



**American Society for Aesthetics  
75th Annual Meeting  
November 15-18, 2017  
New Orleans, Louisiana**

**Panel abstracts** (in chronological order)

**Senses Other Than Sight and Hearing: Their Role in the Experience of Art**

Luis R. Antunes (University of Kent)

Cynthia Freeland (University of Houston)

Larry Shiner (University of Illinois, Springfield)

Mary Bittner Wiseman (CUNY Graduate Center)

*Thursday, November 16, 11:15-1:15 (Astor I-2<sup>nd</sup> floor)*

This panel's goal is to contribute to the construction of a language in which to talk about the surface and sensuous dimensions of art. Recent focus in cognitive science on the embodied mind and intelligent eye and ear has led to inquiry into the intelligence of the other so-called lower senses. The need for such a language arises with current dissatisfaction with the near exclusive focus of art criticism and theory on how artworks either undermine themselves or lose their identity as they meld into their myriad contexts. An alternative focus is on what the senses other than sight and hearing disclose in a work of art and how they do this. Research in cognitive science and the psychology of perception instructs us about the role of the vestibular system, proprioception, and mirror neurons. This in turn affords us more knowledge about how these other or lower senses contribute to our appreciation of art. Attention to all of these sources of input engages the viewer in a most direct and immediate way, where what is disclosed is neither virtual nor textual, but real.

**Aesthetics, Unruliness and the Production of Acceptable Women**

Mickaela Perina (University of Massachusetts, Boston)

Monique Roelofs (Hampshire College)

Falguni Sheth (Emory University)

*Thursday, November 16, 11:15-1:15 (Astor II-2<sup>nd</sup> floor)*

What enables the acceptability of certain women as "strong women," or "good feminists" or "good Americans"? What are the criteria that facilitate the inclusion of certain women as "liberated subjects" but excludes others from the same group? How do forms of address underlie the gendered and racialized compartment of female subjects of color against a global backdrop? What are the ways in which women are both induced and seduced into crossing lines from unruliness toward acceptability? How are certain female subjects precluded from being "good" women? On this panel, we have three papers that will explore these questions. Mickaella Perina's paper explores the recent history of various forms of veiling, including the hijab, the burqa and the burkini, and their correlated bans in France to demonstrate how the reliance of French politics on an oppositional image of Muslim women constitutes a formative

moment in the construction of “authentic French-ness” as a cultural and political identity. Monique Roelofs’s paper highlights the philosophically crucial aspects of address that Jamaica Kincaid’s story “Girl” brings to bear on racialized constructions of femininity, namely, the ties of address with aesthetic normativity, agency, relationality, order, and the unruly. Falguni Sheth’s paper explores some of the elements by which Muslim women who wear the hijab in the U.S. are managed so as to produce and distinguish “unruly” from “good” Muslim female citizens within the context of American liberalism. It is our hope that these three papers, along with intellectual engagement on race, aesthetics, and unruliness by the chair of our panel, will provoke and stimulate an important discussion surrounding the panel theme.

### **Race, Aesthetics and Politics**

Luvell Anderson (University of Memphis)

Sherri Irvin (University of Oklahoma)

V. Denise James (University of Dayton)

Lawrence Ware (Oklahoma State University)

*Thursday, November 16, 2:45-5:00 (Astor II-2nd floor)*

Concepts central to aesthetics – creativity, interpretation, beauty, and the gaze, among others – have the potential to be very fruitful in the political realm, as demonstrated by Monique Roelofs’s *The Cultural Promise of the Aesthetic* (2014) and Paul C. Taylor’s *Black is Beautiful: A Philosophy of Black Aesthetics* (2016). We aim to contribute to this emerging literature by offering aesthetic analyses of several politically relevant phenomena, with a focus on race: racial satire, racialized police violence, resistance to racialized cultural norms, and politically revolutionary hip-hop.

### **Federico Garcia Lorca’s aesthetic category, duende**

Elizabeth Millán (DePaul University)

Christina Karageorgou-Bastea (Vanderbilt University)

Katalin Makkai (Bard-Berlin)

*Friday, November 17, 9:00-11:00 (Astor I-2nd floor)*

In his lecture, “Play and Theory of Duende” (given in Buenos Aires, Argentina, 1933), the Spanish poet, Federico Garcia Lorca, introduced an aesthetic category, duende. Described evocatively as distinct both from “muse” and from “angel,” duende is associated by Lorca with finitude, woundedness, and pain. It is supposed both to characterize artistic genius, perhaps particularly poetic genius, as well as to characterize a distinctively Spanish aesthetic. This panel, bringing a Lorca scholar and a scholar of Latin American philosophy to the ASA, aims to introduce scholars at the ASA to this essay and its new aesthetic category. In their papers, the presenters will, of course, also try to come to terms with this category: how to understand its character, including its greater significance in particular arts (music, poetry) over others, and what its ethical significance – in its emphasis upon finitude, and wounds -- might be.

### **Urban Aesthetics**

Sondra Bacharach (Victoria University of Wellington)

Jonathan Maskit (Denison University)

*Friday, November 17, 9:00-11:00 (Astor II-2nd floor)*

Urban aesthetics is a field that is garnering increasing attention. In the wake of environmental and everyday aesthetics, on the one hand, and the growing interest in outsider art, on the other, it is no surprise that more and more aestheticians are now turning their attention to the aesthetics of the city. This interest parallels a growing development in the broader philosophy of the city and civic environmentalism as well as long-standing philosophical engagement with the city as a political site. The papers on this panel are committed to a connection between aesthetics and politics, often with a feminist or social justice component. All address various aesthetic practices that take place in cities. While some of these practices produce objects, those objects are often temporary or fleeting, serving to transform the aesthetic and broader experiential and political possibilities of those who inhabit or move through the space of the city. One of these practices is performative, but not productive, at least not of objects.

### **Art in Times of Crisis: Then, 75 Years ago, Now**

Lydia Goehr (Columbia University)

Daniel Herwitz (University of Michigan)

Tom Huhn (School of Visual Arts)

Russell Lord (New Orleans Museum of Art)

Erum Naqvi (Pratt Institute)

*Friday, November 17, 2:45-5:00 (Astor I-2nd floor)*

A brief look at HYPERALLERGIC—the internet site—shows us that artists respond "in the moment" to contemporary political events. What do these responses look like, and do they differ in interesting ways from artworks produced in reflection of such events? How does the politics and market of curating intervene in the immediacy of response to crisis?; how does government politic and censorship effect the responses? How does art respond to a "call for action?" Do differences of the arts - music, words, images -make a difference? How does the response change if it is situated in a museum or on the street (or virtual street)? And what difference does the audience type make, if the distinction between art-kenners (connoisseurs) and public tasters of art still holds?

### **Aesthetics of adaptation: the case of film**

Greg Currie (University of York)

Eileen John (University of Warwick)

Deborah Knight (Queen's University at Kingston)

Tzachi Zamir (Hebrew University, Jerusalem)

*Friday, November 17, 2:45-5:00 (St. Anne-Mezzanine)*

Artistic categories that induce relations between works are of natural concern in aesthetics, with style and genre coming in for philosophical scrutiny. Adaptation is under-examined in our discipline—surprisingly so given its significance in the narrative arts. Our panel aims to display the richness of the concept *adaptation* and its relations to such topics as work-identity, appreciation and fictionality. To give unity to a broad topic, we

focus on filmic adaptations. Treatments of adaptation from literary theory will be drawn on. While genre, style, oeuvre and tradition group works along dimensions of similarity, other relations require one work to reference another in a specific way. The connection may be local, as with allusions, citations, embedded references. Sometimes one creation needs to be seen as a response to global aspects of a previous one. Musical "covers", parodies, retellings, exemplify these global dependencies. The most sustained, intimate and serious such global dependencies are often found in cases of adaptation.

### **Ritual, Art, and Aesthetics: Cross-Cultural Approaches to Boundaries and Boundary Crossings Between These**

Don Keefer (Rhode Island School of Design)

Tom Leddy (San Jose State University)

Eva Kit Wah Man (Hong Kong Baptist University)

Mara Miller (Independent Scholar)

*Friday, November 17, 2:45-5:00 (St. Louis-Mezzanine)*

The panel illustrates core philosophical issues that are important grounds for comparative research and dialogue among the Western and Non-western traditions in aesthetics as well as between the disciplines of philosophy and anthropology. It also addresses contemporary art practices from the perspective of the concept of ritual, a matter that is of particular importance for feminist aesthetics. Eva Man in her paper discusses ritual and ink painting both traditionally and in contemporary contexts. She explores the ideas of late Ming and early Qing period painter and theorist Shih Tao (1642- 1707) as expressed in his work on ink painting, *Hua-pu* (Treatise on the Philosophy of Painting). In particular, she explores his concept of the Oneness of brush strokes, or the "One Stroke" theory, and its relation to ritual. Thomas Leddy, in his "Is there a Ritual Theory of Art?," surveys philosophical issues that arise in conjunction with thinking about the relation between ritual, aesthetics and art, using Cynthia Freeland's discussion of ritual art and aesthetics as a jumping off point. The question at issue is whether there is in fact a ritual theory of art and, if so, what might it be and what role might it play. Don Keefer, Rhode Island School of Design, in his "Ritual as (Aesthetic) Experience" uses the nature of ritual as understood by Clifford Geertz and others to explore what John Dewey takes to be the aesthetic dimension of experience in general. He also suggests ways for exploring the extent to which artworks might be understood as rituals. Finally, Mara Miller, Independent Scholar, addresses the question "What are the relations between art and aesthetics, religion, and ritual in post-modern societies?" by examining three ritual/aesthetic contexts/practices from Japan: the Japanese tea ceremony as practiced today, the unique qualities of Japanese bathing, and memorial responses to the Hiroshima and Nagasaki bombings. She argues that although none of these practices is explicitly religious all are both aesthetic and are related to ritual while embodying the deepest held values associated with religion.

### **Philosophy, Art, and Knowledge in 19th-Century German Thought**

Kristin Gjesdal (Temple University)

Andrew Huddleston (Birkbeck, University of London)

Fred Rush (Notre Dame University)

*Saturday, November 18, 9:00-11:00 (St. Louis-Mezzanine)*

It is a truism that in early 19th century-German aesthetics, art gets conceived in broadly cognitive terms. Art is typically thought to be an essential supplement to philosophy, or if not, at least in the same basic business. Its aim is to give us not just aesthetic pleasure, but knowledge. In this panel, we consider several under-explored dimensions of this cognitivist approach to the arts and of this conception of art's intimate relation to philosophical insight. We look, for example, at ways in which art might provide distinctive forms of knowledge and self-knowledge (beyond just run-of-the-mill propositional knowledge), and we look at the ways in which the arts might themselves be thought of as philosophical. In addition to bringing philosophically under-appreciated figures into the conversation (e.g., A.W. Schlegel, of tremendous influence in his day, but relatively neglected now), we reconsider received wisdom about more familiar figures (e.g., Hegel). The panel will provide an opportunity to investigate figures and issues that are not only of intrinsic historical interest, but also of continuing relevance for theorizing about art's cognitive potential and value today.

### **Afro-Caribbean Dance**

Catherine Botha (University of Johannesburg)

Thomas DeFrantz (Duke University)

Jeff Friedman (Rutgers University, New Brunswick)

Josh Hall (CUNY, Queensborough)

*Saturday, November 18, 11:15-1:15 (St. Ann-Mezzanine)*

This panel discusses dance history and philosophy in Africa, in the Caribbean, and in the Afro-Caribbean diaspora.

### **ART AND AESTHETICS in the 2017 GLOBAL WOMEN'S MARCH**

#### **Feminist Caucus Panel**

Jeremy David Bendik-Keymer (Case-Western Reserve University)

Gemma Argüello Manresa (UNAM)

Jennifer Marra (Marquette University)

Christiane Merritt (Washington University in St. Louis)

Mary Beth Willard (Weber State University)

*Saturday, November 18, 3:00-5:00 (Astor II-2nd floor)*

This panel will explore aesthetics in a political context focusing on the roles art and aesthetics played in the global Women's March on January 21, 2017. Leading up to the March, plans to protest the presidency of Donald Trump's presidency spread worldwide, culminating in an international celebration of feminism and vibrant protests against misogyny and sexism. Panelists will explore feminist art as social protest, domestic and everyday aesthetics in the feminist movement, the aesthetics of propaganda and free speech, and intersectionality in politics, identity, and aesthetics.

**Authenticity, Inebriation, and Gluttony: Aesthetic Issues of Food and Drink**

Carolyn Korsmeyer (University at Buffalo)

Aaron Meskin (University of Leeds)

Thi Nguyen (Utah Valley State University)

Matt Strohl (University of Montana)

*Saturday, November 18, 3:00-5:00 (Astor I-2nd floor)*

New Orleans is one of the most interesting culinary destinations in America. This panel is devoted to normative issues related to food and drink that will fit well with the milieu and give those in attendance something to think about over dinner. Two talks, by Carolyn Korsmeyer (University at Buffalo) and Matt Strohl (University of Montana), will concern the notion of 'authenticity' as it relates to food. Korsmeyer will consider if there is a meaningful sense in which we can 'taste the past' through historically authentic cooking, and Strohl will consider more generally what it means for food to be authentic and what the value of authenticity is. Thi Nguyen (Utah Valley University) will discuss the difference between wine and tea criticism and argue that the two traditions involve different prescriptions for whether an aesthetic judge should include or exclude the effects of inebriation. Aaron Meskin (University of Leeds) will consider the vice of gluttony and argue that the gourmand is not a glutton.