices, as seen in Figure 1, and as explained in note 7 below. The language singles out, or specifies, something that all or part of the artwork can be understood to be. Such specifying language, because of its relation to thisness and particular identity, is called a *Haecceity*.

4. The notion of object is equivalent to the notions of thing and entity,

but is used both for its historical relation to art, and because talking about an object of thought being a work of art, which is possible, seems more conceptually apposite than speaking of a thing or entity of thought.

5. This maintained to be the case for *Haecceity* 1.0.0, seen in Figures 5A-5C, in the analysis of it on pp. 340-364 of the book.

6. Additional works can be seen at my website at <www.JeffreyStrayer.com>.

7. A specification, such as *Haecceity 9.0.0,* that contains one or more pairs of parentheses that represent a word or words omitted whose identity must be inferred is called a 'deductive specification.' When a pair of parentheses can be understood to be replaced with more than one word, then such language is termed a 'variable-deductive specification.' Language called 'supporting language' is included in either kind of deductive specification to enable the missing word or words to be understood. The supporting language of *Haecceity 9.0.0* can be seen at <http://www.jeffreystrayer.com/sequences/Haecceities/9.0.0/images/gallery/9.0.0/Haecceity9.0.0Language.pdf>.

8. The language of specification that appears in linear *Haecceity* artworks is distributed evenly in correlated pairs of matrices – the two on the left in this Figure are correlated with one another, as are the two on the right – according to an algorithm that I discovered that has the following effects. Were a transparency of one matrix of a pair of correlated matrices placed over the other in alignment, the language that they contain would read correctly in the resulting matrix the number of times vertically equal to the number of words of which the specification consists, and would also read horizontally the number of times equal to the number of words of which the specification consists. Thus *Haecceity 7.0.0* consists of 33 words. That means that the language of that Haecceity reads correctly in the columns of a combined matrix 33 times, and correctly in the rows of that matrix 33 times, or 66 times in the matrix in all, albeit with different beginning and ending points for each token of the specification in each row and column. (The functioning of the algorithm is such that a pair of correlated matrices is a torus.) The same thing happens with the correlated pair of matrices on the right, and so the language of Figure 1 reads correctly 132 times in all, and does so as it solves the four problems of number, distribution, figure and ground, and asymmetry that come with the use of written language on a two-dimensional surface. How these things came about, as well as their relevance to Essentialism, are carefully considered in the second part of the book. How these four problems can be solved by using circular language are also considered there, an illustration of which appears in Figure 3.

9. The specification this here now is algorithmically distributed in four pairs of correlated matrices that cover all of the ways in which language can be written in matrices to read correctly on a flat surface: left-to-right and top-to-bottom; right-to-left and top-to-bottom; left-to-right and bottom-to-top; and right-to-left and bottom-to-top. See <http://www.jeffreystrayer.com/sequences/sequence-2.php>, and click on the image of the white paper in the top photograph to see how this fractured language appears on the white removable sheets that can be discerned in Figures 6A and 6B.

© Jeffrey Strayer 2017

PHILOSOPHY @ THE
VIRTUAL ART MUSEUM

Doing Philosophy through Visual Images
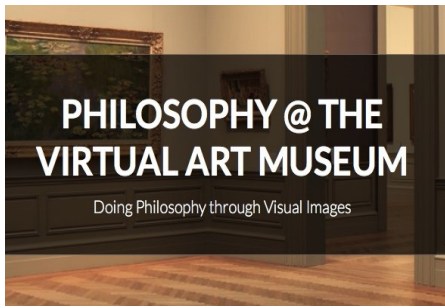
Philosophy@TheVirtual Art Museum

Thomas E. Wartenberg
Mount Holyoke College

Each year, the culmination of our course introducing the second graders from the Martin Luther King Jr. Charter School of Excellence in Springfield, MA, to philosophy is their trip to Mount Holyoke College for a tour of the campus and a "graduation ceremony." Their visit to the Art Museum is always the highlight of their campus tour. Many of the children have never been to an art museum and they are fascinated by all the different types of works they see on the walls and on the floor at the museum. Art proves to be something they relate to with a great deal of interest and excitement.

While taking the "young scholars" on short tours of the Museum a number of years ago, I realized that we could continue our philosophy lessons by using as the prompts for discussions the paintings and sculptures that fascinated the children. This way, their visit to the museum would not just be a fun outing but at the same time a significant educational experience. Since the vast majority of the children with whom we work from the MLK School come from disadvantaged backgrounds, this was an important opportunity for them to engage with actual works of art and to learn that they could think about art in much the same way that they had begun thinking about the picture books we used in our classroom to stimulate our philosophy discussions.

Since some readers may not be familiar with the method that we use to teach elementary school children philosophy, I'll give a quick summary. We don't give them watered-down lectures on topics such as the problem of evil or Descartes' argument for skepticism in the first Meditation as some of my own students had anticipated. Our goal is for them to engage in the actual activity of philosophizing: that is, thinking deeply about abstract issues, articulating their positions in regard to them, supporting those positions with sound reasons, and confronting opposing views with objections. To get this to happen, we begin by reading the students a picture book and then posing a philosophical question raised by the book. To begin a discussion of metaphysics, say we read The Important Book by Margaret Wise Brown, in which certain objects like an apple or a spoon are paired with a short list of their properties.

The book states that one of an apple's properties – being round, for example - is "the important thing" about that object. We then ask the children whether they agree... In the ensuing discussion, we en-courage children to disagree with the book and each other, always asking them to provide a reason for their response. I recall a young student shaking his head and saying, "Round, that's not what makes something an apple. Apples aren't round" -- meaning they weren't spherical, which is, of course, true. In this way, children begin to engage in a philosophical discussion about the concept of essential properties. They are learning to Say what they think, to Listen carefully to their classmates, to Agree or disagree with the book and their classmates, and to say Why they think what they think: the SLAW method.

At around the same time that these visits to the Mount Holyoke Museum of Art began, Remei Capdevila, then the Education Director at El Museo del Barrio in Harlem, contacted me about the developing a philosophy program for their school age visitors. I was very excited at this prospect because it promised to wed my interest in the philosophy of art with my work with young people while also expanding the age range of the pre-college students I worked with to include those of high school age.

When I visited El Museo to start developing this program, I was surprised to discover that the museum did not have a permanent collection on display. As a result, I was puzzled about how to create materials that would be of lasting value for the museum. If I tailored my workshops and lessons to works of art that would soon no longer be exhibited, my efforts would soon be dated and no longer useful as a way of encouraging philosophical discussions with children and youths, since they would not be able to see the works upon which I had focused. I began to ponder the possibility of creating a virtual site, displayed on a monitor in the museum, that could be used for both training El Museo's staff and to facilitate philosophy discussions for visitors to the museum.

My interest in this project was also stimulated because I had begun to develop, together with the late Ann Musser, then the Director of Education at the Smith College Museum of Art, a method for using works of art to stimulate philosophical discussions when MLK students visited the Mount Holyoke Art Museum. Ann had realized was that art could inspire the same philosophical discussions among the children that they were having in their classroom as they read picture books. For example, since we had used the Frog and Toad story "Dragons and Giants" to discuss the idea of courage with the children—asking them questions such as whether they agreed with Toad that brave people could never feel fear—she suggested that the children view a portrait by Nicolas de Largillière. The portrait is of the nobleman Charles Louis Remond wearing his armor, so it would be natural to ask the children if they thought he was brave and why. As in the story, the question of the difference between being brave and merely looking brave arose.   In addition, the companion portrait of his wife, Marie Elisabeth Desiree de Chantemerle, arrayed in an elaborate gown and wrap, raised gender issues.

I hope this gives you some sense of the experiences and idea behind the Philosophy@The Virtual Art Museum website. (It's easy to access via museumphilosophy.com.) The website provides a resource for high school and even college students that enables them to discuss philosophical questions using works of art. The method of asking questions and having the students discuss them guided by a facilitator is the same as that we use with younger children and picture books. The biggest difference is that the older students first have to look very closely at the work or works that form the basis for the philosophy discussion. Only after spending some time looking closely at these works does the philosophy discussion proper begin.

How does the site actually work? Figure 1 is the homepage. As you will notice, there are six basic categories of works of art that are featured on the site: Portraits, Landscape, Expressionism, Abstract Art, Conceptual Art, and Photography. Obviously, this is a fairly arbitrary set of categories that doesn't pretend to completeness. The categories reflect my interest in finding a variety of different types of art works that could be used to address a wide range of philosophical issues.

When you click on a category—such as Portraits (see figure 2)—the homepage for that unit appears, featuring a short description of that category of art work as well as the images that the unit employs. Although Portraits features four art works, all the other units have only three works. Most of the works on the site are well known although I have included some very interesting ones that are less widely known. A page dedicated to each of work helps students look carefully at the works and begin to think about their reactions to them by posing a series of questions about the work. In the case of the Portraits unit, the works are: "Portrait of Madame X" by John Singer Sargeant, "Woman with Hat" by Henri Matisse, "Michael Borges Study" by Kehinde Wiley, and "Self-Portrait" by Rembrandt van Rijn. (I should point out that the availability of images on museum websites for us to display them on this site. It would have not been possible only a few years ago due to copyright issues.) For each portrait, there are a list of questions that help the students look more carefully at the works than they otherwise might. For example, when the students look at the Wiley portrait, we begin by asking them to say what features of the work stand out. If one of them mentions that there is a difference between the realistic portrayal of the man and the cartoon-like flowers that surround him—clearly an important aspect of this work—we might ask them to say what they make of that difference. This is the sort of "follow up" that facilitators of our discussions need to be ready to pose in response to student comments.

Once the students have discussed all the paintings in the unit, it's time to begin the philosophy discussion, if that hasn't already happened. In the Portraits unit, our initial focus is on beauty. The idea is that the students' examinations of the four works will have given them an experiential basis for thinking about the more abstract philosophical questions, such as whether a work of art, specifically a portrait, must be beautiful and whether the beauty of the work depends on its subject being beautiful. We included the Matisse portrait specifically to challenge the assumption that a beautiful portrait has to be of a beautiful person.

Although this example of a philosophical question is drawn from the philosophy of art/aesthetics, that is not always the case. Indeed, part of my goal is to show that works of art raise interesting questions from all the major areas of philosophy, from metaphysics to ethics. (I'll give you some examples of that in a moment.) Figure 3 shows some of the philosophy questions generated for the Portraits unit. As you can see, the questions address issues in a range of different philosophical disciplines: aesthetics, philosophy of mind, existentialism, and ethics.

While the site can be used as it stands to generate philosophical discussions, it also functions as a model for teachers or parents interested in using works of art that they enjoy to discuss significant issues with their students or children. In fact, because the site is of necessity extremely limited in the types of works and the instances of each type that it can present, I hope that it encourages people to develop their own units following the model presented on the site. A teacher could have groups of students develop their own units for types of works not included on the site, for example, sculpture,

performance art, or street art. The site is not meant to be definitive but suggestive, and also to serve as an aide for teachers not trained in leading philosophical discussions as they develop their facilitating skills.

I have had some interesting experience using the site in a number of different venues. The first was with a group of high school students in the Windsor High School in Windsor, CT. When the two teachers with whom I was working, Christine Onofrey and Sam Scheer, told me that there would be between 60 and 80 students at my presentation, I was taken aback. I normally work with much smaller groups of students, a maximum of around 20. But since I wanted to try out the site, I agreed. I was also a little worried when they told me that the period lasted for 90 minutes and began at 8 a.m. 90 minutes seemed like a long time for a discussion and I thought that the students—and I—would not be at our best at that early hour.

I was in for a real surprise. The high school students were really engaged once the discussion I facilitated about Expressionism, the unit the students chose to discuss, began. We first looked carefully at the three images: Van Gogh's Room, Munch's The Scream, and de Kooning's Woman V. The students talked about what they found intriguing and puzzled about the works, for example, the unnatural colors and the distorted objects depicted. When we began talking more philosophically, our discussion of emotions was extremely interesting; the students debated the difference was between a feeling and an emotion. One boy, who initially seemed quite alienated from the whole idea of engaging in a philosophy discussion, became very involved as he argued that people's mental lives were completely determined by physical causes, a position that other students disagreed with quite vehemently. This was a direction for the philosophical discussion I hadn't anticipated but that clearly engaged the students.

When Sam came up to me and told me that I only had 10 minutes left in the period, I was taken aback. The students were so involved in our philosophical discussion of the emotions that I had completely lost track of the time, something that rarely happens to me when I'm teaching. Their engagement with the site and the issues it raises was both inspiring and gratifying. At the end of the session, one of the students came up to me to say that she couldn't believe that she found philosophy so interesting, but that it was seeing how art raised philosophical questions that really intrigued her and she was now planning on studying more philosophy.

Since then, I have mostly presented the website to groups of teachers for whom I have been doing a workshop. At the workshop at Kinderphilosophie in Munich, Germany, the teachers and facilitators suggested that the site would be more useful to them if it were available in German. The site now exists in German, Spanish, French, and Chinese versions. In Sydney, Australia, where I did a workshop for the New South Wales Philosophy in Schools Association, we discussed Abstract Art. I was surprised to find a great deal of hostility to abstraction among the teachers and realized that the site also has an important educative function about the nature of at least some relatively contemporary art. And some of my colleagues at PLATO (Philosophy Learning and Teaching Organization) have reported excellent results using the site with their students.

In acquainting you with the site, I'm not just reporting on what I have done. I want to encourage you to think about using the images on the site as a way of introducing your college students to philosophical issues. My experience with pre-college philosophy has taught me that students of all ages will benefit from beginning their inquiries into abstract issues with "learner friendly" lessons in

which they do not have to confront difficult texts and arguments. I'm hoping that members of the ASA will find this website useful in their classes.

Let me conclude by expressing my gratitude for the assistance of all the people who collaborated with me in developing the site. Its development made possible by grants from Mount Holyoke College that allowed me to employ students both to create the site and to develop its French, Spanish, and Chinese versions. The German translation was done by Sabina Hüttinger and Karoline Wodara of Kinderphilosophie. My two student assistants, Emma Kennedy and

Emily Lankiewicz, created the actual site under the supervision of the wonderful LITS advisors Amber Welch and Chrissa Lindahl. Without the generosity and insight of all of them, Philosophy@The Virtual Art Museum would have never have transitioned from fantasy into virtual reality. The site is now accessible for free under a Creative Commons license for one and all. And while I'm thanking people, thanks to David Goldblatt and Shelby Moser for their interest in publishing this introduction to the website.

© Thomas E. Wartenberg 2017

Time to Renew your ASA membership!

If your membership has expired, there's still time to renew and not miss a single issue of The Journal of Aesthetics and Art Criticism! You'll save more money by renewing for two or three years.

The ASA Board of Trustees has approved a continuation of 2017 membership rates through 2018.
How to find out when your membership expires: Log into the ASA web site. Click Manage Profile in the far upper right. On the next page you see, look on the left for Membership. Click that and it will tell you when your membership expires.

How to renew your membership on-line: Log into the ASA web site. Click Manage Profile in the far upper right. Click on the left for Membership. You can renew up to three months before your expiration date. The site accepts credit cards from Master-Card, Visa, Discover, and American Express. To use a check, you must mail in a membership form (see below).
How to renew your membership through the mail:
(a) Go to the ASA web site. You do not need to log in. Hover over the red ASA button in the upper right and look for "Join ASA (mail-in)" on the sub-menus, near the bottom of the list. Click that and it will open a Word document which you can print out and mail in with a check. We are not able to accept credit cards with mail-in membership. OR
(b) Look for the membership form on the green paper insert in the August 2017 issue of this Newsletter.

What are the benefits of membership?
*Members get print copies of JAAC (four per year) and the ASA Newsletter (three per year).
*Members get immediate access to the latest issues of JAAC via the web site of Wiley, the publisher. (Databases such as JStor have a one-year delay in availability.)
*Members have the option of a green membership, with no print mailings, at a substantial cost savings, especially for international members.
*In 2018, ASA members will continue to have on-line access for one-year to the new Oxford Encyclopedia of Aesthetics, 2d ed. and a 40% discount on purchase of the hard-copy edition.
*ASA members receive a 20% discount on all Oxford University Press hardcover titles.
*Student members are eligible for travel support to the annual meeting if they have a paper accepted.
*Student members are eligible for travel support to attend certain ASA-sponsored conferences.
*Only ASA members are eligible for the new Chayes Travel grants to the annual meeting and divisional meetings for people with no institutional access to travel to present their work.
*Only ASA members can apply for the Dissertation Fellowship, the Monograph Prize, the John Fisher Prize, the Ted Cohen Prize, the new Arthur Danto/ASA Prize, Major Grants, and other opportunities.
*Only ASA members can serve as editors, trustees, or officers of the Society.
*Only ASA members may present papers or commentaries at the annual meeting.
*All divisional meetings now require that program participants be ASA members.
*Only members can access the Members section of the new web site, which includes current and historic records of the ASA, annual meeting programs, Divisional meeting programs, and past newsletters.
*Only members can vote in elections for trustees and officers.

IF YOU HAVE NEVER LOGGED INTO THE NEW WEB SITE:

*Use your entire e-mail address as your UserID.
*Click "forgot password?" and it will send you an e-mail that will let you set your own password.
*Check your "spam" file, as this message sometimes ends up there.
*This is an entirely new web site, as of August 28, 2015. Passwords from the old site no longer work.
*The ASA database only has one e-mail address for each of you. If you have multiple accounts, you might need to try a different one to log in.
*If you have problems logging in, please rush an e-mail to <secretary-treasurer@aesthetics-online.org> so we can troubleshoot with you.

Categories of Art and Computers: A Question of Artistic Style

William P. Seeley
Visiting Scholar in Psychology, Boston College
Catherine A. Buell
Assistant Professor of Mathematics, Fitchburg State University
Ricky J. Sethi
Assistant Professor of Computer Science, Fitchburg State University

Artistic style plays a critical role in our commerce with artworks. Artworks are artifacts that mediate a complex communicative exchange between artists and consumers, or more broadly among members of an artistic community. Artistic style is a perceptible quality of the appearance of an artwork that enables us to recognize it as belonging to one category of art or another. Artistic style refers, in the most general sense, to patterns of regularity in the manner in which artworks are made, in the way their subject matter has been rendered, that facilitate grouping them together into categories by period, geography, schools, movements, artist, or period in an artist's life. This is important. Categories of art are defined by sets of normative conventions governing the production and appreciation of works of different types. Artistic style is a cue to a set of recipes for engaging with a work, for understanding what it means to have rendered its subject manner in a particular way, and for evaluating whether what has been done has been done well or poorly. Knowledge of categories of art provides access to the point, purpose, or meaning of a work. Impressionist paintings, for instance, are marked off by their subject matter and the manner in which they are rendered. They capture the dynamic, fleeting, momentary, pedestrian yet extraordinary qualities of the appearances of everyday scenes in loose, dynamic brushstrokes. Recognizing that a painting is an Impressionist painting, that it was constructed following the productive conventions for that category of art, alerts consumers to what they should attend to and how they should understand what they consequently perceive. Artistic style is therefore a critical, if not the critical, clue to how to understand, evaluate, and appreciate any given artwork on the fly in its immediate presence.

We recognize artistic style in the shape of the marks used to render its content. This quality of a work reveals systematic commonalities in the ways that artists of a period, school, or movement work their materials. It also reveals the unique gestures that define the works of individual artists. We find it in Velazquez' brushstrokes, the dynamic gestures of Rodin's sculptures, and the staccato biomechanics of Cunningham's dancers. We find it in Reinhardt and Albers' abstract painting, Brancusi and Boccioni's dynamic Futurist sculptures, Warhol's soup cans, Bechtel's suburban street scenes, Downes' urban landscapes, Estes' Superreealist paintings of bridges, and Ashley Bickerton's Pop Art Minimalist constructions. Meyer Schapiro captures this quality of artworks when he says, "…style is, above all, a system of forms with a quality and a meaningful expression through which the personality of the artist and the broad outlook of a group are visible" (Schapiro , 1953, p. 51).

The trouble is that, despite the productive role it plays in our engagement with artworks, the notion of artistic style has been hard to pin down. A broad range of elements might be thought to fall under the umbrella of artistic style. There are basic formal elements, the color palette, tonal qualities, and brushstroke patterns indicative of the dynamics of an individual artist's painterly style, e.g. the energetic dynamics of Van Gogh's brushstrokes or the muted dusky effects of Lucian Freud's palette. There are broader compositional properties of the painting as a whole, e.g. the swirling painterly gestures used to render the central figures of Boccioni's The City Rises (1910) or the carefully constructed perspectival arrangements in Thomas Eakin's landscapes. There are the range of content properties that shape the way a subject is represented, e.g. the mathematical proportions and domestic iconography of Titian's Venus of Urbino (1538). And there is the choice of subject matter itself, e.g. Boccioni's depictions of labor in urban settings or Freud's ordinary bodies. All of these elements contribute to our understanding of artistic style. However, the formal elements of artworks have traditionally been given point of priority. The style of a work describes the way its content and subject matter have been rendered. John Singer Sargent explicitly chose to render the subject of his Majorcan Fishermen (1908) and Val D'Aosta (1907) in an Impressionist style. We can imagine him first experimenting with form and color studies in other, more classical, realist styles before choosing the dynamic qualities of an Impressionist style for these particular paintings. We can likewise imagine Rodin having experimented with different styles for his representation of Balzac, constructing maquettes in mannerist, neo-classicist, and romanticist styles, but ultimately settling on his expressionist rendering of the pose.

Visual stylometry is a growing field within cognitive science that employs digital image analysis tools and image statistics to study the nature of artistic style in painting. Image statistic are descriptions of the distribution of some set of measurable features in an image or, more generally, within the visual field in natural vision. Image statistics are important for visual recognition. The human visual system collects approximately 60 million inputs a year (assuming that we saccade, on average, 2-3 times a second and that the average person is awake 18 hours a day). What we know about the visual world is, in part, derived from regularities in this large body of accumulated information. Some regularities are more likely than others. Some regularities are more likely than others in particular contexts. Some of these image statistics are more behaviorally interesting than others. For instance, regularities in spatial frequency information -- more or less relatively coarse patterns of light dark transitions that define what J. J. Gibson (1986) called an optic array -- are salient to the visual recognition of figure-ground relationships, edges, surfaces, objects, movement, etc. Analogously, we recognize the subject and compositional structure of a painting in spatial frequency information encoded in the distribution of color, tonal values, and brushstrokes across a canvas. These image statistics are also indicators of the unique gesture of an artist, of the brushstroke style used to construct their painting. They are, as a result, not only features diagnostic for the identity and content of a work, but also formal indicators of artistic style.

Visual stylometry has its roots in the writing of Giovanni Morelli (1816-1891). Morelli developed a system to compare the manner in which the content of a painting had been rendered to a set of stylistic exemplars. Morelli focused his attention on less prominent aspects of a composition, e.g. the ears or hands of a figure in a depicted scene. The purpose of this strategy was to uncover the unique gesture of the artist in the background elements of a composition, features less likely to have been shaped by explicit productive intentions, market forces, or external normative conventions (Morelli, 1890; Graham, Hughes, Leder, and Rockmore, 2012). Cur-

rent researchers are deploying statistical methods and digital image analysis algorithms to accomplish the same goals. The image analysis techniques used to study these formal aspects of paintings include measures of its global palette (the range of colors used), local palette (the distribution and frequency of colors on the canvas), tonal values (the relative lightness of color information within and across different works), edge information (the relative frequency and strength of edges in a body of works), and texture information (which is indicative of the style and biomechanics of an artist's brushstrokes) (see Graham et al, 2012; Zujovic, Gandy, Friedman, Pardo, & Pappas, 2009; Goude & Derefeldt, 1981). These strategies might be used by museums, dealers, and auction houses to authenticate known works or confirm the attribution of newly discovered works to known artists. They might also be used to track out the contributions of assistants to known works from the ateliers of well known artists. Measurable statistical regularities in the handling of the paint on the canvas are treated as a marker for the artistic style of different artists, schools, movements, or eras. Machine classifiers sort paintings relative to their match to these statistical regularities. Image statistics are drawn from the whole canvas. Canonical stylistic features likely to have been implemented by assistants or copied by forgers wash out in the mix in this more wholistic approach to the analysis of artistic style.

The question, of course, is whether a computational account of artistic style derived from visual stylometry can provide leverage for philosophical questions about the nature of artist style and its role in our engagement with artworks. This question reflects a distinction that Noël Carroll has made between descriptive and functional accounts of artistic form. A descriptive account of form is all-encompassing. It includes an analysis of the formal elements of a work and all of the potential relations among them. In the case of painting this includes the tonal values of each individual patch of color, the concatenation of spatially contingent patches of color into texture fields that provide perspectival information about distance, define the orientations of different surfaces, and allow the visual system to disambiguate edges, objects, and figure-ground relations. Functional accounts of artistic form, on the other hand, identify that subset of the formal features of a work that are related to the productive choices made by artists. The artistic form of an artwork encompasses those features that contribute to its identity as an artwork and its artistic salience, its art critical point, purpose, or meaning. These are the formal and compositional features that ground our capacity to recognize the identity of a work as a member of a particular category of art and so shape our understanding of its content. The question, then, is whether the statistical regularities that machine classifiers use to categorize artworks are appropriately related to the diagnostic cues that drive the perceptual recognition and understanding of artworks.

We recently conducted a series of pilot studies using entropy analyses and discrete tonal measures (DTM) to classify paintings by school, artist, media, and technique. Entropy is a measure of uncertainty in the outcomes of a random process. A coin toss has low entropy because the probabilities are known for each of the possible outcomes. We used entropy analyses to measure the disorderliness of neighborhoods of pixels, or, more precisely, the degree of uncertainty associated with predictions about the orderliness of a given pixel neighborhood. If that pixel were located in a uniform field of blue depicting the sky, the pixels in the surrounding neighborhood would exhibit low entropy. If the target pixel were at the transition boundary between a forest and a field of brush, the surrounding pixels in its local neighborhood would exhibit higher entropy, there would be more uncertainty about their possible chromatic value The distribution of colors throughout the canvas is, in part, dependent on the quality of the artists' brushstrokes. High entropy values are, for instance, associated with tight contours and highly textured regions of a painting. Our assumption was that entropy analyses would provide us with palette and brushstroke information indicative of artistic style, or the manner in which an individual artist applied paint to his or her canvas.

We used two data sets to pilot our study. The first included 15 Hudson River School and 15 Impressionist landscape paintings (5 each by Thomas Cole, Frederic Church, Albert Bierstadt, Claude Monet, August Renoir, and Alfred Sisley). The Hudson River School paintings were selected for common palette and compositional structure. The goal was to control for these attributes to the degree possible and look to see if our results revealed anything interesting about differences in brushstrokes. The second data set included 68 paintings by Andrew Wyeth, 36 temperas and 32 watercolors. Again, the paintings were selected for a common palette. The brushstroke technique of watercolor differs significantly from painting in egg tempera. The goal of this second pilot study was to measure whether entropy analyses could be used to classify paintings by technique.

We calculated the likelihood of chromatic variance in the neighborhood surrounding any given pixel in a digital image of a painting. We looked at average entropy measures for different sized neighborhoods with radiuses of 1, 5, 10, and 15 pixels. A neighborhood with a radius of 1 marks of a 3 x 3 block surrounding a central pixel. A neighborhood with a radius of 5 marks off an 11 x 11 block, 10 a 21 x 21 block, and 15 a 31 x 31 block. Our entropy algorithm snaked through digital images of each painting, continuously shifting the target block one pixel up, down, left, or right, until the entire image had been analyzed. The total set of entropy measures for each neighborhood size were then averaged to produce a single entropy value for each scale for the whole painting (entropy analyses can also be used to evaluate where high and low entropy values occur within the image, see Nolting, 2012). The results show that the average entropy in a category was highly correlated to a logarithmic growth curve ($r^2 = 0.999$ for each category in the two data sets across all neighborhood sizes). Mean entropy values were, in addition, sufficient to successfully classify 75% of the paintings by technique in the Wyeth test set. Future directions include expanding the Impressionist/Hudson River School data set to evaluate whether entropy analysis would enable us to likewise successfully classify the images by artistic movement.

DTM is a measure of variance in tone between a pixel and those in a neighborhood around it. Tone is a measure of how light or dark a color is. DTM converts color images to grayscale image and measures the standard deviation in tonal value between a pixel and its local neighborhood. The analysis proceeds, like entropy analysis, on a pixel by pixel basis, calculating the tonal variance for neighborhoods of varying sizes across the painting, and ultimately outputting a single value for the whole painting at each scale (the average of all the standard deviations). We can then look for threshold values and use support vector machines to sort image sets by category. We found no significant tonal variance in the Wyeth data set. However, tonal variance was sufficient to classify 80% of the images in the Impressionism/Hudson River School data set and to sort a novel Impressionist test image with the appropriate category. These results suggest that tonal variance is a critical attribute of artistic style for the painters included in our data sets. Interested readers can find summaries of the results of these pilot studies at www.waivs.org.

We can now return to where we started. Artworks are communicative gestures. They are artifacts intentionally designed with a point

or purpose in mind, perhaps to convey some quality of conscious experience, express an idea, or articulate a point of view about some subject matter. But artworks rarely wear this aspect of their content on their sleeves. Consumers need some knowledge of the appropriate art critical context to direct their attention to the salient features of a work that carry information about their artistic content. The recognition of artistic style is the first step in this process. The artistic style of a work is a clue to the category of art that it belongs to. Categorizing a work appropriately, in turn, enables a consumer to recognize what it means to have rendered the content of a work in a particular way.

Visual stylometry is a developing field that combines research from vision science, computer science, art history and philosophy of art to investigate the nature of artistic style. The goal of this research is to explore the image statistics that support the successful classification of artworks by period, school, movement, and individual artist. Image statistics provide ground-level information for perceptual recognition. Regularities in image statistics are among the diagnostic cues that define perceptual object categories. This is no less true with categories of art than natural object categories. The image statistics diagnostic for the artistic style of individual artists and artistic movements are perceptual cues that enable consumers to categorize artworks and gain access to the range of normative conventions governing how one ought to understand, evaluate, and appreciate them.

References
Gibson, J. J. (1986). The Ecological Approach to Visual Perception. Hillsdale (N.J.): Lawrence Erlbaum Associates.
Goude, Gunnar and Derefeldt, Gunilla (1981). A Study of Wölfflin's System for Characterizing Art. Studies in Art Education, Vol. 22, No. 3 (1981), pp. 32-41
Graham, Daniel J., Hughes, James M., Leder, Helmut, and Rockmore, Daniel R. (2012). Statistics, Vision, and the Analysis of Artistic Style. WIREs Computational Statistics 4: 115–123.
Morelli, Giovanni (1890). Italian Painters. Reprinted in Theory and Philosophy of Art: Style, Artist, and Society. New York: George Braziller, 1992: 103-115.
Nolting, Ben (2012). Comparing stolen paintings: Picasso and Matisse. Retrieved, November 17, 2017: http://datavoreconsulting.com/general/comparing-stolen-paintings-picasso-matisse/
Schapiro, Meyer (1953). Style. Reprinted in Theory and Philosophy of Art: Style, Artist, and Society. New York: George Braziller, 1992: 51-102.
Zujovic, Jana, Gandy, Lisa, Friedman, Scott, Pardo, Bryan, & Pappas, Thrasyvoulos N. (2009). Classifying Pictures by Artistic Genre: An Analysis of Features and Classifiers. IEEE International Workshop on Multimedia Signal Processing: 1-5.
© William P. Seeley 2017

Planning Ahead?
ASA Meeting Dates in 2018

ASA Pacific Meeting: Asilomar Conference Center, Pacific Grove, CA, April 4-6, 2018

•

ASA Eastern Meeting: Courtyard Marriott, Philadelphia, PA, April 20-21, 2018

•

ASA Rocky Mountain Meeting: Drury Plaza Hotel, Santa Fe, NM, July 6-8, 2018

•

ASA Annual Meeting: Fairmont Royal York Hotel, Toronto, Canada, October 10-13, 2018

•

For the complete schedule of all ASA Meetings and ASA-co-sponsored conferences, see the ASA Web site. At the bottom of each page, look for "meetings" and click "more."

•

The Philosophy of Portraits

University of Maryland

April 7-8, 2018

The American Society for Aesthetics Board of Trustees has approved a grant of $3,990 for a conference on "The Philosophy of Portraits" at the University of Maryland, April 7-8, 2018. The conference has been organized by Hans Maes, Senior Lecturer in History and Philosophy of Art and Director of the Aesthetics Research Centre at the University of Kent, and Jerrold Levinson, Distinguished Professor of Philosophy at the University of Maryland. Confirmed keynote speakers include A.W. Eaton, Cynthia Freeland, and Jenefer Robinson.

The ASA is funding two travel grants for ASA student members of $500 each for papers selected for the program. The conference registration fee of $35 will be waived for all ASA members attending the conference.

Contact: Hans Maes, <h.maes@kent.ac.uk>

News from the National Office

75th Annual Meeting

With 192 registered participants at the 75th Annual Meeting in New Orleans in November 2017, the meeting was a great success by many measures. No doubt the city, where we had never previously met, was a special attraction, and I was told that the addition of a non-stop flight from London to New Orleans on British Airways helped boast attendance, too.

In honor of the special occasion, President Kathleen Higgins contacted former officers to see if they might want to contribute a few memories either by addressing the plenaries or writing a brief statement. We were pleased that many accepted her invitation. The statements were collected in a commemorative booklet, which is available online, along with a timeline of some highlights in ASA's history: <http://aesthetics-online. org/resource/resmgr/files/75th_Meeting/ ASA_75th_commemorative_bookl.pdf>.

Many have asked about the demographics of the meeting attendance. 31 (16%) were students; 16 of those received travel support from ASA to present papers selected by the program committee. We never ask people their identities by gender, race, cultural heritage, disability, religion, or orientation. We have a rough estimate of attendance by gender (about 40% female), but no other considerations. Although our on-line membership records give people the option of self-identifying, only about 25% of our membership completes that section, so we do not have reliable data about our membership demographics. (We understand that the American Philosophical Association, which uses the same web site software, gets similar results.)

We heard anecdotal reports that about six people boycotted the meeting due to their objections to the current US President. We have not received any reports of visa problems resulting from his policies. With the meeting in 2018 in Toronto, we presumably won't have to address these issues for at least that one year.

Board of Trustees Actions

The Finance Committee and the Board of Trustees met on November 15 at the NOLA meeting and took many actions that we be-

lieve will please the membership. The draft minutes of the meeting are available on the ASA Web site to members. (Log into the site, look for the big red Members tab in the upper right, and click "Annual Meeting Records" to see the minutes, as well as annual reports from the co-editors of the *Journal of Aesthetics and Criticism*, the 2018 approved budget, the Secretary-Treasurer's Annual Report, and the combined reports from all ASA committees, activities, and conferences.) Some highlights:

• Membership Dues: The Board voted to continue membership dues at the same rates for 2018, the fourth year with no dues increase.

• Membership Recruitment: The Board requests volunteers for an ad hoc committee on recruitment of new members. (Please contact President Higgins or me if you are interested.)

• *JAAC*: The Board considered the report of the *JAAC* review committee and offered second five-year terms to the current co-editors (Ted Gracyk and Robert Stecker).

• *ASAGE*: The Board considered the evaluation report of the review committee for *ASAGE*, now ten years old, and approved changing the title of the Book Review Editor to Assistant Editor and increasing annual compensation to $2000. The Board also approved $1000 so *ASAGE* can design a new web site using WordPress.

• American Council of Learned Societies: The Board appointed Kathleen Higgins as the ASA's ACLS Delegate for 2018-22.

• Conflict of interest policy: The Board adopted a new conflict of interest policy, which borrows from the policy in place at APA. The ASA policy can be found on the web site under red tab ASA>About ASA, near the bottom of the page.

• Travel support for officers and trustees who have no institutional support for travel: Currently, ASA relies on home institutions to pay all travel for officers and trustees to attend the Annual Meeting, but we have been concerned that this discourages independent scholars from running for the board. Some funds will be available in 2018.

• Archival practices: The Board reviewed the current situation, in which two complete sets of *JAAC* are held, one in archival storage, with an on-going process of digitizing other records and posting on the ASA Web site (including newsletters, annual and divisional programs, and minutes). The board requests volunteers for an ad hoc committee to review ASA archival practices and make recommendations for future policies and practices. (Please contact President Higgins or me if you are interested.)

• Post-Doctoral Fellowship: The Board approved the proposal in principle, with a request to the ad hoc committee to clarify

several implementation issues. The aim is to award the first such fellowship for fall 2019.

• Irene H. Chayes New Voices Award: The Board approved the proposal from the ad hoc committee on diversity, with the first awards to be made for the 2018 Annual Meeting. Guidelines are available on the web site.

• Irene H. Chayes Travel Awards: The Board approved an increase in the number of these awards from three to six, with the first awarded for the 2018 Annual Meeting. These are for persons with papers accepted for the program with no institutional access to travel funds. Guidelines are on the Annual Meeting Page.

• Future Chayes Awards: As we expect one final check from the Chayes Estate in December, the Board invited the Diversity Committee and the Feminist Caucus to submit proposals for using up to $2500 per year in 2018. $2500 is the maximum revenue we expect and the amount available could be less.

• Refunds of registration fees: The Board adopted a new policy on refunds of annual meeting registration fees, beginning in 2018, as follows:

(a) If the refund request is received no later than 30 calendar days prior to the first day of the Annual Meeting, the refund will be paid in full using the same method as the original payment (credit card or check), with the Wednesday arrival day and reception counting as the first day of the Annual Meeting;

(b) If the refund request is received within fewer than 30 calendar days prior to the first day of the Annual Meeting, refunds will be made only in extraordinary emergency situations and shall be subject to the review and approval of the Secretary-Treasurer and one other officer of the ASA (President, Vice-President, and/or Immediate Past President);

(c) No refunds will be paid for special events or meals for which the ASA has already paid the vendor and cannot itself obtain a refund.

Annual Meeting Cancellations

The Board was alarmed at the dramatic increase in the number of cancellations by program participants for this meeting, far more than in the past. Of special concern were cancellations by presenters that left scheduled commentators in the lurch. Although chairs can read the paper in a presenter's absence, the possibility of dialogue at the session is a loss to all. Also of concern were late cancellations by student presenters who were receiving subsidies that could have gone to another student. When cancellations are received early in the summer, it is possible for the program committee to substitute another person in that time slot from their list of alternate presentations. The Board under-

stands that some last-minute cancellations are due to serious emergencies that cannot be avoided. We hope to impress upon people that letting us know as early as possible of their inability to attend the meeting will be greatly appreciated and is an important professional courtesy.

Anti-discrimination and anti-harassment

Hardly a day goes by, at least in the US, when we fail to hear about another episode of harassment or discrimination in the public sphere, whether entertainment, politics, higher education, or other environments. Professional societies are not immune and many of our sister organizations in the American Council of Learned Societies are developing policies, as is the American Society for Aesthetics. We have a group of dedicated members working on this and we will draw expertise from the APA, which already has a policy, and the other organizations of the ACLS. We hope to have a policy in place for the 2018 Annual Meeting in Toronto, as well as procedures for formal complaints. It will be well-publicized on the program and web site, once approved by the Board of Trustees.

2018 Annual Meeting

The Program Committee, chaired by Deborah Knight, is already at work planning for our meeting in Toronto October 10-13, 2018. Please note that the submission deadline is January 15, 2018, earlier than in recent years. The Committee for the first time is using an on-line submission system that we hope will be an improvement, both for submitters and the program committee. Please see the CFP in this Newsletter and on the web site.

Future Meetings

We are working on a new Survey Monkey questionnaire that will go to all in our database, with some questions about the most recent meeting and others directed to people who rarely, if ever, attend the annual meeting. We last did a comprehensive survey in fall 2014 and are eager to hear from members as we plan for the future.

Julie Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602
Secretary-treasurer@aesthetics-online.org
web site: <www.aesthetics-online.org>

Conference Reports

American Society for Aesthetics, Eastern Division Meeting
Philadelphia, PA
April 28-29, 2017

The 2017 Eastern Division Meeting of the American Society for Aesthetics took place on April 28-29, 2017, at the Independence Park Hotel in Philadelphia, PA.

As in past years, Temple University held its Monroe Beardsley Lecture at the time of the conference, sponsoring the lecture and the reception that followed. Cynthia Freeland (University of Houston) gave this year's address, "Genre and Artistic Value Revisited". Freeland gave a spirited defense of maligned mass art genres, especially the Western and "Nordic Noir" detective fiction. This year, the Beardsley Lecture was held at the Barnes Foundation, and after the talk, attendees received after-hours guided tours of the Barnes collection. We were especially excited to be able to arrange this event, and are pleased to report that next year's conference co-chairs plan to maintain and develop the Eastern ASA's relationship with the Barnes Foundation.

Jerrold Levinson (University of Maryland) delivered the conference's Plenary Lecture, "Artist and Aesthete: A Dual Portrait". While Levinson denied that he was presenting an argument, his suggestion that there is a fundamental incompatibility of sensibility and motivation between the two roles generated a lively discussion nonetheless.

We received 38 paper submissions (including one co-authored paper), 25 from men and 14 from women; of them, 14 submissions were from students. We accepted 16 individual papers, 6 of which were from students. Of the accepted papers, 13 were from men and 3 from women. We also received three panel proposals and were able to accept all three. In addition, we had two invited panels. The panels comprised 7 women and 9 men; 4 panelists were students. Overall, there were 10 women, 22 men, and 10 students presenting.

Paper topics covered such subjects as music, dance, fashion, computer art, painting, and fiction, as well as some more general aesthetic concerns such as aesthetic value and the ontology of art works. The three submitted panels focused on Nietzsche's aesthetics and ethics, using poetry to teach philosophy,

and dance aesthetics. The invited panels examined the cognitive relevance of aesthetics, and the aesthetics of games.

We are pleased to announce the ASA Eastern Division organizers for 2018, who will be David Clowney (Rowan University) and John Dyck (CUNY Graduate Center). The meeting will take place on April 20-21, 2018, in Philadelphia.

Brandon Cooke and Alessandro Giovannelli

Workshop On Digital Image Analysis
Fitchburg, Massachusetts
May 19, 2017

Making WAIVS! gathered a group of 33 philosophers, art historians, art educators, museum administrators, psychologists, computer scientists, and mathematicians to explore the potential that digital image analysis tools might hold for their practices. The focus of the workshop , held on May 19, 2017 at the *Fitchburg Art Museum* in Fitchburg Massachusetts, was research in *visual stylometry*, an emerging field of research that lies at the confluence of cognitive science, computer science, and the digital humanities. Researchers in this field use digital image analysis tools to study the image features and image statistics constitutive of artistic style. For instance, we might imagine that brushstroke and palette are some of the basic elements of a painter's artistic style. Digital image analysis tools allow a researcher to explore both texture information indicative of brushstrokes and the associated distribution of color in a set of paintings. This information can be used to classify paintings by era, school, individual artist within a school, technique, or period within the body of work of an individual artist. It can also be used to explore the unique ways that different painters rendered the subject matter of their works, providing insight into how they used their medium as an expressive or communicative device.

The workshop integrated presentations by experts in fields of study related to visual stylometry with hands-on exercises using a software tool called *WAIVS* (*workflows for the analysis of images in visual stylometry*). *WAIVS* was developed by the conference organizers, Ricky J. Sethi (Computer Science, Fitchburg State University), Catherine A. Buell (Mathematics, Fitchburg State University), and William P. Seeley (Visiting Scholar in Psychology, Boston College). The purpose of the software is to develop computational literacy among students and researchers in the humanities, introduce students in the natural sciences to research in the arts and

humanities, and promote interdisciplinary collaboration among researches in cognitive science, computer science, and the arts. The software was developed with support from the same NEH Digital Humanities Startup grant. One goal of the workshop was to develop an understanding of the uses researchers in a range of related fields might envision for the software and collect feedback about its accessibility and usability. The workshop was a huge success in both these respects. We have begun integrating digital image analyses techniques into the software to support new collaborative research projects in art history, philosophy of art, and empirical aesthetics.

The workshop opened with a welcome from Nick Capasso (Director, Fitchburg Art Museum) and Alberto Cardelle (Provost & Vice President of Administrative Affairs, Fitchburg State University). Daniel J. Graham (Psychology, Hobart and William Smith Colleges), one of three keynote speakers, set the tone for the workshop with a presentation on visual stylometry. Graham provided an in depth introduction to way digital image analysis techniques have been used in psychology of art to study the image statistics (i.e., the distribution of tonal and color features across a canvas) that define different artistic styles and ground our understanding and experience of paintings. Yolanda Gil (Information Sciences Institute and Department of Computer Science, University of Southern California), the second keynote speaker, provided workshop participants with an introduction to AI and *semantic workflows.* Workflows can be used to develop an accessible graphic interface for a computational process. Software designers can divide a computational process into component parts. These parts can then be dragged and dropped onto a workspace, and different key parameters can be manipulated to customize a procedure for analyzing digital images. Gil's presentation included a discussion of how workflows are used for data analysis in a number of fields from image analysis to the distribution of resources in a hospital ICU. Gil also introduced new research using neural networks to analyze the artistic style of an image and redraw a novel image in that style (see Joshi Et Al. 2017, <https://arxiv.org/abs/1701.04928>). Ricky J. Sethi and Catherine A. Buell followed Gil's presentation with an introduction to the WAIVS workflow system. WAIVS was written using WINGS, a workflow system design platform developed by Gil.

Buell and two students from the Fitchburg State Visual Stylometry Research Group (FSUV) , RaghuRam Rangaraju and Jake Lee, led workshop participants through a series of hands-on exercises exploring the use of *convolution neural networks* to analyze artistic style and translate a novel image into the style of that source image. Workshop participants learned how to use the software to translate an image of Frederick Church's, *Heart of the Andes* (1859) into the style of paintings by Shelley Reed. Reed appropriates imagery and stylistic devices from seventeenth, eighteenth and nineteenth century European realist painters. The source images used were *Reed's Tiger* (after *Landseer and Thiele*) (2007) and Edward Landseer's *Portrait of Mr. Van Amburgh, as he appeared at the London Theaters* (1847). The Landseer image was one of the images Reed appropriated for her *Tiger*. Participants used WAIVS to translate the image of the target Church painting into the styles of the two source images. Comparisons of visible differences in the texture and tonal features of the two translated images revealed key stylistic differences between the Reed and the original Landseer.

The workshop was planned to coincide with a show of Shelley Reed's paintings at the museum. Workshop participants had a chance to examine her work firsthand during the lunchbreak. In addition, the museum had installed a working version of the WAIVS software in their arts education gallery for the duration of the exhibit so that the general public could also experiment with the software.

The workshop closed with presentations by Charlene Villaseñor-Black (Art History and Chicana/o Studies, UCLA) and William P. Seeley. Villaseñor-Black provided an introduction to the range of ways that art historians have thought of the notion of artistic style over time. Her discussion included an analysis and evaluation of differences between the way the term is used by vision and computer scientists in visual stylometry and its traditional uses in art history. She closed with a range of proposals for how techniques and methods in visual stylometry might be fruitfully applied to questions about artistic style in art history. Villaseñor-Black also provided a very insightful analysis of the difference between a perceptual analysis of the use of image features to explain the depictive content of a painting and an artistic analysis of what it means for an artist to have employed the same stylistic features. Her analysis focused on the cultural meaning of the appropriation of stylistic devices from nineteenth century European landscape painting by the Mexican painter José Maria Velasco. The discussion raised a number of points familiar philosophical worries about interdisciplinary research in aesthetics and cognitive science.

Seeley discussed the research and pedagogical goals of the WAIVS project and how to reconcile cross-disciplinary differences in the use of the term artistic style. Seeley also suggested that visual stylometry might help us better understand the role knowledge of categories of art plays in our perceptual and semantic understanding of artworks.

Aesthetics at Brown University
Shen-yi Liao
August 2017

The Summer Immersion Program in Philosophy is a two-week program for undergraduate students from groups that are traditionally underrepresented in philosophy. At the end of the two weeks, there is a conference that brings in outside speakers to discuss their work and talk about their experiences in academic philosophy.

I am grateful to the ASA for sponsoring me to give a paper titled 'Oppressive Things'. I chose this paper to try to convey to students the importance of aesthetics, and its connection to other subfields of philosophy, such as philosophy of cognitive science and philosophy of race. For example, one of the slides includes my favorite quote from Peter Railton (1998): "Mere aesthetics! — As if discussing and deciding about what we truly admire or detest were not a central, shaping force in human life."

In addition to the paper, I had a chance to chat with students throughout the day about aesthetics in philosophy and ASA. For example, I mentioned to students that while some might associate philosophical aesthetics exclusively with the fine arts, I have found the ASA community to be a highly inclusive one that lets me talk about food, comic books, and punk music.

There were ten students from a diversity of backgrounds. I do not recall any of them saying that they have taken a course in aesthetics. Feedback from students seem generally positive. One student, who did not take any course in aesthetics in college but is an artist, commented that she can now see how her philosophical interest can connect to her interest in the arts.

Aesthetics News

ASA Announces Prize Winners at the Annual Meeting

The American Society for Aesthetics announced the winners of five prizes at the Business Meeting at the 75th Annual Meeting in New Orleans:

OUTSTANDING MONOGRAPH PRIZE: Paul C. Taylor (Pennsylvania State University) for his book, *Black is Beautiful: A Philosophy of Black Aesthetics* (Wiley-Blackwell, 2016).

TED COHEN PRIZE: Steven D. Hales (Bloomsburg University) for his article, "Audiophile Aesthetics," *American Philosophical Quarterly* 54:2 (April 2017), 195-208.

SELMA JEANNE COHEN PRIZE IN DANCE AESTHETICS: Anthea Kraut (University of California, Riverside) for her book, *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance* (Oxford University Press, 2016).

JOHN FISHER PRIZE: Emine Hande Tuna (Brown University), "Kant on Informed Pure Judgments of Taste."

OUTSTANDING STUDENT PAPER PRIZE: Panos Paris (University of Birmingham) , "Functional Beauty, Pleasure, and Experience."

For information on prizes to be awarded in 2018, please see the ASA web site (News==>Grants and Prizes) <http://aesthetics-online.org/?page=grantsprizes>.

Election of New Trustees

The American Society for Aesthetics announces an election for three new trustees in December, 2017. As provided in the ASA Bylaws, Article VII, the current Board of Trustees has nominated six ASA members to stand for election: María José Alcaraz León, Hanne Appelqvist, Christopher Bartel, John Gibson, Keren Gorodeisky, and Jonathan A. Neufeld. The three trustees elected will serve for three-year terms (February 1, 2018 - January 31, 2021).

Additional nominations can be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (December 2, 2017). These can be sent by e-mail (secretary-treasurer@aesthetics-online.org) or through the US Mail (American Society for Aesthetics, 1550 Larimer Street #644, Denver, CO 80202-1602), or delivered in person to the Secretary-Treasurer at the New Orleans annual meeting in November.

Voting will be conducted on the ASA web site from December 4, 2017-January 3, 2018, with an announcement in early January. All members of ASA in 2017 are eligible to vote by logging into the web site, looking for the red "Members" button in the upper-right, and clicking the "Trustee elections" sub-menu. Members unable to vote on-line should notify the Secretary-Treasurer no later than December 4, 2017, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above.

Emily S. Brady, A.W. Eaton, and James O. Young will complete their terms as trustees on January 31, 2018. For more information on the current trustees and the ASA By-laws, see the ASA Web page (http://aesthetics-online.org). Look for the "ASA" red button in the upper-right and click the "About the ASA" sub-menu.

The candidates for trustee (elect three):

María José Alcaraz León is currently Associate Professor at the Department of Philosophy at the University of Murcia (Spain). Her main field of research is Aesthetics and Art Theory. She received her Ph D at the University of Murcia with a dissertation on Arthur Danto's theory of art. Her research has focused on issues related to Art Theory, Art and Morality, Emotion and Fiction and Aesthetic Justification. She is part of the Aesthetics and Theory of Arts group in Murcia <http://www.um.es/aresmur/home/>. She's been a member of the ASA since 2008 and has attended and given papers at some of the annual conferences. She has also served the ASA as a member of the program committee in 2011 and has been a regular reviewer of the *JAAC*.

Hanne Appelqvist is Docent of Theoretical Philosophy at the University of Helsinki and Collegium Researcher at the Turku Institute for Advanced Studies, Finland. She received her PhD from Columbia University in 2007. She is the author of *Wittgenstein and the Conditions of Musical Communication* (Acta Philosophica Fennica 2008) and editor of *Wittgenstein and the Limits of Language* (Routledge, forthcoming). Her work on Wittgenstein, Kant, and philosophy of music has appeared in journals such as the *British Journal of Aesthetics*, the *British Journal for the History of Philosophy*, *Metaphilosophy,* and the *History of Philosophy Quarterly*. Currently, she is working on a monograph on the relation between Wittgenstein's philosophy and Kant's *Third Critique*. Appelqvist is also the leader of a three-year project T*he Cognitive Relevance of Aesthetics*, funded by the Finnish Cultural Foundation.

Christopher Bartel is Associate Professor of Philosophy at Appalachian State University. He received his degrees from King's College London (PhD), University of Bristol (MA), and Berklee College of Music (BM). His research interests primarily lie within aesthetics with a special focus on philosophy of music and philosophy of video games. He has published articles in the *Journal of Aesthetics and Art Criticism*, the *British Journal of Aesthetics*, the *European Journal of Philosophy, and Ethics and Information Technology*. Additionally, Chris has co-organized two conferences (Video Games and Virtual Ethics, London, July 2017; and Music and Mind, Columbia University, March 2006), acted as co-chair of the ASA Eastern Division Meeting (2011 and 2012), and was the founding editor of the *Postgraduate Journal of Aesthetics* for the British Society of Aesthetics.

Saul Fisher is Visiting Associate Professor of Philosophy and Executive Director for Grants and Academic Initiatives at Mercy College. He received his PhD in Philosophy from the CUNY Graduate Center, MA in Philosophy from Rice University, and AB in Political Science and Philosophy from Columbia University. Previously, Fisher was Associate Provost and Adjunct Associate Professor of Philosophy at Hunter College; Director of Fellowship Programs of the American Council of Learned Societies; and program officer at The Andrew W. Mellon Foundation. Fisher's research is focused on philosophy of architecture, for which he was awarded a Graham Foundation grant (2009) and which includes publications in *JAAC* and the *Stanford Encyclopedia of Philosophy*. He is also pursuing a research program on developmental aesthetics. He has reviewed for *JAAC*, served on the ASA 2015 Annual Meeting Program Committee, and serves on the ASA Diversity Committee, currently chairing the subcommittee on institutional relationships.

John Gibson is Professor of Philosophy and Director of the Commonwealth Center for Humanities at the University of Louisville. He has been a member of the ASA since 2001, and his service has included co-chairing the 2013 and 2014 meetings of the Eastern ASA, organizing the ASA session at the

Central APA (2011 to 2013), serving on the program committee for the 2006 and 2016 annual meetings of the ASA, and acting as the philosophy of literature advisor to the Eastern APA (2010 to 2014). A philosopher of literature at heart with broad interests in the history of aesthetics, he is the author of *Fiction and the Weave of Life* (2007) and is completing a book titled *Poetry, Metaphor, and Meaning*, both for Oxford. He recently edited *The Philosophy of Poetry* (Oxford, 2015) and co-edited, with Noël Carroll, *The Routledge Companion to Philosophy of Literature* (2015).

Keren Gorodeisky is an Associate Professor at Auburn University. Her work on Kant, aesthetic pleasure, aesthetic value, aesthetic rationality, and Romantic Aesthetics has appeared in journals such as the *Journal of Philosophy*, the *BJA* and others, in the *Stanford Encyclopedia of Philosophy*, and in collections published by OUP and CUP. These days she is writing a book on the significance of Kant's notion of aesthetic judgment, focusing on this judgment's logical form and sui generis type of rationality. For this book project, Gorodeisky received the Philip Quinn Fellowship from the National Humanities Center. Gorodeisky has been attending the annual meeting of the ASA every year since 2007, and has served on the program committee of this meeting twice in the past five years. She has refereed numerous papers in aesthetics for journals such as the *JAAC, BJA* and others, and has reviewed applications for fellowships in the field. Currently, she is the vice-president of the Society for German Idealism and Romanticism.

Jonathan A. Neufeld is Associate Professor of Philosophy and Lightsey Humanities Chair at the College of Charleston with affiliate appointments in the departments of Music and Arts Management. He received his Ph. D. in Philosophy from Columbia University, M.A. in Philosophy from King's College, London, and a B.A. in Political Science from the University of Minnesota. He specializes in philosophy of music, and aesthetics and politics. Topics of his publications include the ontology of music, interpretation and performance, disagreement, Benjamin Britten's opera Billy Budd, and aesthetic disobedience. Active in undergraduate education in aesthetics, Neufeld is the organizer of the Aesthetics WorkGroup at the College of Charleston, which hosted the first Southeastern Student Conference in Aesthetics in 2017. He is the incoming Book Review Editor of the *Journal of Aesthetics and Art Criticism*.

Voting instructions

To vote:

• You must FIRST log in as a member.
• Then look for the red Members tab in the upper-right.
• Then look for the Trustee Elections submenu and follow the instructions.

You will only be permitted by the site to vote once. Please vote carefully, as it will not be possible to change your vote later. The site administrators will know who has voted, but not how they voted. Although the site gives you the option of identifying yourself, you are NOT required to do so in order to submit your vote.

Cumulative voting is allowed (i.e., you may cast all three of your votes for trustee for the same person).

Results will be announced as soon as possible after voting closes at midnight (MST) January 3, 2018.

If you have any questions or problems logging into the site or voting, please rush an e-mail to secretary-treasurer@aesthetics-online. org so we can troubleshoot with you.

Deadline: December 4, 2017-January 3, 2018

Post Doctoral Fellowship
Stanford University,
Philosophy and Literature Program

Stanford's Philosophy and Literature Initiative seeks a two-year postdoctoral fellow who will contribute to the work of our Ph.D. Minor in Philosophy, Literature, and the Arts. The fellow will be housed in the Philosophy Department. Candidates with strengths in aesthetics are particularly welcome, but we will consider philosophers from any AOS or subfield who show strong research interests and teaching capacity (at both graduate and undergraduate levels) relevant to the interdisciplinary intersection of philosophy, literary studies, and arts criticism, broadly conceived.

The appointment term is September 1, 2018-August 31, 2020. Applicants must have completed all requirements for their Ph.D. by June 30, 2018. Candidates must also be no more than 3 years from the awarding of their degree (i.e., Ph.D. should be September 2015 or later).

Stanford is an equal employment opportunity and affirmative action employer. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability,

protected veteran status, or any other characteristic protected by law. Stanford also welcomes applications from others who would bring additional dimensions to the University's research, teaching and clinical missions.

Please submit a cover letter, CV, a writing sample (circa 25 pages), three letters of recommendation, a one-page research statement and a teaching portfolio that includes evidence of teaching excellence.

Applications will be collected via Interfolio: <http://apply.interfolio.com/44816>.

If you have questions, please contact Teresa Mooney <tmooney@stanford.edu>.

Deadline: January 3, 2018 (5:00 pm Pacific Standard Time).

Irene H. Chayes New Voices Award

The American Society of Aesthetics is pleased to invite applications for the Irene H. Chayes New Voices Award, approved by the ASA Board of Trustees at its meeting November 15, 2017.

Successful applications will demonstrate the following characteristics:

1. The author's understanding of the barriers that lead to the underrepresentation of women, ethnic and racial minorities, non-gender-conforming individuals, persons with disabilities, persons from low-SES backgrounds, and other members of groups historically underrepresented in higher education careers. Evidence of this understanding may be drawn from the author's life experiences and educational background, and should be explained in a short personal statement. (The set of things that count as evidence includes but is not limited to the following: attendance or employment at a minority serving institution, ability to describe and explain the barriers leading to under-representation, and participation in higher education pipeline programs such as the McNair Scholars or diversity summer institutes. Applicants may cite this evidence in their personal statement.)

2. The author's capacity to apply their understanding of the conditions of underrepresentation to their research. Applicants should demonstrate this critical perspective by, for example, proposing research topics that pertain in a substantial way to the artistic production or aesthetic experience of underrepresented groups.

Preference will be given to applicants who are students, faculty on fixed-term, non-tenure-stream contracts, or not in academic employment. Applicants may contact the ASA diversity committee chair with questions regarding eligibility <C. Thi Nguyen: thi.nguyen@gmail.com>.

Award recipients will receive $1,000 plus a travel grant of $1250 to attend the meeting and present their work. Up to two slots will be made available in the conference program for the award winner(s) to present their work. Paper submissions will be reviewed anonymously by the ASA program committee, and applications for the Irene H. Chayes New Voices Award will be reviewed by the chair of the ASA diversity committee. No award will be granted if, in the opinion of the reviewers, no appropriate proposal of sufficient merit is received. Those who submit applications for the Chayes New Voices Award but are not selected for the award remain eligible for any other available travel support for the meeting, including travel for full-time students and Irene H. Chayes Travel Awards.

Applicants whose submitted papers are not successful as concerns the award may still be invited to participate in the conference as speakers on the usual terms, rather than as award winners. Applicants whose papers are accepted on either grounds must become ASA members within 30 days of acceptance of the paper as a condition of participation in the conference.

Consistent with the additional requirements above, suitable papers may be on any topic of aesthetics, broadly understood, and must be no more than 3,000 words long. Applicants should submit their papers to the program committee with no indication that they are applying for the Irene H. Chayes New Voices Award. In addition, to apply for the award, they should email their name, paper title, and a personal statement of no more than 750 words explaining their eligibility for the award to the chair of the diversity committee <C. Thi Nguyen: thi.nguyen@gmail.com>.

Deadline for submitting a paper and applying for the award: January 15, 2018

Call for Applications: ASA-Sponsored Speakers at Summer Diversity Institutes

The American Society for Aesthetics seeks applications to serve as an ASA-sponsored speaker on aesthetics at one or more of three institutes in the summer of 2018: (1) the 21st

Annual Rutgers Summer Institute for Diversity in Philosophy, July 8-15; (3) the Summer Immersion Program at Brown University, July 8-21; (3) the Summer Program for Women in Philosophy at UC San Diego, July 31-August 8. For each of the three institutes, the ASA-sponsored speaker will attend the Institute for two days, give a presentation of approximately three hours (including a question and answer period), and take meals with the students. Each speaker will receive an honorarium, plus travel, lodging, and meals at the institute site.

Applicants to be the ASA speaker must be current members of the ASA. Applicants should send a current CV (or URL of a current CV) and a brief statement (no more than 750 words) of the proposed presentation in Word or PDF format. In each case, presenters will be introducing aesthetics to undergraduate philosophy majors with little or no experience with aesthetics.

Applicants should clearly indicate which program(s) for which they would like to be considered. Applicants can ask to be considered for one, two, or three of the institutes, but only one application should be submitted. ASA-sponsored speakers at previous summer institutes are eligible, although priority will be given to well-qualified applicants who have not previously presented on ASA's behalf.

Applications should be sent by e-mail no later than February 26, 2018, to the ASA Secretary-Treasurer at secretary-treasurer@aesthetics-online.org. A decision by ASA on finalists is expected no later than March 15 by an ad hoc committee appointed by the ASA President. The final speaker selection will be made by the respective institute directors.

Deadline: February 26, 2018

New Aesthetics Diversity Curricula

The American Society for Aesthetics is pleased to announce three new diversity curricula prepared by ASA members.

*Exploring the Aesthetics of African-American Classical Music by Christopher Jenkins
*Art and Cultural Heritage by Erich Hatala Matthes
*The Aesthetics of Performance Art by Rossen Ventzislavov

In addition, curricula prepared in 2015 and 2016 are available:

*Asian Aesthetics by Meilin Chinn
*The Aesthetics of Portraiture by Hans Maes
*Aesthetic Othering—The Case of Photographic Representation by Mariana Ortega
*What is Art? A Reading List by Simon Fokt
*Theories of the Aesthetic by Monique Roelofs

All are available here: <http://aesthetics-online.org/?CurriculumGrants>. From the ASA web site, go to the red tabs in the upper right: ASA>Diversity.

Each received a grant of $5,000 to prepare a diversity curriculum. This is a project of the ASA Diversity Committee, previously chaired by A.W. Eaton. and now chaired by C. Thi Nguyen.

ASA-UBC Summer seminar
University of British Columbia
July 9-28, 2018

Applications are now being accepted for the 2018 Summer Seminar on "Beauty and Why It Matters," to be held at the University of British Columbia, July 9-28. The seminar will be directed by Dominic McIver Lopes, Professor of Philosophy, UBC. The deadline for applications is January 14, 2018.

This is a three-week NEH-style summer seminar for twelve scholars, each receiving a stipend of USD 2700 from the American Society for Aesthetics to cover travel, housing, and other expenses. The seminar is co-sponsored by UBC and the American Society for Aesthetics. The ASA Board of Trustees approved $33,000 in support of the seminar.

Philosophers working in aesthetics or value theory are invited to apply, as are scholars in the fine arts and the social and behavioural sciences. Successful applicants will propose research or pedagogical projects that promise to benefit from and contribute to the seminar. A doctorate is required by the application deadline. Senior scholars may apply, but priority will be given to junior faculty, contract faculty, and faculty at teaching-oriented institutions in North America.

For more information about the topic of the seminar and how to apply: <http://beauty2018.arts.ubc.ca>.

ASA membership will be required at the time of application for philosophers specialized in aesthetics. For all others, ASA membership will be required at the time of accepting a seat in the seminar.

The seminar will be organized around four

approaches to answering the question why aesthetic value matters: (1) The Power to Please, (2) Aesthetic and Other Values, (3) Aesthetic Activity and Human Well-Being, and (4) Personally Meaningful Aesthetic Pursuits.

Materials from the seminar will be published on a public web site hosted at UBC and later archived on the ASA web site. Participants with strong pedagogical interests will be invited to craft annotated bibliographies and sample syllabi, which will also be posted on these web sites.

For the complete list of grants awarded by ASA since 2011: <http://aesthetics-online. org/resource/resmgr/Files/GrantsPrizes/ Grants_awarded.pdf>.

Application deadline: January 14, 2018

ASA Members at The APA Eastern Meetings

Are you attending the Eastern meeting of the American Philosophical Association in Savannah, Georgia, January 3-6, 2018?

Many ASA members are presenting work on aesthetics and related areas. Mark your calendars!

Thursday, January 4: 9-11 am
Colloquium: Aesthetics
Speaker: Jonathan Gingerich (University of California, Los Angeles: "Freedom and the Value of Games"
Commentator: Luke Cuddy (Southwestern College)
Speaker: John Dyck (The Graduate Center, CUNY): "Spatial Music"
Commentator: Kevin Ryan (University of Memphis)
Colloquium: Perception
Speaker: Jason Leddington (Bucknell University): "Bearable Noise"
Commentator: John Kulvicki (Dartmouth College)
Thursday, January 4: 11:00 am-1:30 pm
 Poster session
Ariane Nomikos (University at Buffalo, SUNY): "Ambiguous Places: A Case for the Everyday Sublime"
Thursday, January 4: noon-2 pm
2018 Arthur Danto/American Society for Aesthetics Prize: Kenneth Walden's "Art and Moral Revolution"
Chair: Dominic McIver Lopes (University of British Columbia)
Speakers: John Gibson (University of Louisville)

Lydia Goehr (Columbia University)
Commentator: Kenneth Walden (Dartmouth College
Thursday, January 4: 5:00-6:00 pm: Reception for all prizes: Exhibit Area
Thursday, January 4: 2:00-5:00 pm
Diversity in Philosophy
Julianne Chung (University of Louisville): "Style, Substance, Methodology, and Diversity: A Cross-Cultural Case Study"
Thursday, January 4: 5:15-7:15 pm
Society for Phenomenology and Existential Philosophy
Topic: Foucault and Psychoanalysis
Commentator: Noelle McAfee (Emory University)
Thursday, January 4: 7:30-10:30 pm
Society for the Philosophic Study of the Contemporary Visual Arts
Deborah Knight (Queen's University at Kingston): "Cinema Space, Cinema Time"
Dan Shaw (Lock Haven University): "The Law Redeemed: The Verdict and Goliath"
Friday, January 5: 11:00 am-1:30 pm
Poster Session
Javier Gomez-Lavin (The Graduate Center, CUNY): "Disbelief as Mere Belief"
Friday, January 5: 11:15 am-1:15 pm
American Society for Aesthetics session
Topic: Author Meets Critics: On Being Awesome: A Unified Theory of How Not to Suck, by Nick Riggle
Chair: David Friedell (University of British Columbia)
Critics: Laura Gillespie (Stanford University)
Erich Matthes (Wellesley College)
C. Thi Nguyen (Utah Valley University)
Author: Nick Riggle (University of San Diego)
Thanks to David Friedell for organizing this session on behalf of the American Society for Aesthetics
Saturday, January 6: 11:30 am-1:30 pm
Invited Symposium: Women Philosophers, 1600-1900
Kristin Gjesdal (Temple University)

ASA Members at The APA Central Meetings

Are you attending the APA Central meetings in Chicago, IL, February 21-24, 2018?

Several ASA members are presenting their work. Mark your calendars!

Wednesday, February 21
Special session sponsored by the American Society for Aesthetics
(organized by Stephanie Patridge)
8-11 pm: Chair: A.W. Eaton (University of Illinois at Chicago)

Kevin Cedeno-Pacheco (Pennsylvania State University) "Art and Propaganda: On the Debate between Alain Locke and W.E.B. Du Bois"
Thi Nguyen (Utah Valley State University) "Cultural Appropriation and the Intimacy of Groups"
Jose Medina (Northwestern University) "Racist Propaganda, Visual culture, and Epistemic Activism"
3-6 pm: Grey Zones: Situations Where the Oppressed Help Their Oppressors
Speaker: Sheryl Tuttle Ross (University of Wisconsin-La Crosse) "Nasty, Bruth, and Short: Comedic Grey Zones and Strategic Separation"
3-6 pm: Pluralism in Science, Logic, and Metaphysics
Speaker: Roy T. Cook (University of Minnesota)
6-7 pm: Colloquium: Aesthetics I
Robbie Kubala (Columbia University) "Fittingness and Value: A Two-Level Theory of (Some) Aesthetic Normativity"
Commentator: Catherine Homan (Mount Mary University)
8-11 pm: Humor and Culture
Speaker: Sheryl Tuttle Ross (University of Wisconsin-La Crosse)
"STANDUP POTUS: White House Correspondents' Dinner, Obama v. Trump"
8-11 pm: Author Meets Critics: Drucilla Cornell, Symbolic Forms for a New Humanity Cultural and Racial Reconfigurations of Critical Theory
Chair: Jennifer Marra (Marquette University)
Critic: Lewis Gordon (University of Connecticut)
Thursday, February 22
9 am-noon: Author Meets Critics: Michael Chaouli, Thinking with Kant's Critique of Judgment
Critic: Katalin Makkai (Bard College-Berlin)
Critic: Wiebke Deimling (Clark University)
Critic: JosephTinguely (University of South Dakota)
12:10-1:10 pm: Aesthetics II
Chair: David T. Vessey (Grand Valley State University)
Speaker: Stephanie Ross (University of Missouri-St. Louis) "Are Humean Critics Real and Can We Find Them Amongst Us?"
Commentator: Madeline Martin-Seaver (University of Oklahoma)
12:10-2:10 pm: Poster Session
Allison Fritz (Auburn University) "Environmental Aesthetics, Moral Intuitions, and Conservation"
Eric Murphy (McGill University) "Musical Works as a Social Kind"
5:30-7:30: Cassirer and Creativity
Speaker: Jennifer Marra (Marquette University)

Friday, February 23
1-4 pm: Kant and Post-Kantian Feminism
Chair: Rachel E. Zuckert (Northwestern University)
Speaker: Jane Kneller (Colorado State University)
1-4 pm: Queer Latinidad
Speaker: Mariana Ortega (Pennsylvania State University)

ASA Members at The APA Pacific Meetings

Are you attending the Pacific meeting of the American Philosophical Association in San Diego, California March 28-31, 2018? Many ASA members are presenting work on aesthetics and related areas. Mark your calendars!

Wednesday, March 28
Colloquium: Aesthetics
1-2 pm: Speaker: James Harold (Mount Holyoke College): "The Value of Fidelity in Adaptation"
2-3 pm: "What Poetry Teaches"
Commentator: James Shelley (Auburn University
6-8 pm Society for the Philosophic Study of the Contemporary Visual Arts
Chair: John McAteer (Ashford University)
Speakers: Grant Tavinor (Lincoln University) "Videogames, VR Media, and Fiction"
Thursday, March 29
Invited Paper: Cultural Appropriation:
9-noon: Chair: Dominic McIver Lopes (University of British Columbia)
Speakers: C. Thi Nguyen (Utah Valley University) & Matthew Strohl (University of Montana): "Cultural appropriation and the intimacy of groups"
Commentators: Erich Hatala Matthes (Wellesley College)
Nick Riggle (University of California, San Diego)
1-4 pm: Invited Symposium: The Aesthetics of Monuments & Monumentality
Chair: Julie C. Van Camp (American Society for Aesthetics)
Speakers: Sandra Shapshay (Indiana University Bloomington)
Karen Gover (Bennington College)
5-6 pm: Colloquium: Philosophy of Mind
Speaker: Emine Tuna (Brown Unversity): "Out of Mind, Out of Sight"
4-5 pm: Colloquium: The Metaphysics of Art
Speaker: Jessica Adkins (Saint Louis University): "Postmodern Jazz and the Ontology of Improvisation: Should Jon Benjamin Really Have Learned to Play the Piano?"
Commentator: William Day (Le Moyne College)
5-6 pm: Speaker: Michel-Antoine Xhignesse (University of British Columbia): "Three

Problems for Art-ontological Descriptivism"
Friday, March 30
11-12 noon: Colloquium: Meaning, Value and Obligation:
Speaker: Levi Tenen (Indiana University Bloomington)
"Princess Diana's Dress, Mink Coats, and Nature: Reasons for Valuing as Ends"
Saturday, March 31
9-12 noon: Invited Paper: Global Aesthetics
Speaker: Bence Nanay (University of Antwerp and University of Cambridge)
Commentators: Susan Feagin (Temple University)
Ivan Gaskell (Bard College)

Recruitment: ASA Newsletter Co-editor

The American Society for Aesthetics is very grateful for David Goldblatt's excellent service as Co-Editor of the ASA Newsletter, but after eight years he has decided to step down. Applications are now being accepted for the position of co- editor (together with current co-editor Shelby Moser) of the American Society for Aesthetics Newsletter, to begin service February 1, 2018. Duties include soliciting articles, compiling various types of listings, layout, and proofreading, for three issues annually. The position requires competence using Adobe InDesign: experience with that program or other desktop publishing is helpful, or willingness to learn is essential. Each co-editor receives a $3000 annual honorarium and reasonable travel to the ASA annual meeting. ASA membership is required for all ASA editors.

For more information about the position, contact Shelby Moser <shelby.moser@gmail.com> or Julie Van Camp <secretary-treasurer@aesthetics-online.org>. At the direction of the Board of Trustees, the selection committee will take into account the possible transition to all-electronic distribution of the ASA Newsletter at some time in the future.

To apply, send a letter of interest and a curriculum vitae no later than January 15, 2018 to: Julie Van Camp, <secretary-treasurer@ aesthetics-online.org>.

Shenkar College, Culture Studies, Philosophy of Design

Online course is starting on November 28th, enrollment is open.

Design Theory
<https://www.edx.org/course/design-theory-israelx-1000902x#!>

The first of its kind, this course is a pioneering exploration into theories of design theory. Much of the way we interact as a society springs from design and is influenced by it. Design specialists around the world are continually redefining what design is and how it should be positioned within social, political and economic dynamics.

The course invites curious parties, potential future designers, as well as those interested in adjacent domains, to engage with current discourses around design theory, as these are presented in design academic circles internationally. It offers students both an in-depth understanding of these issues and key analytical tools for further thinking.

What You'll Learn

• The definitions of design and related concepts in philosophy
• Aesthetic definitions of taste and judgment in relation to design
• Design aspects within socio-economic histories
• Design's role in the production of social space, the politics of religion, state, race, gender and personal identity
• The development of contemporary design in relation to new industrial models of production and new communication technologies
• Views on the future of design in the context of posthumanist theories

Dr. Michalle Gal
Senior Lecturer, Culture Studies
Shenkar College
Anne Frank Street 12, Ramat Gan, ISRAEL
5252626
972-3-6110132

Calls for Papers

Journal of Aesthetics and Art Criticism Special Issue: *The Good, the Beautiful, the Green: Environmentalism and Aesthetics*

Guest Editors: Sandra Shapshay and Levi Tenen.
Submissions on any philosophical treatment of environmental aesthetics and ethics are welcome, but papers addressing these questions are especially welcome:

• Do we have aesthetic reasons, moral reasons, or some combination of these for protecting the natural environment?
• How does an object's aesthetic value structure our reasons for acting?

• Are environmentally beneficial projects (e.g. wind farms) aesthetically flawed?
• How do non-western aesthetic approaches conceive of the relation between aesthetics and ethics, especially with respect to the natural world?
• Can Land Art be aesthetically flawed for negatively impacting the environment?
• What particular actions ought we to take towards the environment?
• Are moral reasons more normatively fundamental than aesthetic reasons, vice versa, or is neither more fundamental than the other?
• Can, and do, aesthetic values conflict with moral values?
• How have past philosophers conceived of the relation between environmental aesthetics and ethics?
• What role do aesthetic considerations play in motivating people to act for the sake of the environment?
• Does positive aesthetics rest on a moral claim?

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, https://mc.manuscriptcentral.com/jaac, making sure they are identified as submissions for the special issue: at the prompt for manuscript type, select "special issue" rather than "original article."

If you have questions, please contact: Sandra Shapshay at sshapsha@indiana.edu or Levi Tenen at ltenen@umail.iu.edu.

Deadline: December 31, 2017

American Society for Aesthetics
2018 Annual Meeting
October 10 – 13, 2018
Royal York Hotel
Toronto, Ontario, Canada

Papers on any topic in aesthetics or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, and other special sessions. We welcome volunteers to serve as session chairs and commentators.
Submissions on the theme, The Tenor of the Times: Art in the Present Moment, as well as topics in Art and Aboriginality, Canadian Cinema, Changing Artworld Institutions, and Urban Aesthetics are especially encouraged.

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract,and must be prepared for anonymous review. Proposals for panels, author-meetscritics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and abstracts of all papers.

Please note that all program participants (including paper presenters, panelists, commentators, and chairs) must be members of ASA. Submissions from non-members are welcome. However, all participants must become members of the ASA within 30 days of their paper's acceptance or of their acceptance of being a commentator or chair.

Anybody who is not a member within 30 days of acceptance will be replaced on the program. All participants must register for the conference.

Please submit any inquiries to the Program Chair, Dr. Deborah Knight (Department of Philosophy, Queen's University at Kingston, Canada), at <Deborah.Knight@queensu.ca>. We will be using a new submission system for 2018. Instructions on how to submit is posted on the ASA website <http://aesthetics-online.org>.

All submissions must be PDF or Word files. You may submit a paper or be a member of a proposed panel, but not both. A paper cannot be presented at both a regional meeting of the ASA and the Annual Meeting. Submissions not meeting the requirements will not be considered.

Funding

For the first time, funds will be available for six Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify the program chair that you wish to be considered. Do not include this in your paper.

Full-time students who are presenting a paper or a panel presentation on the program at the Annual Meeting will receive a travel stipend. When you submit your paper, please also send a message to the Program Chair and indicate on the submission form that you will be a full-time student in Fall 2018. Full-time students in Spring 2018 who complete the PhD and are unemployed in Fall 2018 will also receive travel stipend. The ASA supports the goals of the Gendered Conference Campaign (GCC). In selecting panels the Program Committee will consider whether steps have been taken to support the GCC, as evidenced by the participation of women and members of other historically underrep-

resented and excluded groups.

Additional Travel Support

Travel support is provided by ASA for ASA Editors, Program Committee members, and prize winners. If you are eligible, you will be contacted by ASA with reimbursement claim forms. If you have questions about your eligibility, please contact secretary-treasurer@aesthetics-online.org

Outstanding Student Paper

From the papers by full-time students accepted for the meeting, the Program Committee will select one as the outstanding student paper. That student will receive a prize of $250, in addition to travel support.

For more information about the meeting: <http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=>.

Travel Documents

If you are entering Canada from another country, you will need certain travel documents
Information from the Canadian government: <https://travel.gc.ca/returning/travelling-to-canada>
Information from the US Government State Department: <https://travel.state.gov/content/passports/en/country/canada.html>

Conference sessions will be held in the Royal York Hotel in Toronto, Canada, and the normal practice is for participants to lodge in the hotel. (A group rate for the ASA meeting will be available). The hotel's meeting rooms, business center, main entrance, self-parking, registration desk, restaurant and fitness center entrance are accessible for those with mobility limits, and accessible guest rooms are available. Prospective participants are welcome to contact the Program Chair at any point to discuss how we can best offer accessibility accommodation.

We look forward to seeing you in Toronto!

Deadline: January 15, 2018

American Society for Aesthetics, Eastern Division Meeting
Philadelphia, PA
April 20-21, 2018

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meetscritics, or other special sessions. Papers and proposals from traditionally underrep-

resented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged. We welcome volunteers to serve as session chairs and commentators. To submit a paper or panel quesproposal for consideration you must be a member of the American Society for Aesthetics, and if your paper is accepted you must register for the conference. You can join ASA on-line: <http://aesthetics-online.org>. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Panel proposals must include a general description of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each.

For the first time, $1000 will be available for Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify meeting organizers that you wish to be considered, with an estimate of your travel costs. Do not include this in your paper.
Please send submissions in PDF, Word, or RTF format to David Clowney and John Dyck at <easa.submissions@gmail.com>.

Please feel free to direct questions to the Program Co-Chairs: David Clowney (Rowan University) <clowney@rowan.edu> or John Dyck (CUNY - The Graduate Center) <john.dyck@gmail.com>.

Submission deadline: January 15th, 2018

Evental Aesthetics

Open Call — Aesthetic Intersections 2

Evental Aesthetics is an independent, double-blind peer-reviewed journal dedicated to philosophical and aesthetic intersections. The journal is open-access, and there are no publication fees. The Editors seek submissions for an unthemed issue in early 2018.

Aesthetic Intersections 2 will be devoted to philosophical matters pertaining to any aesthetic practice or experience, including but not limited to art and everyday aesthetics.

We welcome articles (4,000-8,000 words) and Collisions (1,000-2,500 words). Collisions are brief responses to aesthetic experiences that raise philosophical questions, pointing the way towards suggestive discussions. We're also seeking proposals for Collisions with academic books (EA's version of book reviews).

Submission and formatting requirements,

along with further information on Collisions, are available at <http://eventalaesthetics.net/submissions/>. Submissions that do not meet our requirements will not be considered. With questions not addressed by the EA website, please contact the Editors.

<eventalaesthetics@gmail.com>
<http://eventalaesthetics.net>

Deadline: 31 January 2018

Beijing World Congress of Philosophy
August 13-20, 2018

I've been appointed a 'chair' (reader, inviter) for the History of Analytic Philosophy section of contributed papers at the Beijing World Congress of Philosophy August 13-20, 2018. Further information about the congress is available at <http://wcp2018.pku.edu.cn/>.

It's my hope that the papers submitted will include work not just on the historical influences active in past analytic thought and the development of individual texts (although of course such work is more than welcome). But, also, it is important that there be essays that consider the philosophical viability of earlier analytic work—the soundness of arguments, the plausibility of positions, the viability of competing interpretations, and so on.

The philosophers covered can, it seems to me, range from figures like Bolzano (and earlier) down to contemporary thinkers in their relations to their predecessors. And—my reason for contacting ASA members—it would be interesting to have work contributed on the history of analytic work in aesthetics and allied fields as well as on the standard figures in past metaphysics, epistemology, philosophy of language, and so on. So I'm writing to ask that you consider submitting papers to this section in these areas. Please also draw the attention of your students and colleagues to the Congress and its themes.

As indicated on the website noted above, the actual History of Analytic Philosophy papers are meant to be no more than 1800 words in length. But if someone can get travel money or plans to be at the WCP anyway, it would make sense to submit such a paper, especially for junior people or graduate students. If you know anyone who might be interested, please forward the circular to them and encourage them to submit something. The deadline for this and other contributions is February 1, 2018, but I think that the WCP secretariat is likely (but not certain) to entertain late proposals.

As the website notes, it's also possible to create round tables on specific themes or issues. What is needed is three or more philosophers from three or more different countries who are willing to participate in a joint session that they design on some relevant topic. These round tables don't directly concern the History of Analytic Philosophy section and its small papers. But I'd encourage people to consider creating them—the circular allows individual philosophers to propose round tables, and I'd be glad to do my best to support any sensible proposals.

Please let me know if you have any questions, and thank you for considering these issues.

Robert Howell
O'Leary Professor
Department of Philosophy
University at Albany, SUNY
Albany, NY 12222 USA
(518) 442-4255 (voice mail)
bobh@albany.edu, rhowell246@gmail.com

Deadline: February 1, 2018

2018 Canadian Society for Aesthetics
University of Regina
Regina, Saskatchewan, Canada
May 26-28, 2018

The 2018 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 87th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Environmental and everyday aesthetics 2) Philosophy of fiction and narrative 3) Ethical and political issues in any of the arts 3) Images and Representation 4) Aesthetic education 5) Philosophy of music.

In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the programme. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion in the programme are required to pay CSA membership and conference registration fees. submissions must be sent as e-mail attachments (PDF, Word or RTF formats).

Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); <inewman@mansfield.edu>.

Deadline: February 15, 2018

Taste, Bad Taste, Tastelessness
Ascea, Italy
May 25-28, 2018

Taste is a common sense concept. Almost everyone thinks that they have taste – indeed, thinks they have good taste – in such things as conduct, arts, dress, design, cuisine, and so on. But many of them are also wrong. Frank Sibley described taste as an ability involving perceptiveness, sensitivity, aesthetic discrimination, and appreciation, and further noted that taste "is a somewhat more rare capacity than other human capacities"; relativists and skeptics would dispute this, and argue that taste is little more than liking, or preferring, some things over others. This call is for fresh and detailed examinations of the logic of the concept of 'taste'. Rehearsals and exegesis of tradition or history (e.g. Hume, Kant, etc.), sociology (e.g. Bourdieu), empiricism (e.g. Brunius) fall outside the scope of this conference as does criticism of such types of speculations unless significantly advancing philosophical explication of the concept of 'taste'.

The VIIIth International Wassard Elea Symposium is dedicated to ransacking this core topic in aesthetics. We seek to engage philosophers and scholars in a conceptual analysis of what it means to have – or lack – taste. To this end, we invite papers that focus on, e.g., the following topics:

1. Taste as liking the right things for the right reasons—and bad taste as the reverse;
2. Taste as a capacity, and how it can be improved;
3. Distinction(s) between bad taste and tastelessness;
4. Relationships between liking and appraising or appreciating;
5. Taste being a kind of judgement, verdict or valuation;
6. Distinction(s) between lapses and mistakes of taste and flaws in taste.
Wassard Elea invites philosophers and aestheticians to submit papers on the topics of this year's theme. Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, Wassard Elea Rivista.

Inquiries are welcome. Full papers (format: word) should be sent directly to co-organizers: Prof. Lars Aagaard-Mogensen, Italy: wassardelea@gmail.com, or Prof. Jane Forsey, University of Winnipeg, Canada: <j.forsey@uwinnipeg.ca>.

There is no registration fee; details about accommodations will be posted in due course.

Wassard Elea
Refugium for writers, artists, composers, and scholars in Southern Italy
Wassardelea.blogspot.it

Deadline for submissions: February 15, 2018

ASA Rocky Mountain Division
Drury Plaza Hotel in Santa Fe
828 Paseo de Peralta
Santa Fe, New Mexico 87501
July 6-8 2018
Sheryl Tuttle Ross
<stuttleross@uwlax.edu>
(608) 785.8427

The Division will have $1000 from the Irene H. Chayes Travel Fund and the American Society for Aesthetics to support travel to the meeting for persons with no other access to travel funds.

Deadline: March 1, 2018

The British Society of Aesthetics Annual Conference
St Anne's College, Oxford
September 21-23, 2018

Confirmed Keynote Speakers

Sally Haslanger (MIT)
Carolyn Korsmeyer (University at Buffalo)
Clio Barnard (University of Kent & filmmaker: The Arbor (2010), The Selfish Giant (2013), Dark River (2017))

Symposia

Proposals for symposia are invited in all areas of philosophical aesthetics. Proposals may be for panels on particular themes, author-meets-critics sessions or other special sessions. Proposals for symposia should include a general description of the topic or theme, along with the names and affiliations of all proposed participants and brief abstracts of all papers.

Symposia will last two hours, including discussion time, and should normally have three participants (at most four). Students may not submit proposals for symposia, though sym-

posia may include students as participants, in which case their status should be specified. The BSA has adopted the Good Practice Policy recommendations of the British Philosophical Association and the Society for Women in Philosophy. When drawing up a list of potential speakers, organisers must take appropriate steps to ensure that women are well represented, and provide evidence of having done so in their proposals. See the Good Practice website <bpa.ac.uk/resources/women-in-philosophy/good-practice> for more information and advice.

Papers

Papers are invited in all areas of philosophical aesthetics. All submissions should include a 200-word abstract and must be prepared for anonymous review.

There are two categories of submission:
1. Regular submissions may not exceed 3500 words excluding abstract (around 30 minutes' reading time, to be followed by discussion). Students may not submit in this category.

2. Student submissions by students enrolled in MA or doctoral degree programmes are to be marked as such at the time of submission and may not exceed 2500 words excluding abstract (around 20-25 minutes' reading time, to be followed by discussion). Students whose papers are accepted will receive a stipend to defray conference fees, accommodation and up to a maximum of £500 travel costs. The winner of the prize for the best paper by a student will also receive a prize of £100.

Abstracts without full papers, papers that are not prepared for anonymous review and papers that exceed the maximum length will not be considered. You may either submit a paper or be a member of a proposed panel, but not both.

Please also indicate whether you are willing to serve as a chair for a conference session. We especially encourage women and members of other under-represented groups to submit. Funding is available towards the cost of arranging childcare for any speakers who may require it. Please ask for details.
Submissions should be sent by email attachment in Word format to:
<admin@british-aesthetics.org> with the author's name, affiliation, status (student or not) and contact details in the body of the email. Please also direct any questions to this address.

Programme Committee

Hans Maes (co-chair, Kent), Katherine Thomson-Jones (co-chair, Oberlin), Catharine Abell (Manchester), Emily Caddick Bourne (Hertfordshire), James Grant (Oxford), Louise Hanson (Cambridge), Andrew Huddleston (Birkbeck), Lisa Jones (St Andrews), María José Alcaraz León (Murcia), Jenefer Robinson (University of Cincinnati) <http://www.british-aesthetics.org>.

Deadline: March 1, 2018

Upcoming Events

World Congress of Philosophy
Beijing, China
August 13-20, 2018

The 24th World Congress of Philosophy will be held in Beijing, China, August 13-20, 2018. Although the initial deadline for papers and proposals was October 1, they are still being accepted on a space available basis until February 1, 2018. Curtis Carter, former Secretary-Treasurer of the ASA, is a member of the committee reviewing aesthetics submissions.

The web site for the Congress: <http://wcp2018.pku.edu.cn/yw/index.htm>.

ASA opportunities in 2018

Dissertation Fellowship for 2018-19
<http://aesthetics-online.org/?page=dissfellowships>
Deadline: January 1, 2018
ASA Summer Seminar, University of British Columbia, July 9-27, 2018
<http://beauty2018.arts.ubc.ca>
Deadline: January 14, 2018
Co-Editor for ASA Newsletter
<http://aesthetics-online.org/news/375792/ASA-Announces-Search-for-Co-Editor-for-ASA-Newsletter.htm>
Deadline: January 15, 2018

Aesthetics Speakers at 2018 Diversity Institutes
<http://aesthetics-online.org/resource/resmgr/files/calls/CFA_Diversity_Institutes_201.pdf>
Deadline: February 26, 2018

ASA Co-Sponsored Conferences and Meetings

ASA Pacific Meeting, Asilomar Conference Center, Pacific Grove, CA, April 4-6, 2018
<http://aesthetics-online.org/events/EventDetails.aspx?id=956043&group=>
Deadline for submissions has expired

Conference: The Philosophy of Portraits, University of Maryland, April 13-14, 2018
<http://aesthetics-online.org/events/EventDetails.aspx?id=941280&group=>
Deadline Extended: December 15, 2017

ASA Eastern Meeting, Philadelphia, April 20-21, 2018
<http://aesthetics-online.org/events/EventDetails.aspx?id=969935&group=>
Deadline: January 15, 2018

ASA Student Conferences
<http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf>

ASA Annual Meeting, Toronto, October 10-13, 2018
<http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=>
Deadline: January 15, 2018

ASA Rocky Mountain Division, Santa Fe, NM, July 6-8, 2018
<http://aesthetics-online.org/events/EventDetails.aspx?id=708042&group=>
Deadline: March 1, 2018

Prizes

Irene H. Chayes New Voices Award: $1000 prize
<http://aesthetics-online.org/news/375897/ASA-Announces-Irene-H.-Chayes-New-Voices-Awards.htm>
Deadline: January 15, 2018

Outstanding Monograph Prize: $1000 prize
<http://aesthetics-online.org/?page=MonographPrize>
Deadline: February 1, 2018

Ted Cohen Prize: $1000 prize
<http://aesthetics-online.org/?page=TedCohenPrize>
Deadline: May 1, 2018

Selma Jeanne Cohen Prize in Dance Aesthetics: $1000 prize
<http://aesthetics-online.org/?page=CohenPrize>
Deadline: May 1, 2018

Grants

Proposals accepted at any time.
Major Project Initiative Grants
<http://aesthetics-online.org/?page=majorgrants>

Active Aestheticians

KATHLEEN STOCK has published *Only Imagine: Fiction, Interpretation and Imagination*, with Oxford University Press (2017). She also now blogs at <thinkingaboutfiction.me>.

LARS AAGAARD-MOGENSEN (Wassard Elea) published *The Possibility of the Sublime: Aesthetic Exchanges* with Cambridge Scholars Publishing (2017).

DAVID GOLDBLATT, LEE. B. BROWN AND STEPHANIE PATRIDGE (eds.) have published *The fourth edition of Aesthetics: A Reader in Philosophy of the Arts*, with Routledge (2017).

The editor welcomes any submissions about your professional acheivements: books published, grants, prizes, honors and accolades, and more. Please send your news to <shelby.moser@gmail.com>.

Editor's note: Special thanks to Henry Pratt and Julie Van Camp for their help with this issue.

American Society for Aesthetics
c/o Julie Van Camp
1550 Larimer St. #644
Denver, CO
80202-1602

ASA Newsletter

EDITED BY
Shelby Moser
ISSN 1089-1668

The *Newsletter* is published three times a year by the American Society for Aesthetics. Subscriptions are available to non-members for $15 per year plus postage. For subscription or membership information:
ASA, c/o Julie Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602 Tel. 562-331-4424; email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

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

Shelby Moser, Department of Art & Design, Azusa Pacific University, 901 E Alosta Ave, Azusa, CA 91702. <shelby.moser@gmail.com>

Deadlines: December 1, April 15, August 1