

**American Society for Aesthetics
Eastern Division Meeting
April 28-29, 2017
Best Western Independence Park Hotel
Philadelphia, Pennsylvania**

PROGRAM

Monroe Beardsley Lecture, Temple University

Friday, 5:15 pm - 7:15 pm

Location: The Barnes Foundation

Guided tour of the Barnes Foundation: 7:30 pm – 9 pm

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Reception at London Grill, 2301-2303 Fairmount Avenue, beginning at 8:30PM

Cynthia Freeland, Professor of Philosophy (University of Houston)

“Genre and Artistic Value Revisited”

Critics perennially deride works in popular genres such as mysteries, romance novels, Westerns, and science fiction. Edmund Wilson blasted detective fiction back in 1945 as “devoid of creative or artistic interest.” Sci-fi author Ursula K. Le Guin notes with irritation that when Cormac McCarthy writes a sort of sci-fi in *The Road*, he is excused of the sin of “committing genre.” McCarthy also has been praised for “finishing off” the Western novel in his *Blood Meridian*. In this talk I will follow up on a promising defense of genre offered by Noël Carroll in his 1998 book *A Philosophy of Mass Art*. I will develop this defense in relation to two examples of genres, mysteries and Westerns, and explain how and why they engage us. My focus is on the role of the central characters, settings, and moods in providing readers or viewers with moral insight. Examples will be drawn from what has been called “Nordic Noir” detective fictions and from Western films, in particular, those featuring Clint Eastwood.

Plenary Lecture

Saturday, 5 pm - 7 pm

Location: Best Western Independence Park Hotel, William Penn Room

Reception to follow

Jerrold Levinson, Distinguished University Professor of Philosophy (University of Maryland, College Park)

“Artist and Aesthete: A Dual Portrait”

Two of the principal roles or positions or identities in the aesthetic/artistic situation are those of artist and aesthete. The former is obviously primarily a creative role, while the latter is obviously primarily an appreciative role. And these roles, as we know, are also interdependent: aesthetes would have little, or at any rate less, to appreciate without artists; while artists would have little, or at any rate less, creative motivation without appreciators, with aesthetes as the most important vanguard therein.

But what more significantly differentiates artist and aesthete? Do the basic impulses of the two tribes coincide, or are they rather in conflict? Is being an artist fully compatible with being an aesthete, or might there be a fundamental tension between those identities? Are the same talents, inclinations, and attitudes essential to being a successful artist those which generally make for a successful aesthete, or are they at some level at war with one another?

My talk will be devoted to exploring those questions, in the course of which profiles of the artist and the aesthete will be offered, and to looking at some concrete cases in the hope of illuminating those questions, of figures such as Beethoven and Van Gogh, on the one hand, and figures such as Oscar Wilde and Joris-Karl Huysmans' fictional character Des Esseintes, on the other hand. I should say, in advance, that the notion of aesthete I ultimately foreground and juxtapose to that of the artist is not the stereotypical one represented by such as Wilde or Des Esseintes, but rather something closer to the notion of an *ideal appreciator* of art and the aesthetic.

Thursday, April 27

Hotel Lobby

6pm-? Registration

Friday, April 28

(P) William Penn Room

(R) Betsy Ross Room

9 am – 11 am

(P) **Panel: “Ethics and Aesthetics in the Early Nietzsche”** Chair: Richard Eldridge (Swarthmore College)

Katie Brennan (Temple), “Nietzsche’s Hamlet Puzzle.”

Tom Hanauer (U. of California-Riverside), “Nietzsche’s Aesthetic Communitarianism.”

Nolan Hatley (U. of Tennessee-Knoxville), “Aesthetic Experiences of Nature in Nietzsche’s Early Ethics.”

(R) **Music** Chair: Diego Malquori (The Cooper Union)

Clément Canonne (IRCAM, Paris, and U. of Maryland, College Park), “Listening to Improvisation.” Comment: David Clowney (Rowan).

Jay Miller (Warren Wilson College), “Toward an Aesthetics of ‘Heaviness’ in Heavy Metal, Or Why Sleep’s *Jerusalem* is the Heaviest Album Ever Recorded.”

Comment: Jonathan Neufeld (College of Charleston).

Matteo Ravasio (U. of Auckland), “Musical Atmospheres: Between Expression and Representation.” Comment: John Fisher (U. of Colorado Boulder).

11:15 am – 12:45 pm

(P) **Fiction and Interpretation** Chair: Alex Neill (U. of Southampton)

Frank Boardman (Dickinson College), “A Suggestion for a Logic of Fiction.”

Comment: Roy Cook (U. of Minnesota).

Szu-Yen Lin (U. of Auckland), “Is Beardsley a Contextualist?” Comment: Daniel Nathan (Texas Tech).

(R) **Kitsch, Poetry, and Knowledge** Chair: Raciél Cuevas (Temple)

Eva Dadlez (U. of Central Oklahoma), “Kitsch and Bullshit as Cases of Aesthetic and Epistemic Bad Faith.” Comment: Brian Soucek (U. of California-Davis).

Noelle Leslie de la Cruz (De La Salle, Philippines), “Can Poems Philosophize?” Comment: Sarah Worth (Furman).

12:45 pm – 2:15 pm
Lunch

2:15 pm – 4:15 pm

(P) **Ontology of Art** Chair: Jason Leddington (Bucknell)
John Dyck (CUNY Graduate Center), “Are Art Kinds Medium-Sized?” Comment:
Alexey Aliyev (U. of Maryland, College Park).
Joshua Myers (U. of Miami), “Plays, Productions, and Performances: An Ontology of
Theater.” Comment: Susan Feagin (Temple).
Michel-Antoine Xhignesse (McGill), “Three Problems for Art-Ontological
Descriptivism.” Comment: Brock Rough (U. of Maryland, College Park).

(R) **Panel: “Teaching Dance Aesthetics”** Chair: Julie Van Camp (California Sate,
Long Beach)
Renee Conroy (Purdue U. Northwest), Anna Pakes (Roehampton), Gregory Scott
(NYU), Julie Van Camp (California State, Long Beach).

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Saturday, April 29

(P) William Penn Room
(R) Betsy Ross Room

9 am – 11 am

(P) **Invited Panel: “The Cognitive Relevance of Aesthetics”** Chair: Casey Haskins (Purchase College)
Hanne Appelqvist (U. of Helsinki), Jukka Mikkonen (U. of Tampere), and Kalle Puolakka (U. of Helsinki)

(R) **Invited Panel: “Game Aesthetics”** Chair: Brandon Cooke (Minnesota State Mankato)
Thi Nguyen (Utah Valley), Shelby Moser (Azusa Pacific), and Andrew Edgar (Cardiff).

11:15 am – 12:45 pm

(P) **Dance and Fashion** Chair: Marc Strauss (Southeast Missouri State)
Romain Bigé (École Normale Supérieure de Paris, and Smith College), “Tonic Space: Toward a Dance Aesthetic of Weight.” Comment: Renee Conroy (Purdue U. Northwest).
Glenn Parsons (Ryerson), “Is Fashion an Aesthetic Pursuit?” Comment: Carol S. Gould (Florida Atlantic).

(R) **Painting and Computer Art** Chair: John Carvalho (Villanova)
Ivan Gaskell (Bard Graduate Center), “Cracking Up with Piet Mondrian.” Comment: John Brown (U. of Maryland, College Park).
Eran Guter, (Max Stern Yezreel Valley College, Israel), “Beyond the Museum Conception of Computer Art.” Comment: Javier Gomez-Lavin (CUNY).

(R) **ASA Business Meeting Lunch** 12:45 pm – 2:15 pm

2:15 pm – 4:15 pm

(P) **Artistic and Aesthetic Value** Chair: Alessandro Giovannelli (Lafayette College)
Mojca Küplen (University of Rio Grande do Sul, Brazil), “Kant and Aesthetic
Comprehension of Abstract and Emotion Concepts.” Comment: Lara Ostaric
(Temple).

Panos Paris (U. of St. Andrews, Scotland), “Evaluative Form and the Possibility of
Moral Beauty.” Comment: Virginia Aita (Independent scholar).

Robert Stecker (Central Michigan), “Defining Artistic Value: The Composite View vs.
the Buck Passing Theory.” Comment: Deborah Knight (Queen’s University,
Canada).

(R) **Panel: “The Use of Poetry in Teaching Philosophy”** Chair: Michael Boylan
(Marymount)

Michael Boylan (Marymount), Felicia Nimue Ackerman (Brown), Kelly Jolley
(Auburn).

5 pm - 7 pm

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(University of Maryland, College Park)**

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