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Special Issue: Philosophy of Computer Art

The APA Newsletter on Philosophy and Computers and the ASA Newsletter have worked together to publish a series of joint special issues on the influence of computers on art, a project started by Ewa Bogusz-Boltuc, including the articles by Dom Lopes and Derek Matravers.

From the Author's Perspective: A Philosophy of Computer Art

Dominic McIver Lopes

From the invention of the press, to the elevator, acrylic paint, and the electric guitar, technological progress has helped drive changes in long established art forms (in these cases, literature, architecture, painting, and music), but entirely new art forms (such as the movies) also spring from new technologies. As everybody knows, computers are having a profound impact on the long-established arts, but *A Philosophy of Computer Art* proposes the bold thesis that computer art is a new art form. It bets that making a case for this thesis sheds light on computer art – and perhaps on the arts more generally.

The book begins by using two conceptions of computer technology to distinguish what may be called "digital art" from "computer art" and to then argue that digital art is not an art form.

Since computers handle information in a common digital code, usually binary code, they are all-purpose representation devices. We use them to make, manipulate, transmit, and display text, music, sound, and images, whether alone or combined in multimedia. Many scholars explore the varied and far reaching implications of this for the established arts. Yet digital stories are still stories, digital images remain images, and digital music is a kind of music. "Digital art" names the disjunction of digital stories, digital images, digital music, and the like.

According to another conception, computers compute. They are designed to run computational processes – to carry inputs into outputs by following formal rules, or algorithms. Works of "computer art" take advantage of computational processing to achieve interactivity. For example, *Sustained Coincidence* by Rafael Lozano-Hemmer detects the location of its users and controls a series of lights to ensure that they cast overlapping shadows on the gallery wall. The artist reports that "the piece is inspired by phantasmagorias on the one hand and surveillance and digital analysis on the other." Its operation relies on a computer that gathers information on the work's users and follows an algorithm to maintain an environment with certain features. In this way, the actions of users help to shape how the work goes.

The main elements of a good description of *Sustained Coincidence* show up in a definition of computer art. An item is a work of computer art just in case (1) it is art, (2) it is run on a computer, (3) it is interactive, and (4) it is interactive because it is run on a computer. Clauses (3) and (4) distinguish works of computer art like *Sustained Coincidence* from works of digital art like Jeff Wall's *A Sudden Gust of Wind* or the musical compositions of David Cope's EMI. Only the first of these is interactive. What does that mean? A work is interactive just in case it prescribes that the actions of its users partly generate its display.

Its display? The display of any work of art is some pattern or structure that's designed in part by the artist and that we attend to in order to ascertain the work's meaning and aesthetic features. In *La Grande Jatte*, the display is a marked surface, in *Blow-Up*, it is any of a number of screenings, and in "It Don't Mean a Thing," it is any of a number of performances. The display of *Sustained Coincidence* includes any of a number of patterns of illumination and cast shadows. Since these are generated in part by its users, the work is interactive, and this interactivity is mediated by computational processing. *Sustained Coincidence* a work of computer art, if it is a work of art.

To see why computer art is a new art form, consider why digital art is not. A kind of art is not an art form unless it is an appreciative art kind. Works in an art kind share some features in common. Works in an appreciative art kind are normally appreciated for having those features: they make up a contrast class for purposes of appreciation. Viewed in the context of twentieth- century painting, *Broadway Boogie-Woogie* is restrained, but it is ebullient when viewed against the background of other paintings by Mondrian, so twentieth-century painting and the Mondrian *oeuvre* are different appreciative art kinds. The same goes for digital images and digital songs. We normally appreciate a digital image like Wall's *A Sudden Gust of Wind* in a contrast class that includes arbitrarily any digital image, and we normally appreciate a sonata by EMI in contrast with arbitrarily any digital song. However, we do not normally appreciate *A Sudden Gust of Wind* with digital songs like the sonata by EMI in mind. We do not appreciate it as digital art in the most generic sense. Digital art is not an appreciative art kind, so it is not an art form.

This argument does not imply that the fact that *A Sudden Gust of Wind* has a digital display is irrelevant to our appreciation of it. On the contrary, we are right to appreciate it as a digital image. Yet we lose nothing by doing without the idea that we are to appreciate it as digital art. More importantly, the point of the argument is to bring out what is needed to defend the claim that computer art is an art form. The task is to show that it is an appreciative art kind. (If it is an appreciative art kind, then it is an art form, because it is not plausible that it is any other kind of appreciative art kind. For example, it is not likely to be a genre.)

No work is interactive unless its display can vary depending what its user does, and that means its display differs from user to user. That is why a hunk of marble or a written text are not interactive. Moreover,
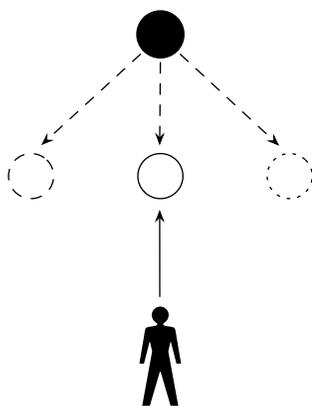

Figure 1

this variation means something. Stepping into *Sustained Coincidence*, I notice first that the lights inevitably follow me and then that, no matter what I do, they bring my shadow into contact with the shadows of others. I get this far only by gauging the effect of my actions on the current display of the work and thereby scoping out the space of possible displays that the work generates. Once I do that, I begin to appreciate the work itself – as what has those possible displays (fig. 1). Of course, anyone is free to appreciate each display as unique, without regard to the fact that it realizes one of many possible faces of the work. However, to do that is to fail to appreciate the work as using computational processing to achieve interactivity.

Computer art users markedly differ from the audiences for traditional art works. Members of these audiences experience and interpret stories, images, and songs, but computer art users do something more: they appreciate works by generating their displays. This suggests to some that users are artists and it suggests to others that users perform computer art works. Neither suggestion is correct, though each contains a grain of truth. Whereas users help generate the work's displays, only the artist creates the item that has those many, variable displays (she often does this in part by writing some code for the computational process that the work runs on). And whereas a performer uses his knowledge of a work to generate a performance of it, a computer automates display-generation for users, so that they can discover the work by exploring its many displays. That said, both artists and users make displays of computer art works. More interestingly, users are like performers in being objects of appreciative attention. We appreciate *Frost/Nixon* in part by attending to Frank Langella's performance in the role of Richard Nixon. Likewise, I appreciate *Sustained Coincidence* in part by attending to myself in the act of generating some of its possible displays. Unless I do this, I don't really appreciate it as an interactive work.

There now exist thousands of works like *Sustained Coincidence*. Some are installations, but others are more closely allied with sculpture, imaging, story-telling, poetry, music, or architecture. What they share in common is that they take advantage of computational processing to achieve interactivity. They comprise an art form if we appreciate these works, in the way just described, as works of computer art.

An account of computer art should provide a framework for criticism. The book suggests that specifically computer art criticism refers to facts about a work's computer-based interactivity as reasons for its having a merit or flaw. The book also answers several widespread and rather influential critiques of computer art. One of these is that good art promotes active thought, but computer art inhibits active thought, so computer art fails artistically. At first glance, this argument is surprising, for interaction often seems to require quick witted responses, and if the user does nothing, there will be no display from them to enjoy. However, "active thought" is often defined narrowly as distanced contemplation. The complaint is that users who interact with computer art works get so caught up in the moment – in the feedback loop with the machine – that distance is hard to achieve. Indeed, the very cognitive burden that interactivity places on the user precludes distance. In this respect, computer art compares with video games, which seem to demand real-time responses that block opportunities for leisurely reflection. However, this critique misses a point stressed above. Granted that users get caught up in the flow of their interactions, appreciating the work as generating a range of displays requires stepping back from any single interaction. Immersion in a single display is consistent with – and might even be needed for – distanced contemplation of the work itself. Other critiques of computer art can be answered in a similar way, by a careful study

of its nature.

The book closes by discharging the assumption built into the definition of computer art that works like *Sustained Coincidence* are works of art. The case is not terribly hard to make, but the level of difficulty ratchets up if we take seriously the comparison in the previous paragraph between computer art and video games. Video games are run on computers, they are interactive, and they are interactive because they are run on computers. So if they are art, then they are computer art. The trouble is that the easy case for counting computer art as art then applies to video games and it turns out that video games are art. One response is to retrace our steps and reject the assumption that *Sustained Coincidence* and its kin have art status. A more interesting response recognizes that *Grand Theft Auto* stands to *Sustained Coincidence* as tagging stands to Joseph Albers, as *Dune* stands to *Ulysses*, as *Die Hard* stands to *Black Narcissus*, or as Feist stands to Strauss. If video games are the popular end of computer art, computer art is not a niche phenomenon, and it might be worthwhile considering what we can learn about computer art from video games.

The argument for the thesis that computer art is a new art form brings out how much it differs from other art forms. It takes advantage of computational processing to achieve user interaction with a highly variable display, and its users engage in appreciative activities that go beyond those of traditional spectators. The common confusion of digital art and computer art obscures what is groundbreaking in the latter. Computer art is not just for nerds with an interest in aesthetics. If computer art is an art form, then it affords an opportunity to fit together many of the components of a complete philosophy of an art form: a definition of the art form, an ontology, a framework for criticism, and an account of its status as art.

Sorting Out The Value of New Art Forms

Derek Matravers

In his forthcoming book on computer art, Dominic Lopes writes that 'few generations in all of human history have been lucky enough to witness the birth of a new art form'. We are that lucky, of course, and that form is computer art. Lopes defines computer art works (Computer Art Forms) as follows:

CAF: an item is a computer art work just in case (1) it's art, (2) it's made by computer, (3) it's interactive, and (4) it's interactive because it's made by computer.

In an illuminating journey, he then explores various ramifications of this definition, including what he calls 'the value question': What is the value of computer art works? This is intriguing ground because there is a view, among many, that computer art forms are not valuable. This could, of course, be simply a conservative resistance to change, or it could be grounded in solid argument. Lopes gallantly grants his opponents the more respectable position, and considers four arguments to the effect that computer art is not of value. He finds all of these wanting, and thus concludes that computer art is not in principle valueless, but rather – like all art – needs to be considered on a case-by-case basis.

Lopes' argument focuses on the whether computer art, as he defines

it, is such as to block works in the medium being of value. In this short paper I would like to take a slightly broader view than those represented in the four arguments he considers. There are two reasons for doing so. The first is that I have a hunch that this broader view is, in part, what underlies the intuition (if one has that intuition) that computer art cannot be valuable. The second is that it throws some light on the question (also considered by Lopes) as to whether computer art is genuinely a new art form, or merely a vehicle for presenting works in traditional art forms. The problem is not to do with the computer aspect of computer art, but simply to do with it being a new art form.

The argument is this. Objects that consist of paint smeared over stretched canvas can, in our tradition, be vehicles for meaning. Is there something about this type of object that made it inevitable that it should play this role, or is it a matter of historical contingency? Richard Wollheim calls this 'the bricoleur problem' (Wollheim 1980: sec. 22, 23, 63). There are certainly some qualities of the matter of paintings that make it suitable for the task: it is fairly stable, it endures, it is not consumed during appreciation and so forth. However, more is needed if we are to throw light on the fact that paintings are vehicles for meaning: namely, that we are able to place this painting in the context of other, previous, paintings.

There are both more specific and less specific versions of this argument. The more specific is famously associated with Ernst Gombrich. Our understanding of Mondrian's *Broadway Boogie-Woogie* is informed by it being the case that 'the name Mondrian conjures up the expectation of severity, of an art of straight lines and a few primary colours in carefully balanced rectangles'. This being so, 'the boogie-woogie picture gives indeed the impression of gay abandon'. However, were we to believe the picture were by Severini – 'who is known for his futuristic paintings that try to capture the rhythm of dance music in works of brilliant chaos' – our understanding would be very different (Gombrich 1977: 313). Thus the question of which *oeuvre* we should use as a background is going to arise for any individual work of computer art.

The question itself does not seem unanswerable. If the work is one in a number by the same artist, we can use that artist's *oeuvre* as a background for comparison. The *oeuvre* might be limited, which might detract from the content of the work, but some *oeuvre* (not matter how limited) will help. Alternatively, one might look to the genre of computer art as a background. Within this background, some works will be relatively dynamic, some relatively static and so on.

The more interesting issue is why computer art (considered as computer art – I will from henceforth take this qualification as given) is meaningful. Which of Lopes' clauses allows meaningfulness in? The two places are either (1), or (2) and (3). I shall take the last of these first as it is clearly the more interesting. Why should our interactivity with a computer, which is grounded in the work being made by a computer, make that interactivity meaningful (as opposed to simply being interactivity)? The broader argument is that what makes an interactive sequence meaningful is its historical context.

Let me consider one of the pieces of work described in Lopes' book:

Scott Snibbe, *Boundary Functions*, 1998. When you and your companion step onto a slightly raised platform, a line is projected onto the floor halfway between you. As more people join in, more lines are drawn, creating an irregular tiled pattern. Try as you might – and some children who have just stepped in are trying very hard – you cannot step outside your boundary. Someone remarks that *Boundary*

Functions was the title of the doctoral thesis of Theodore Kaczynski, the Unabomber.

Let us say that what the interaction consists in is trying (and failing) to step outside your boundary. What makes this meaningful in the way in which it is meaningful? In other words, what makes it different from (for example) trying to get out of a hole into which one has fallen? Put crudely, the argument is as follows. This is only one way of putting it; the point could be made in other ways (and let me apologise now for the crude art criticism). The work is trying to solve a problem: how to covey a sense of being hemmed in, in ways one cannot escape. It does this by making it the case that our moving has the effect of redrawing the boundary in a way where we are still hemmed in in our new position. The first move in explaining what makes this reflective and interesting, as opposed to merely irritating is that this 'solution' to the problem is seen in the context of other solutions to the same problem. However, this is not enough, as included in such solutions would be those which would enable one to get out of a hole where the rim collapses every time you get enough of a grip to haul yourself upward. Such comparisons are not going to invest *Boundary Functions* with meaning. We could try to specify the problem more precisely, such that the context of comparison includes only works of art. However, the specification would have to be precise enough to pick out precisely the way in which past works of art achieved this; in other words, it would have to talk about forms specific to art.

However, the problem with new media being meaningful then becomes apparent. If the properties that make the work in the new medium meaningful are the properties the new medium has in common with the art of the past, the meaningful properties of a new medium are not those which make it new, but rather those it takes over from older media. This would incline us to think the burden of meaning for computer art is borne by its traditional elements; the value of computer art lies in its being a vehicle for works in more traditional media. This argument seemed to underpin the point Roger Scruton was trying to make to Tracy Emin in the 1997 Turner Prize debate, and can be found explicitly in Richard Wollheim, writing in 1968, who makes the same point about a then current 'new medium' (he was writing in 1958):

> In its secondary occurrence the question [why is this particular stuff or process and accredited vehicle for art?] is raised in a context in which certain arts are already going concerns. It will be apparent that, when the question is raised in this second way, the answer it receives will in very large part be determined by the analogies and disanalogies that we can construct between the existing arts and the art in question. In other words, the question will benefit from the comparatively rich context in which it is asked. It is, for instance, in this way that the question, Is the film an art? is cur-

rently discussed. (Wollheim 1980: 152)

However, that might be a bit too quick. What if, instead of trying to be describe the property in such a way that we pick out only those possessed by past works of art, we import clause (1) of CAF? That is, the context is ways in which works of art (and not, for example, holes) have solved the problem of exemplifying our being hopelessly trapped. Then one would be considering the way in which this work of art (*Boundary Functions*) exemplified the sense of being hopelessly trapped as compared to how other works of art have exemplified that sense. How it was done could exhibit a great deal more flexibility, as the description of the property is no longer being used to specify the relevant context. Hence, the way *Boundary Functions* does it could be compared (perhaps) to Berthe Morrisot's and Mary Cassatt's paintings, with their constricted pictorial space, convey a sense of women being trapped in the domesticity and mores of late eighteenth century bourgeois society (Pollock 1988); or to Arthur Miller's *Death of a Salesman* conveys a sense of hopeless entrapment in the ever decreasing circles of Willie Loman's options and opportunities. In addition to the successes, we could also bring into the context some less successful attempts: perhaps Richard Serra's *Matter of Time* installation at the Guggenheim in Bilbao, which was just too big to be clever. The moral here is that the value question and the art question are not distinct; we need an answer to the second to sort out an answer to the first. I am sure Lopes will have interesting things to say on this connection in his final chapter, 'The Art Question'. Sadly for me, it remains unwritten in the draft from which I have been working which means, of course, that I will need to buy the book. Clever fellow, that Lopes.

(E n d n o t e s)

1 The book is in its early stages, and quotations are from the typescript that Lopes was generous enough to show me. I hope any readers of my piece might be spurred into buying what looks to be an excellent treatment of the subject.
2 A debate memorable for the fact that Emin and Scruton had a fascinating (albeit short) exchange, before Emin wandered off the set, having clearly had a great deal to drink.

Gombrich, E. (1977). *Art and Illusion: A Study in the Psychology of Pictorial Representation*. London, Phaidon.
Pollock, G. (1988). 'Modernity and the Spaces of Femininity'. *Art in Modern Culture: An Anthology of Critical Texts*. F. Frascina and J. Harris. London, Phaidon, 1992: 121-135.
Wollheim, R. (1980). *Art and Its Objects*. Cambridge, Cambridge University Press.

2009 John Fisher Memorial Prize Goes to Michael Newall

The Journal of Aesthetics and Art Criticism is pleased to announce that this year's Fisher Prize has been awarded to Michael Newall of the School of Drama, Film, and Visual Arts at the University of Kent, for his paper, "Pictorial Resemblance."   The next Fisher Prize will be awarded in 2011.

News From The National Office

Susan Feagin has announced that the winner of the **2009 John Fisher Memorial Prize** is Michael Newall, for his paper, "Pictorial Resemblance." Dr. Newall received his PhD in 2004 from Flinders University, and he teaches at the School of Drama, Film and Visual Arts at the University of Kent. He has accepted our invitation to read his paper at the 2009 annual meeting of the ASA in Denver, Colorado this Fall. The next Fisher prize will be for essays by graduate students and untenured faculty who are eligible for the prize that will be presented in 2011.

Annual Meeting

The 2009 Annual Meeting will be held 21-24 October at the Warwick Denver Hotel in downtown Denver. Paul Guyer is the Program Chair and Tim Gould is the Local Arrangements Chair. The Plenary Speaker will be Denis Dutton and the Richard Wollheim Memorial Lecture will be given by Peter Lamarque. We hope to be able to facilitate a Sunday trip into the Rocky Mountains for those who can stay over.

The 2010 Annual Meeting will be in Victoria, BC. It has been a long time since we have met in Canada, and this is an excellent opportunity to meet in a very picturesque location. We will be meeting in the old railroad hotel, now the Fairmont Empress, which is located right on the harbor. We have an excellent rate of $135 (US). James Young will be Local Arrangements Chair, and Danny Nathan will be Program Chair. Victoria can be reached by ferry from either Seattle or Vancouver as well as directly by air.

The Board of Trustees is aware that in the current economy, travel allowances in departments are being severely cut back. For that reason and to encourage attendance at the Denver and Victoria meetings, the Board has authorized a $75 travel "rebate" for everyone who attends the meetings. That is in addition to any travel money one receives from other sources or the travel allowance for graduate students who have a paper accepted. Everyone should make their own travel arrangements. At registration, there will be a "rebate form" and the National Office will send a check for $75.

Change in Membership Renewal Dates

The American Society for Aesthetics is changing from a membership renewal date that corresponds to the Number of *The Journal of Aesthetics and Art Criticism* to one that corresponds to the Volume Number, i.e. from four separate renewal dates to a single annual renewal date. This change will not affect when you receive *JAAC*, which is mailed directly by Wiley/Blackwell on a quarterly basis. Anyone who joins the ASA after the first quarter may request the back issues for the current year by paying the full annual membership fees.

The reasons for this change are obvious – it requires only one mailing a year from the National Office and the bookkeeping is simplified. In order to make the changeover without charging anyone extra, we are sending out special renewal notices and asking that everyone renew according to a schedule that will get us onto the annual cycle without charging anyone extra.

Accordingly, for one time only, all members are asked to renew according to the following chart:

• If your renewal date has been in January, there is no change. You should already have received a renewal letter. Your renewal amount is $70 for a regular U.S or Canadian membership; $83 for an international membership; $35 for a U.S or Canadian student membership; $40 for an international student membership; and $35 for a U.S or Canadian emeritus membership, and $40 for an international emeritus membership. If you have not already done so, you may renew on-line as if you were a new member (the same rates).

• If your renewal date has been in April, you are asked to pay for nine months: $52.50 for a regular U.S or Canadian membership; $62.25 for an international membership; $26.25 for a U.S or Canadian student membership; $30 for an international student membership; and $26.25 for a U.S or Canadian emeritus membership, and $30 for an international emeritus membership.. You will then be paid up through 2009. You will be billed again for *JAAC* Vol. 68 for the next full year.

• If your renewal date has been in July, you are asked to pay for six months: $35 for a regular U.S or Canadian membership; $41.50 for an international membership; $17.50 for a U.S or Canadian student membership; $20 for an international student membership; and $17.50 for a U.S or Canadian emeritus membership, and $20 for an international emeritus membership. You will then be paid up through 2009. You will be billed again for *JAAC* Vol. 68 for the next full year.

• If your renewal date has been in October, you are asked to pay for three months. $17.50 for a regular U.S or Canadian membership; $20.75 for an international membership; $8.75 for a U.S or Canadian student membership; $10 for an international student membership; and $8.75 for a U.S or Canadian emeritus membership, and $10 for an international emeritus membership. You will then be paid up through 2009. You will be billed again for *JAAC* Vol. 68 for the next full year.

Everyone should receive a renewal letter with the specific renewal information. Renewal letters for the second quarter are going out shortly.

Please note that no one is being charged an additional amount. The object is simply to get everyone on the same renewal schedule at this time. By paying a prorated amount at this time for your membership, everyone's next payment will be due on the same date.

The annual renewal link at <www.aesthetics-online.org> is set up to charge only for the full year. Please send a check, money order, or credit card number for the appropriate amount to the American Society for Aesthetics, c/o Armstrong Atlantic State University, Office of External Affairs, Savannah, GA 31419. If you are unsure of your membership anniversary, you can email a request to <asa@armstrong.edu> and we will tell you when your membership is up and what you owe for 2009. New members who wish to receive the back issues for the current year should pay $70. We will mail the extra issues to you.

If you have been renewing for two or three years at a time, please bring your membership up to date through 2009 If that leaves you with additional years already paid, you will not receive another renewal notice until those years have elapsed.

Please make a special effort to renew promptly this time since late renewals will be especially difficult to track.

I apologize for this one time inconvenience. It will be worth it in the long run in the accuracy of our records and the cost to the Society for mailing.

It is not too early to start making your plans for Denver!

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Aesthetics News

British Society of Aesthetics Seeks New Executive Member

The British Society of Aesthetics Executive Committee is seeking at least one new member, to be elected by the AGM in September 2009, and invites expressions of interest from potential candidates. Further information is available from the Secretary, Kathleen Stock, at <k.m.stock@sussex.ac.uk>. Candidates must be members of the Society by the time of the September election.

The European Society for Aesthetics

The ESA's aim is to promote academic research in aesthetics and the theory of art, with a strong focus on high quality research done in Europe. It is open to all schools and traditions and hopes to serve as a discussion platform for people based in Europe and elsewhere, as well as an umbrella organization for the regional and national societies, research groups, etc. in Europe. Its (provisional) website can be found here: <http://www.esa.exre.org/joomla/>. Individual membership is free and open to all people (whether inside or outside of Europe) interested in aesthetics. An easy-to-use online registration form can be found on the society's website. The ESA also offers institutional membership for Europe-based societies, journals, institutes and research groups with the explicit purpose to further research or education in aesthetics. In the near future, the ESA will begin to offer its institutional members the opportunity to provide information about themselves and about their activities (e.g., their meetings and conferences) on the ESA website. In particu-lar, the ESA website will soon start to host an integrated online calendar informing the public about events in aesthetics organized by its institutional members.

ASAGE Call for Reviewers

The American Society for Aesthetics Graduate E-journal (ASAGE) is putting together a database of raduate student reviewers. Any student interested in reviewing for the journal should visit <www.asage.org> and register as a reviewer by clicking on 'Register' at the top of the page. Potential reviewers must then fill out the Volunteer Reviewer Application Form (available on the website) and e-mail it to <editor@asage.org>. Faculty members can nominate reviewers by sending the potential reviewer's full name and e-mail address to <editor@asage.org>.

CSU Long Beach 2009 Summer Travel Course on Philosophy of Art

Enrollment for academic credit is open to anyone, as enrollment is through the Open University. You do not need to be an admitted student at CSULB. You will see there a link to the detailed itinerary for the trip (including Prague, Vienna, Bratislava, and Budapest): <http://www.csulb.edu/~jvancamp/travel_2009/itinerary.html>. If you are unable to attend the information meetings, please contact Julie Van Camp, Professor of Philosophy, California State University, Long Beach, at <jvancamp@csulb.edu>.

The British Society of Aesthetics Seeks Postgraduate Web Editor

The BSA is looking for a postgraduate web editor to regularly update the postgraduate part of its website: <http://www.british-aesthetics.org/>. The site houses the Postgraduate Journal of Aesthetics (<http://www.britishaesthetics.org/postgradjournalofaestheticsonline.aspx>), currently edited by Louise Hanson; the role of postgraduate web editor will not involve any work on the journal or its associated web areas. Rather, the editor will create and regularly update a separate, complimentary area with news, events, links, and other items of interest to the postgraduate community in Aesthetics. It is not anticipated that this should take more than two hours a week. Reasonable financial remuneration will be offered, paid by the hour. Applicants should be postgraduates working in philosophical Aesthetics at a UK University. Though no technical knowledge is required, a working knowledge of basic HTML is desirable. Other relevant experience is an advan-tage. Please email the Secretary Kathleen Stock at <k.m.stock@sussex.ac.uk> with an introductory letter listing relevant experience, a c.v., and a reference from your supervisor or tutor.

British Society for Aesthetics Ph.D. Studentship Award

The British Society of Aesthetics proposes to award up to one Ph.D. studentship full-time maintenance grant of £13,000 (or within the City of London or the Metropolitan Police district: £15,000) plus tuition fees up to a maximum value of £3,500 from Sept. 2009 for up to 3 years. The studentship is designed to support a promising philosopher in aesthetics and the philosophy of art, who does not have other means of support, by enabling him or her to pursue full time doctoral research. Candidates for the studentship should already be accepted on to a Ph.D.programme at a British university at the time of application, to research on a subject that falls within the remit of the British Society of Aesthetics. It is a condition of application to the BSA that candidates are eligible to apply to the AHRC's PhD studentship scheme and have done so, and if successful take up an AHRC (or equivalent award) over the BSA scholarship. It is a further condition of application that candidates apply to the internal funding schemes offered by the University to which they are applying (if any) and that the BSA will decrease its award in line with the amount awarded by the host institution, if they are successful. It is envisaged that the successful candidate will complete a Ph.D. or be very close to completion at the end of the award period.

Applications should consist of a CV, a statement of proposed research (max 1500 words), and a personal statement on how the proposed research relates to your previous philosophical career and interests (max 1000 words). Applicants must also ensure that TWO references are received by the Society by the same deadline (these may be sent directly by your referees). All of the above must be sent in electronic form (word or pdf) via email to: Kathleen Stock, BSA Secretary: <k.m.stock@sussex.ac.uk>. Applicants should also ensure that an official letter is sent confirming acceptance of the candidate on to the Ph.D. programme in the department in which the candidate proposes to hold the studentship. This letter must either be sent in electronic form to Kathleen Stock as above or via post to: Kathleen Stock, Department of Philosophy, University of Sussex, Falmer, Brighton, BN1 9QN. The application deadline is 30 April, 2009. Short-listed candidates

will be invited to submit written work of up to a maximum of 8000 words after this date. The BSA will endeavour to communicate the result of the competition to applicants by the end of July, but no later than the end of August. The BSA reserves the right not to make an award.

Conference Reports

ASA Eastern Division Meeting
Philadelphia, PA
3-4 April 2009

The American Society for Aesthetics held its Eastern Division meeting on April 3rd and 4th at the Best Western Independence Park Hotel in Old City, Philadelphia. Approximately seventy people from the US and Canada attended the conference. David Clowney (Rowan University) and Bill Seeley (Bates College) served as program co-chairs. The program for the meeting was wide ranging both in the philosophical approaches represented and the arts discussed. There were sessions on the philosophy of film, photography, literature, visual art, theater, music and comics, as well as on Chinese art and art across cultures. Several papers dealt with Kantian aesthetics, and several touched on the relation between art and ethics.

On Friday afternoon, in a variation on the "author meets critics" theme, a panel of newspaper arts critics discussed Noël Carroll's recent book *On Criticism* and the practice of criticism with Professor Carroll. During a second set of panels on Saturday morning and afternoon, neuropsychologists Andrea Halpern and Anjan Chatterjee and philosophers Christopher Bartel and John Kulvicki discussed recent findings in the cognitive neuroscience of music and visual art, and their relevance to questions in philosophical aesthetics.

Conferees traveled to Temple University's center-city campus on Friday evening to hear Columbia University professor Lydia Goehr deliver Temple's annual Beardsley Lecture. Her topic was "Broken Strings, Dismembered Bodies: Paragonal Theses on the Embodiment and Disembodiment of Music." She explored it through a rich series of images from art history, and traced themes related to music and the contest of the arts from antiquity to the present day.

Professor Carolyn Korsmeyer of the University at Buffalo (SUNY) brought the meeting to a satisfying close on Saturday with her lively and original plenary lecture, "Chasing Auras", in which she suggested that the notion of an art work's or artifact's aura, first introduced by Walter Benjamin, might be usefully explicated in terms of the philosophically neglected sense of touch. Professor Korsmeyer's lecture was followed by a reception at the hotel, after which many conferees retired to a local restaurant, Patou, for dinner and jazz performed by *Aesthetic Attitude*, featuring ASA members Phil Alperson, John Carvalho and Casey Haskins.

Next year's conference organizers, elected at the division's business meeting, will be Bill Seeley and Tiger Roholt.

David Clowney
Bill Seeley

The 2009 Summer Institute for Diversity in Philosophy

Rutgers, The State University of New Jersey, 5-12 July 2009

This seven day program is designed to introduce undergraduate students from diverse backgrounds to the various areas of specialization within the discipline of philosophy, give students a better idea of what graduate studies in philosophy is about, and explore various views about what it means to be a professional philosopher. Up to fifteen students will be given the opportunity to interact in formal and informal settings with a group of talented graduate students and distinguished faculty members from a number of universities. Eligible students must demonstrate how their experiences and background foster greater diversity in the discipline of philosophy and be full-time students in a college or university in the United States. The Institute will provide travel, room and board, and a $200 stipend.

Applications must be completed and submitted to the 2009 Summer Institute for Diversity in Philosophy and postmarked no later than May 1, 2009, or apply online at <http://philosophy.rutgers.edu/EVENTS/SUMINST/>.

For more information, please contact: Professor Howard McGary, Philosophy Department, Rutgers University, 26 Nichol Avenue, New Brunswick, New Jersey 08901-2882. Tel.: 732-932-9861 ext. 141; email: <hmcgary@rci.rutgers.edu>; or Ms. Mercedes Diaz (same address). Tel.: 732-932-9861 ext. 124; email: <diaz@philosophy.rutgers.edu>.

Calls for Papers

Stephen King's The Dark Tower and Philosophy
Open Court Popular Culture and Philosophy Series
Matthew Turner (ed.)

This is a general call for abstracts for a forth-coming volume in the Open Court Popular Culture and Philosophy series. The volume will focus on *The Dark Tower* side of Stephen King's oeuvre, which includes not only the seven novels in the series, but the other novels and stories that are related to *The Dark Tower: Insomnia*, *Hearts in Atlantis*, *The Stand*, etc. Approaches can also include the recent adaptation to comics/graphic novels as well. Possible topics can cover any area of philosophy, which include, but are not limited to, discussions about the relationship between possible worlds and the real one; personal identity, self-identity, and divided personalities; ka - fate, freedom, and destiny; the religious dimension of Roland's faith in the Tower; the clash between good and evil - Roland vs. the Crimson King; whether Roland's approach to his quest is an ethical or virtuous one; and the role that beauty plays as a motivational factor for the ka-tet.

Submission guidelines: Deadline for abstracts: 1 May 2009. Deadline for first drafts of accepted papers: 15 July 2009. If you are interested in contributing, or have any questions about the project, feel free to contact the editor at the following address: Matthew W. Turner, Assistant Professor of Philosophy, FH 234, Francis Marion University, P.O. Box 10054, Florence, SC 29502, (843) 661-4695, <mwtur...@fmarion.edu>.

Deadline: 1 May 2009

The Unbearable Charm of Frailty. Philosophizing in/on Eastern Europe: International Conference
A Special Issue of *ANGELAKI—The Journal of the Theoretical Humanities*
Guest Editor: Costica Bradatan (The Honors College, Texas Tech University)

ANGELAKI hereby invites contributions on the topic of "Philosophizing in/on Eastern Europe." This special issue is scheduled for early 2010. Over the last several years European Union has welcomed a number of new member countries, most of which used to belong to the "Eastern bloc." While, thanks to the influence of mass-media, tourism, immigration, etc., Western Europe has come to acquire some general geographic knowledge about these countries, relatively little is known about what happens there in terms of production of knowledge and cultural artifacts, in terms of intellectual debates and marketplace of ideas. The special issue we are proposing addresses precisely this situation in an attempt to bridge the gap of intellectual communication between Eastern and Western Europe. Its plan is to map out the complex intellectual landscape, the major intellectual debates and their historical origins, as well as the current marketplace of philosophical ideas in the countries of the Eastern Europe. This issue aims at offering insights into the recent (or not so recent) history of "the East-European mind" and its many facets, as well as into what takes place philosophically right now in these places. It also seeks to point to the specific contributions that East-European thinkers might have to the shaping of a new, more comprehensive European intellectual project.

We invite submissions dealing with the history and the current state of philosophy and the philosophically minded disciplines in the countries of the Eastern Europe, some aspects of which have been pointed to above. Interdisciplinary approaches (combining, for example, philosophy, critical theory and intellectual history) are particularly encouraged. Please note that - in the spirit of ANGELAKI, a journal of "theoretical humanities" - we use throughout the term "philosophy" in a broad (Continental and interdisciplinary) sense.

Submisison Guidelines: Length: 5000-7000 words. All submissions should be in English. Apart from essays, we also invite proposals for a small number of book reviews - on the theme of the issue - and translations of (short) philosophical texts by major East-European philosophers. Interested authors should approach the Guest Editor with a short proposal offering a brief description of the book/translation in question & explaining their relevance for this special issue of ANGELAKI. However, the Guest Editor's initial approval of the book review/translation proposals should not be taken as a guarantee that their book reviews/translations will be accepted for inclusion in the special issue. Manuscripts and Notes, typed double-spaced, should be submitted to the Guest Editor as e-mail attachments, using Microsoft Word. The author's full address should be supplied as a footnote to the title page. Manuscripts should be prepared in accordance with the MLA Citation Style. You can submit your contributions to: <bradatan@hotmail.com> (with "For the Angelaki issue" in the subject line). Please allow at least 4-6 months for the review process and editorial decisions. Receipt of materials will be con-firmed by email in a matter of days. Unless otherwise stated in this Call for Papers, the Instructions for Authors on the journal's web-page are adopted for this issue: <http://www.tandf.co.uk/journals/journal.asp?issn=0969-725x&linktype=44>.

Deadline: 1 May 2009

SPSCVA at the APA Eastern Division Meeting
December 27-30, 2009, New York City, NY-Marriott Times Square

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meeting held in conjunction with the Eastern divisional meeting of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video, or other aesthetic media. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Participants must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.) Submissions should be made by e-mail to the Eastern Division coordinator Christopher Grau at <grau@clemson.edu>.

Deadline: 10 May 2009

Alice in Wonderland and Philosophy
The Blackwell Philosophy and Pop Culture Series
Richard Davis (ed.)

Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium. Possible themes and topics might include, but are not limited to, the following: "Down the Rabbit Hole": Perception and Reality in *AiW*; "A Place Where Everyone Knows Your Name – or Not!": Alice, Names and Naming; Word Games and Long Tails: The Ambiguities of Language and Life in *AiW*; Cheshire Grins and Other Decaying Objects: The Status of Non-Being in *AiW*; "Growing Up – and Down": Alice and the Phenomenology of Body; The Meaning of Meaning: Derrida and Rorty in Wonderland; "Who in the World Am I?": Self-Knowledge and Mistaken Identity in *AiW*; A World of Animals: Alice, Talking Beasts, and Animal Rights; "I Was a Different Person Then": Memory, Change, and Personal Identity in *AiW*; Sense and Nonsense: Wittgenstein, Language Games, and Wonderland; Wishing

it Were Some Other Time: The Mad Hatter, Clocks, and Temporal Passage; Caterpillars and Contradictions: How Logic Fares in a World of Lunacy; How Not to Lose Your Head: Politics and Persuasion in the Queen's Court; "Give Your Evidence": Alice, Athens, and the Apology of Socrates; Existential Alice : Being and Nothingness in Wonderland; The Zen of Alice; "One Pill Makes You Larger …": Alice and Drug Culture.

Submission Guidelines: Deadline for abstracts (100-500 words) and CV(s): 18 May 2009. Submission deadline for accepted papers: 3 July 2009. Kindly submit by e-mail (with or without Word attachment) to: Richard Davis <rdavis@tyndale.ca>.

Deadline: 18 May 2009

Screen Acting: Theory and Philosophy

Despite the recent groundswell of interest in the area of screen acting, there have been few publications that offer concentrated considerations of what film acting is in and of itself. In the interests of laying the ground for future screen performance studies, proposals are invited for original essays for a new anthology on the theory and philosophy of screen acting. The primary aim of the collection is to provide theoretical and philosophical grounding to the phenomenon of screen acting by investigating a number of basic questions regarding its nature. The secondary purpose is to bring a greater level of specificity to the language used to describe acting conceptually, and correspondingly, to analyze the work of an actor with a greater degree of precision. The anthology will be organized around specific questions from varying theoretical and philosophical traditions. Some of these questions may include: What is screen acting? What is the necessary aptitude and conditions that enable a subject to act? What is the relationship between performer, character and work? How might we describe the relationship between actor and audience? How do the specifics of the medium function in relation to an actor's work? What kind of theoretical approaches are best suited to the analysis of performance? How do notions of performance change depending on context (non-fictional instances) and subject (animals, children, animation, etc.)? Contacts: Bohdan Nebesio <bnebesio@brocku.ca> and Aaron Taylor <aaron.taylor2@uleth.ca>.

Deadline: 29 May 2009

11th International Kant Congress
Pisa, Italy
22 - 26 May 2010

The general topic of the congress is "Kant and Philosophy in a Cosmopolitan Sense". This topic refers to the "cosmopolitan concept" (*Weltbegriff, conceptus cosmicus*) of philosophy. According to Kant, philosophy in a cosmopolitan sense concerns that which necessarily interests everyone. Philosophy in this sense is the "science of the relation of every cognition to the essential ends of human reason". This cosmopolitan sense of philosophy provides the opportunity for reflection on the meaning and function of philosophy in its relation to every form of knowledge and to every aspect of human life. The congress will consider all aspects of Kant's philosophy. However, contributions on Kant's concept of philosophy will be especially welcomed. Sessions are planned on the following topics: (1) Kant and the philosophical tradition, (2) Theory of cognition and logic, (3) Science, mathematics, and philosophy of nature, (4) Ontology and metaphysics, (5) Ethics, (6) Law and justice, (7) Politics and history, (8) Anthropology and psychology, (9) Religion and theology, (10) Aesthetics, (11) Kant's concept of philosophy, (12) Kant's heritage, (13) Kant and the Leibnizian tradition, (14) Kant and Schopenhauer (in collaboration with the Schopenhauer-Gesellschaft). Everyone interested is encouraged to participate. Authors will be notified by 31 December 2009 as to whether their paper has been accepted. Plenary session papers and parallel session papers will be published in the congress proceedings. Further information on the congress and on the registration will be made available on the congress website. Until the official congress website is launched, requests for information can be addressed to the President of the Società Italiana di Studi Kantiani, Prof. Claudio La Rocca, email: <Claudio.LaRocca@unige.it>, Università di Genova, Facoltà di Scienze della Formazione, C.so A. Podestà 2, 16128 Genova, Italy. Website: <http://socstudikantiani.fls.unipi.it/>

Deadline: 31 May 2009

Spider-Man and Philosophy
The Blackwell Philosophy and Pop Culture Series
Jonathan J. Sanford (ed.)

Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium. Possible themes and topics might include, but are not limited to, the following: Is Peter Parker a philosopher?; Is there room for God in the universe of Spider-Man?; Peter Parker, Spider-Man, and the problem of personal identity; Does Peter Parker, post spider-bite, become something other than human?; The Amazing Spider-Man and genetic therapy; Peter Parker, Ben Reilly, and the Clone Wars: flesh of my flesh?; Just how does Spidey-sense work?; Does Peter really have a choice?; Aunt May and moral wisdom; Do Peter's book smarts have anything to do with moral wisdom?; The scope of responsibility: should Peter feel guilt over the death of Uncle Ben?; Great power, responsibility, and the foundations of obligation; Is Peter virtuous, or just continent?; Is Mary Jane morally superior to Peter?; Doctor Octopus and the passions; Peter Parker, adolescence, and moral maturity: why is Peter so insecure?; What makes a hero?; Is Spider-Man a deontologist, a virtue ethicist, or neither?; Character and responsibility for one's character: the case of Harry Osborn; Character and moral transformation: the case of Harry Osborn; The Spider-Man villains and consequentialism; Pride and the anti-hero; Spider-Man and the problem of evil: where does the Venom Symbiote really come from?; Spider-Man, the Venom Symbiote, and moral purification; Spider-Man, Sandman, and forgiveness; Is Mary Jane a feminist?; Peter Parker, equality, and friendship: can a superhero have non-superhero friends?; Gwen Stacy: superheroes and death; J. Jonah Jameson and obsession; The Daily Bugle, media, and manipulation; Uncle Ben, Aunt May, and what makes a family; Fathers and sons: what happened to the Osborns?; Superheroes and the limits of community; Superheroes, exceptional types, and the common good: the Green Goblin vs. Spiderman; and the unmasking of Spider-Man; Peter Parker and life as narrative.

Submission Guidelines: Deadline for abstracts (100-500 words) and CV(s): 1 June 2009. Deadline for first drafts of accepted papers: 1 September 2009. Deadline for final drafts of accepted papers: 2 November 2009. Kindly submit by e-mail (with or without Word attachment) to J.J. Sanford: <jsanford@gwia.franciscan.edu>.

Deadline: 1 June 2009

The Copenhagen Neuroaesthetics Conference: International Conference
24-26 September 2009, Copenhagen, Denmark

Neuroaesthetics is a fairly new field of inquiry. This conference is convened to discuss the state of the art of the field. It will bring to-

gether a number of leading researchers working on all aspects of neuroaesthetics. The conference will include sessions on Visual Art, Music, Literature, Dance and Film, Aesthetic Preferences, Neuropsychology of Art, Experimental Aesthetics, and Evolutionary Aesthetics. It will also offer an opportunity to present new work in poster form. Confirmed Speakers include: Beatriz Calvo-Merino (UCL Institute of Cognitive Neuroscience), Anjan Chatterjee (University of Pennsylvania), Ellen Dissanayake (University of Washington), Karl Grammer (Ludwig-Boltzmann-Institute for Urban Ethology), Torben Grodal (University of Copenhagen), Andrea R. Halpern (Bucknell University), Alumit Ishai (University of Zürich), Stefan Koelsch (University of Sussex), Helmut Leder (University of Vienna), David Miall (University of Alberta), Marcos Nadal (Universitat de les Illes Balears), Martin Skov (Copenhagen University Hospital Hvidovre), Christa Sütterlin (The Max-Planck-Society), Oshin Vartanian (DRDC Toronto), Edward Vessel (NYU Center for Neural Science), and Dahlia W. Zaidel (UCLA).

We invite researchers, especially students, interested in neuroaesthetics to submit an abstract before 1 June 2009. Accepted abstracts will be included in poster sessions located on the first two days of the conference. We especially encourage submissions based on experimental data. Send abstracts consisting of no more than 500 words to <neuroaesthetics@drcmr.dk/>.

Deadline: 1 June 2009

The Philosophy of Computer Games: International Conference
13-15 August 2009, Oslo, Norway

We hereby invite scholars in any field who take a professional interest in the phenomenon of computer games to submit papers to the international conference "The Philosophy of Computer Games 2009", to be held in Oslo, Norway, on 13-15 August 2009. Accepted papers will have a clear focus on philosophy and philosophical issues in relation to computer games. They will also attempt to use specific examples rather than merely invoke "computer games" in general terms. We invite submissions focusing on, but not limited to, the following three headings: Fictionality and Interaction, Defining Computer Games, and Ethical and Political Issues. Notification of accepted submissions will be sent out by 10 June 2009.

Deadline: 1 June 2009

Ecological Aesthetics and Environmental Aesthetics in Global Perspective: International Conference
Shandong University Research Center for Literary Theory and Aesthetics
The Eastern Campus of Shandong University, No.27 Shandanan Road, Jinan, P.R. China
24-26 October 2009

Organizing Committee Chairs: Zeng Fanren (Professor and director of Research Center for Literary Theory and Aesthetics, Shangdong University), Arnold Berleant (Professor (Emeritus) of Philosophy, Long Island University, USA).

Papers: The conference paper abstract should be submitted by 30 July 2009. A formal letter of invitation will be sent based on the abstract. Abstracts should be about 300 words prepared in Microsoft Word or compatible format. Submission of complete papers is strongly encouraged. Selected papers will be considered for publication after the conference. Please use the following format for your paper abstract:
Paper Title; Name and professional title; Affiliation; E-mail Address; Abstract of 300 words; Keywords, 3-5.

Contact: Cheng Xiangzhan, Professor and assistant director of Shandong University Research Center for Literary and Aesthetics, China; Tel: 86-531-88364608(O), 86-531-82915233(H), 1385 3185 913 (cell phone); Email: <cxz333@gmail.com>.

Deadline: 30 July 2009

The Aesthetics of Architecture: A Special Issue of *The Journal of Aesthetics and Art Criticism*
Guest Co-editors: David Goldblatt, (Denison University) and Roger Paden (George Mason University).

Submissions on any philosophical subject related to architecture are welcome, but specific interests for this special issue include the following topics: the status of architecture in aesthetics and philosophy; architecture's relationship to the other arts (for example, materially, when buildings store, display or present other art forms; and conceptually, when terms—such as 'audience,' 'craft,' 'structure,' or 'narrative'—are used in discussions of architecture and other arts); how architecture helps to make a place (for example, places interior to and around buildings) and helps to determine a form of life (for example, its relationships to ethics, self, community, environment, the city, and nature); the cultural role of anonymous and vernacular

architecture; and philosophical implications of newer building technologies.

Submissions should preferably be under 7500 words and in accord with the general guidelines for submissions (see "Submissions" on the JAAC website <www.temple.edu/jaac>). Send submissions electronically as email attachments or by regular mail to both guest editors, indicating clearly that your submission is for the special issue on the aesthetics of architecture: Prof. David Goldblatt, Denison University, Granville, Ohio 43023, <Goldblatt@denison.edu> and Prof. Roger Paden, Department of Philosophy, George Mason University, Fairfax, VA 22030, <rpaden@gmu.edu>.

Deadline for Submissions: 18 January 2010

British Society for Aesthetics Essay Prize

The British Society of Aesthetics is running an essay prize competition, open to young researchers in aesthetics. The winning author will receive £500 and an opportunity to present the paper at the Society's annual conference. The winning essay will normally be published in the *British Journal of Aesthetics*. The aim of the prize is to encourage and reward new talent in the field of aesthetics. The amount of the Prize is £500. The Prize is intended to foster the development of the field of aesthetics. The competition is open to anyone who has not been employed as lecturer (or equivalent) at a higher education institution for more than five years. Persons in doubt about their qualifications are encouraged to consult the secretary of the British Society of Aesthetics in advance. Entrants must include with their entry a statement indicating how they qualify. Entry is not limited to members of the BSA nor to residents of the United Kingdom. The essay may be on any topic in aesthetics or the philosophy of art. The essay should be a maximum of 7,500 words (about 25 double-spaced typed pages). The panel of judges will comprise members of the Executive Committee of the British Society of Aesthetics and one of the Editors of the *British Journal of Aesthetics*. The winning essay will normally be published in the *British Journal of Aesthetics*, and it is a condition of entry to the Prize competition that the essay has not been (and will not be until the result of the competition are announced) submitted for publication elsewhere. If, in the opinion of the judges, no essay that merits publication in the BJA is submitted, the prize will not be awarded. The decision of the judges is final. The winning author will have the opportunity to read the

paper at the 2010 annual conference of the Society. If the author is an enrolled student, they will be automatically eligible for a BSA postgraduate conference subsidy. The winner's name will be announced in the *British Journal of Aesthetics*.

Submissions should be clearly identified as entries for the BSA Essay Prize and be sent electronically to the Secretary of the BSA, Kathleen Stock: email: <secretary@british-aesthetics.org>. Entries should be in English, and should not exceed 7,500 words in length (including footnotes). Each entry must be accompanied by an abstract not exceeding 150 words. Entries that are too long or without an abstract will not be considered. Essays should be prepared for blind review and should follow guidelines for submissions to the *British Journal of Aesthetics*. Each entry should contain a separate title page giving the name, institution and address of the author. Candidates should supply evidence that they are eligible for the prize. Essays will not be considered for the prize if they are currently under consideration by another journal or competition. No non-winning essay will be considered for publication in the BJA unless it has been separately submitted to that journal.

Deadline: 1 February 2010

Upcoming Events

The American Society for Aesthetics Rocky Mountain Division Meeting
Santa Fe, New Mexico
10-12 July 2009

Keynote Address: Donald Kuspit, Distinguished Professor of Art History and Philosophy, SUNY at Stony Brook, speaking on: "Aesthetic Transcendence." Artist at Work: Jacquelyn McBain, represented by Littlejohn Contemporary, Inc., NYC.

The conference will take place at the historic Hotel St. Francis, which is centrally located, a block from the main Plaza, at 210 Don Gaspar Ave, Santa Fe, New Mexico 87501-2195. Reservations may be made by calling the Hotel St. Francis at (505) 983-5700 or (800) 529-5700, or by email (ASA/RMD as the organization) to <reservations@hotelstfrancis.com>. The Hotel's website is: <www.hotelstfrancis.com>.

For inquires and other correspondence, contact: Dr. Linda Dove, President, ASA/RMD, 1431 E. Mendocino St., Altadena, CA 91001, Home: (626) 296-1913, email: <ciphercanyon@earthlink.net>; or Dr. James Mock, Vice President, ASA/RMD, Department of Humanities and Philosophy, Box 184, College of Liberal Arts, University of Central Oklahoma, 100 North University Drive, Edmond, OK 73034-5209, Office: (405) 974-5624, email: <jmock@uco.edu>.

Pro and Contra: Ethical Values in Literature?
Interdisciplinary Workshop at the University of Tuebingen
23-25 April 2009

Within the framework of this workshop issues concerning the ethical assessment of works of literature will be discussed from a philosophical as well as a literary perspective. Philosophers have recently provided controversial answers to the question whether, if at all, moral criteria should play any role in assessing pieces of art. With regard to literature the following questions ensue: In which way are ethical topoi and issues inscribed in literary works of art? What are the poetological consequences of ethical claims on literature as is predominantly the case in Russian culture. The novels The *Brothers Karamazov* by Fedor Dostoyevsky and *The Man without Qualities* by Robert Musil will serve as a primary point of reference. Speakers include Gottfried Gabriel, Berys Gaut, Peter Goldie, and Matthew Kieran. Participation is free of charge, but the number of participants is limited and registration is required. Please contact: <irina.wutsdorff@uni-tuebingen.de>.

British Society of Aesthetics (North) Conference
University of Edinburgh
24 April 2009

Speakers include: John Mullarkey (University of Dundee) on "The Non-Ontology of the Image: Thinking without Philosophy," Jerrold Levinson (University of Maryland) on "Toward a Non-Minimalist Account of Aesthetic Experience," Cain Todd (Lancaster University) on "Fiction, Emotion, Knowledge," and Lisa Jones (University of St Andrews) on "How Robust is the Work of Art?" All welcome. This event is free, but please register by 13th April by contacting Cathy Campbell at <Cathy.Campbell@ed.ac.uk>.

Philosophy and/as Literature Conference
King's College London, Strand, London
5-6 May 2009

Speakers include: Josh Billings (Oxford): "The Idea of Hamlet," Niklas Forsberg (Uppsala): "Running Out of Arguments: On Iris Murdoch "Resorting" to Literature," Craig Taylor (Flinders): "Literature, Value and Ambiguity," Joanne Waugh (South Florida/Tampa): "Philosophia, Poiesis and Paideia: the Republic Revisited," Nora Hämäläinen (Helsinki): "Literature, Moral Realism and Rorty," Ingrid Vendrell Ferran (Geneva): "Unamuno"s Philosophy of Tragic Passions," Sophie Djigo (Amiens): "Satire and Moral Perfectionism in Musil's Novel," Abigail Bright (Oxford/London): "What would be the significance of identifying features of reasoning intrinsic to philosophy but not to philosophical literature?" Manolis Simos (Cambridge): "Remarks on the Concept of a Literary Philosophy," Julia Peters (Berlin) "Self-Knowledge, Teleology and Involuntary Memory: On a Hegelian Element in Proust's Recherche," Torsten Pettersson (Uppsala): "The Decay of Dying: Questioning the Detective Novel from the Viewpoint of Moral Philosophy," Mikel Burley (Leeds): "Philosophizing Through Grief: C.S. Lewis's A Grief Observed (With Several Allusions to Wittgenstein)," Stefano Marino (Bologna): "Theodor W. Adorno: Philosophy as More Than Just a Kind of Writing," and María José Alcaraz León (Murcia): "Responding to Fiction as a Form of Self-Knowledge." Attendance at the conference is free. Coffee, tea and lunch will be provided. If you wish to attend please e-mail Christopher Hamilton at <christopher.hamilton@kcl.ac.uk>, indicating whether you wish to attend for one or two days, and, if for only one day, whether this will be Tuesday or Wednesday.

Views from the Grand Tour: On Cinema and Architecture: A panel in the American Association for Italian Studies Annual Conference
St. John's University, Manhattan Campus
7-10 May 2009

Over the centuries, grand tourists have produced numerous literary and artistic works that disseminated knowledge and captured the imagination of Italy. How has cinema, an art form that emerged during the fin-de-siècle and is uniquely adept at capturing architectural and town planning configurations, depicted the Grand Tour cities? Panelists will consider the nexus between Italian cinema and architecture, be it formal, structural, aesthetic, ideological, socio-historical, cultural, functional, or gender related. Organizers: Alberto Zambenedetti <az352@nyu.edu>

and Gaoheng Zhang <gz261@nyu.edu>, Department of Italian Studies, New York University.

Art, Aesthetics, and the Sexual
The Aesthetics Research Group
University of Kent, Canterbury, UK
21-22 May 2009

Many pictures, still and moving, in high art and demotic culture, in Western culture and globally, incorporate sexual imagery and themes. This conference will explore different approaches within philosophical aesthetics to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses. Invited speakers include David Davies, Susan Dwyer, Jerrold Levinson, Alex Neill, Elisabeth Schellekens, Kathleen Stock, and Cain Todd. For more information, please visit: <http://www.aesthetics-research.org/> or contact the conference organizers: Hans Maes (<H.Maes@kent.ac.uk>) or Michael Newall (<M.B.Newall@kent.ac.uk>).

The University of Warwick Graduate Conference in Philosophy and Literature
Warwick
26 May 2009

Sponsored by the Department of Philosophy and the Centre for Research in Philosophy, Literature and the Arts. Keynote Speaker: G. R. F. Ferrari (UC Berkeley) The conference will conclude with a lecture by Professor G. R. F. (John) Ferrari (Classics, Berkeley). Professor Ferrari is the author of *Listening to the Cicadas: A Study of Plato's Phaedrus* (Cambridge UP) and *City and Soul in Plato's Republic* (University of Chicago), and the editor of the *Cambridge Companion to Plato's Republic*. Further queries should be sent to Eileen John at <eileen.john@warwick.ac.uk>.

The International Association for Philosophy and Literature 2009
Brunel University, West London, England
1-7 June 2009

The conference theme for the 2009 meeting of IAPL is Double | Edges: Rhetorics-Rhizomes-Regions. The International Association for Philosophy and Literature is dedicated to the exchange of ideas and scholarly research within the humanities. Founded to provide a context for the interplay of Philosophy, Literary Theory, and Cultural / Aesthetic / Textual Studies, the IAPL brings together scholars from the full range of disciplines concerned with philosophical, historical, critical, and theoretical issues. With its focus on interdisciplinary topics and concerns, the IAPL, since its founding in the mid-1970s, has represented and participated in many of the most vital and exciting developments at the intersection of philosophy and literature. The association's annual meetings provide a unique opportunity for dialogue and the exchange of ideas, the articulation of contemporary themes and topics, the exploration of various expressive arts, and the production of new theoretical discourses. For more information see <http://www.iapl.info/>.

Eighth Biennial ASLE Conference: "Island Time: The Fate of Place in a Wired, Warming World"
University of Victoria, British Columbia
3-6 June 2009

The Association for the Study of Literature and Environment (ASLE) invites proposals for its Eighth Biennial Conference, to be held June 3-6, 2009, at the University of Victoria, in British Columbia, Canada, on the theme of "Island Time: The Fate of Place in a Wired, Warming World." We seek proposals for papers, panels, roundtables, workshops, and other public presentations connecting language, nature, and culture. As always, we welcome interdisciplinary approaches; readings of environmentally inflected fiction, poetry, and creative nonfiction; and proposals from outside the academic humanities, including submissions from artists, writers, practitioners, activists, and colleagues in the social and natural sciences. This year's theme uses the conference's temporal and spatial location on Vancouver Island as a metaphor for the past and future of place generally. In particular, it reflects the fact that ASLE's first conference outside the U.S. is a fitting location to consider how the Internet and globalization now connect us all (linking our different identities, nations, and communities), as well as how the threat of climate change is affecting our interpretation of texts and cultures, not to mention the material world itself. Building on the colloquial expression "you're now on island time," the theme suggests our interest in exploring intersecting questions of time and place, and of isolation and community, in a global era in which there are no longer any "islands" of nature outside of history and technology. Indeed, time appears to be running out as we seek ways to address ecological disasters that risk turning the planet as a whole into another "Easter Island." For this reason, we also urgently wish to consider the interconnected subjects of indigeneity, race, and social justice, in the Americas and globally, the engagement of which is crucial to achieving a sustainable society. For additional information see <http://asle.uvic.ca/>. Questions about the program? Email Dan Philippon at <danp@umn.edu> Questions about the conference site and field sessions? Email Richard Pickard at <rpickard@uvic.ca>.

Word and Music Studies: Seventh International Conference (2009)
Vienna
10-13 June 2009

The International Association for Word and Music Studies (WMA) takes pleasure in announcing its Seventh International Conference to be held at the University of Music and Performing Arts Vienna from June 10 to 13, 2009. Previous conferences have been held biennially in Graz, Ann Arbor, Sydney, Berlin, Santa Barbara and Edinburgh with conference proceedings published in the association's book series, Word and Music Studies (WMS). Proceedings from the most recent conference in Edinburgh are due in 2009. Scholars active in all areas of Word and Music Studies will participate in the Vienna conference, which, like its predecessors, will be devoted to two themes, the second of which, "Surveying the Field", is a regular feature; the conference will also again include a "Word and Music Studies Forum" section. For more information see < http://wordmusicstudies.org/events.htm>.

Second International Conference Architecture and Phenomenology
Kyoto Seika University, Japan.
26-29 June 2009

In continuation of the First Architecture and Phenomenology Conference which was held in Haifa, Israel during May 2007, the Second International Architecture and Phenomenology Conference explores diverse relationships between phenomenology and architecture. For additional information see the conference website at: <http://www.arch.usf.edu/arch-phenom2/callforpapers.html>.

The Second Annual Conference of Film and Philosophy
University of Dundee, Scotland
16-18 July 2009

Keynote speakers: Alain Badiou (Ecole Normale Supérieure, Paris), Edward Branigan (University of California, Santa Barbara), Caroline Bainbridge (Roehampton University), Martin McQuillan (University of Leeds). Building on the success of last year's inau-

gural conference at UWE, Bristol, the second annual Film-Philosophy Conference continues in its aim to be the major international forum for scholars from both disciplines to examine all aspects of this interdiscipline, both historical and contemporary, practical and theoretical. As last year, there is no specific conference theme, and proposals are invited on any conjunction between film and philosophy. For more details, contact Dr. John Mullarkey,email: <jmullarkey@dundee.ac.uk>.

The British Society of Aesthetics 2009 Annual Conference
St. Edmund Hall, Oxford, England
4-6 September 2009

Plenary Speakers: Dominic McIver Lopes (University of British Columbia), James Shelley (Auburn University). The 2009 William Empson Lecture will be given by Martin Gayford, author of *The Yellow House: Van Gogh, Gauguin, and Nine Turbulent Weeks in Arles* (Fig Tree). Programme Co-Chairs: Stacie Friend and Aaron Meskin See <http://www.british-aesthetics.org/> or contact Aaron Meskin, Senior Lecturer,Department of Philosophy, University of Leeds, Leeds, LS2 9JT <http://www.philosophy.leeds.ac.uk/Staff/AME/Index.htm>.

International Merleau-Ponty Circle 34th Annual Conference: The Experience and Expression of Space
Mississippi State University School of Architecture
10-12 September 2009

Keynote speakers: Suzanne Cataldi (Southern Illinois University, Edwardsville), Helen Fielding (The University of Western Ontario, London), Alberto Pérez-Gómez (McGill University, Montreal). For further information, see <http://www.caad.msstate.edu/merleau-ponty>, or contact Rachel McCann (<rmccann@caad.msstate.edu>) or Patricia M. Locke (patricia.locke@sjca.edu).

Aesthetics and Modernity from Schiller to Marcuse
Institute of Germanic and Romance Studies, University of London
10-11 September 2009

From Schiller to Marcuse, the aesthetic dimension has been conceived among other things as a kind of moral forum, a critical mirror for society, an outlet for otherwise impermissible drives, and as a dimension in which a more affirmative mode of existence

is possible. It has been seen as characteristic of modernity's orientation around the individual and as a means of counteracting the rationalisations of modern life. This two day-conference will investigate the many and conflicting relationships between aesthetics and modernity. In particular, the 250th anniversary of Schiller's birth in 1759 seems a timely point to reflect on the German tradition of socio-cultural and aesthetic theory and artistic practice from the late Enlightenment to the Frankfurt School and beyond, in which Schiller played such a seminal role. Co-Ordinators: Professor Steve Giles, Dr Jerome Carroll and Dr Maike Oergel (University of Nottingham). Contact: Jerome Carroll <jerome.carroll@nottingham.ac.uk>.

Gimme Shelter: Global Discourses in Aesthetics
Dutch Aesthetics Federation: International Association for Aesthetics
Amsterdam, Netherlands
8-10 October 2009

Globalization is far more than an economic process; it affects social and cultural dimensions of life. Not only money and goods, but also people wander around and so do images, sounds and texts. The corollary of these globalization processes is the tendency to seek shelter, as it were, in the supposed stability of traditionally defined identities and beliefs. It can be questioned whether traditional cultures were ever closed and homogeneous, territorially defined wholes; through contemporary media, however, the geographical boundaries between cultures seem to dissolve rapidly in favour of other, less clear-cut ones defined by religious, political or life-style preferences. Internet, in particular, has enabled dissemination of professional and amateur cultural production and consumption on an unprecedented scale, providing new venues of cultural exchange but also fostering new types of cultural conflict. Local cultures are increasingly being affected by global processes, but the global might acquire different meanings in different localities. In this context, the discourses of aesthetics and philosophies of art need to face some central questions. How do artistic practices and aesthetic experiences change in response to these developments and how are these changes adequately articulated theoretically? When reflections on the significance of art and aesthetic experiences can no longer pretend to be universal, is there still a possibility to lay claim on a wider validity than merely that of one's particular culture? What type of vocabulary allows for mutual dialogical or even polylogical exchanges and understandings when different traditions

meet, without obliterating local differences? Is there a possibility for a creative re-description of globalization? And is there a meaning of 'the global' that cannot be reduced to universalism and unification? Can we seek shelter in a legitimate way?

In the last decade, the IAA has developed into a truly international forum. In 2003 the International Congress was held in Rio the Janeiro with participants from 35 counties and five continents; the 2007 International Congress in Ankara counted participants from 42 countries, many of them from Africa, the Middle East and Asia. The IAA has made 'intercultural aesthetics' to one of its core topics and this DAF conference will continue this emergent tradition. For further information contact: Renée van de Vall, via email: <r.vandevall@lk.unimaas.nl>.

Seventh International Conference on the Book
The University of Edinburgh, Edinburgh, Scotland
16-18 October 2009

The Book Conference serves as an inclusive forum for examining the past, current and future role of the book. It proceeds from recognition that although the book is an old medium of expression, it embodies thousands of years' experience of recording knowledge. The pervasive influence of this experience continues to shape newer forms of information technology, while at the same time providing a reference point for innovation. The Book Conference not only considers the book and other information technologies as artifacts or discrete objects, it also examines other key aspects of the information society, including publishing, libraries, information systems, literacy, and education. Broadly speaking, the Conference engages the inter-relation between changes in thought, creation, production and distribution, and the role and meaning of the book and other information technologies. The Book Conference welcomes a wide range of participants from the world of books including authors, publishers, printers, librarians, IT specialists, book retailers, editors, literacy educators, and academic researchers and scholars from all disciplinary traditions. The Conference includes plenary presentations by accomplished researchers, scholars and practitioners, as well as numerous paper, workshop and colloquium presentations. Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Book. If you are unable to attend the Conference in person, virtual registrations are also available which allow you to submit a paper for referee-

ing and possible publication in a fully refereed academic Journal. Full details of the Conference are to be found at the Conference website: <http://book-conference.com>.

31st Annual Nietzsche Society Meeting with the Society for Phenomenology and Existential Philosophy
Arlington, Virginia
29 October, 2009

For further information contact by email <Babich@fordham.edu>.

150 Years of Evolution -- Darwin's Impact on the Humanities and Social Sciences
San Diego University, California
20—22 November 2009

150 Years of Evolution -- Darwin's Impact on the Humanities and Social Sciences is a symposium in honor of the 200th Birthday of Charles Darwin and the 150th Anniversary of the publication of "Origins of Species" at San Diego State University, 20-22 November 2009. For more information, contact: Mark Wheeler, Symposium Chair Department of Philosophy, SDSU (619) 594-6706 or by email: <mark.wheeler@sdsu.edu>.

Call for Papers: The Aesthetics of Architecture

A Special Issue of *The Journal of Aesthetics and Art Criticism*

Guest Co-editors: David Goldblatt (Denison University) and Roger Paden (George Mason University)

Submissions on any philosophical subject related to architecture are welcome, but specific interests for this special issue include the following topics:

- the status of architecture in aesthetics and philosophy
- architecture's relationship to the other arts (for example, materially, when buildings store, display or present other art forms; and conceptually, when terms—such as 'audience,' 'craft,' 'structure,' or 'narrative'—are used in discussions of architecture and other arts)
- how architecture helps to make a place (for example, places interior to and around buildings) and helps to determine a form of life (for example, its relationships to ethics, self, community, environment, the city, and nature)
- the cultural role of anonymous and vernacular architecture
- philosophical implications of newer building technologies

Submissions should preferably be under 7500 words and in accord with the general guidelines for submissions (see "Submissions" on the JAAC website, <www.temple.edu/jaac>). Send submissions electronically as email attachments or by regular mail to both guest editors, indicating clearly that your submission is for the special issue on the aesthetics of architecture:

Prof. David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023,
<goldblatt@denison.edu>
and
Prof. Roger Paden, Department of Philosophy, George Mason University, Fairfax, VA 22030
<rpaden@gmu.edu>

Deadline for Submissions: 18 January 2010

Active Aestheticians

TSION AVITAL has published the Chinese edition of his book *Art Versus Nonart: Art Out of Mind,* originally published in English by Cambridge University Press (2003). The Publisher of the Chinese edition is The Commercial Press, Beijing (2009).

ARNOLD BERLEANT will be the keynote speaker at the international conference on "Arts and Terror" at Ohio University on 15-17 May 2009. His paper is entitled, "Art, Terror and the Negative Sublime."

ROBERT R. CLEWIS published *The Kantian Sublime and the Revelation of Freedom* with Cambridge University Press (2009).

JAMES C. KAUFMAN published *Creativity 101*, Springer Publishing Company, Softcover 242 pages (2009).

The eminent American scholar **PETER KIVY**, Professor of Philosophy at Rutgers University, recently awarded an Honorary Doctorate by Goldsmiths College of the University of London, gave a public lecture there on 15 January 2009. The title of his lecture was "Shostakovich's Secret." His most recent book, *Antithetical Arts*, was published by Oxford University Press (2009).

The new volume, *The Idea of Creativity*, co-edited by **MICHAEL KRAUSZ**, **DENIS DUTTON,** and **KAREN BARDSLEY**, published by E.J. Brill (Amsterdam), Is being offered at a production-cost discount for use in the classroom. Contributors include: Margaret Boden, Larry Briskman, John Carvalho, David Davies, Berys Gaut, Rom Harré, Carl Hausman, Albert Hofstadter, Ian Jarvie, Arthur Koestler, Michael Krausz, Peter Lamarque, Thomas Leddy, Paisley Livingston, Michael Polanyi, Dean Simonton, and Francis Sparshott.

JERROLD LEVINSON, Visiting Leverhulme Professor in the Philosophy of Art, delivered a series of nine lectures entitled "Key Concepts in Aesthetics," the Leverhulme Lecture series for The Aesthetics Research Group, at the University of Kent, January-April, 2009. More information on the Aesthetics Research Group can be found at: http://www.aesthetics-research.org/.

ANNA CHRISTINA RIBEIRO has been awarded an Andrew W. Mellon Foundation/ Woodrow Wilson National Fellowship Foundation Career Enhancement Fellowship for Junior Faculty to take a year's leave from university duties to work on a manuscript on the philosophy of poetry, whose working title is *Poetry among the Arts*. The fellowship runs from June 2009 to June 2010.

From the University of Minnesota Press: **TIMOTHY MURRAY** has published *Digital Baroque: New Media Art and Cinematic Folds*; 336 pages (2008). **ANDREA LISS** has published *Feminist Art and the Maternal*; 200 pages (2009). **JANE BLOCKER** has published *Seeing Witness: Visuality and the Ethics of Testimony*; 192 pages (2009). **JOHN TAGG** has published *The Disciplinary Frame: Photographic Truths and the Capture of Meaning*; 432 pages (2009). **JOHN PEFFER** has published *Art and the End of Apartheid*, 368 pages (2009).

Important Change in Membership Renewal Dates

The American Society for Aesthetics is changing from a membership renewal date that corresponds to the Number of *The Journal of Aesthetics and Art Criticism* to one that corresponds to the Volume Number, i.e. from four separate renewal dates to a single annual renewal date. This change will not affect when you receive JAAC, which is mailed directly by Wiley/Blackwell on a quarterly basis. Anyone who joins the ASA after the first quarter may request the back issues for the current year by paying the full annual membership fees. For more information, please see "News From The National Office" on p. 5 of this issue of the Newsletter.

ASA Newsletter