IMPORTANT INFORMATION FOR CUSTOMERS

PRINT SHOP POLICIES OUR CUSTOMERS SHOULD UNDERSTAND

QUOTING - General, Design Charges and Additional Charges

GENERAL - Pricing on written quotes issued by authorized Print Shop personnel will be honored for 30 DAYS. The Print Shop does not honor verbal quotes given in person or over the phone. Any errors and omissions that occur in the quoting process must be corrected and could change the total cost of the project. Additions, deletions, or changes of any kind to a quote that has already been given could also change the total cost of the project. In order to minimize the possibility of error, The Print Shop recommends that all customers requiring a quotation on their job provide their Account Representative ALL of the job specifications as well as a hardcopy or sample of the piece to be copied or printed.

DESIGN CHARGES - It is nearly impossible to include accurate graphic design charges at the quoting stage of a job because our design charges are based on time. The complexity of the job and the number of revisions can change during the course of an order and may affect the amount of time needed to complete the job so we typically do NOT include that in our quotes unless specifically asked to do so. In order to include estimated design charges in your quote, we must review the job in its entirety to make a fair assessment. If you have asked us to include any graphic design or typesetting in your quote, we are only able to ESTIMATE the cost of that portion of your order. Our regular graphic design and typesetting charges are based on a $75.00 / hour rate. If you have asked us to complete your job so quickly that overtime is required to complete the design portion of the job graphics charges will be billed at $120.00 / hour. We also offer creative “concept” design as well. This type of work is much more labor intensive and commands a higher hourly rate. Our creative “conceptual” graphic design charges are based on a $100.00 / hour rate. If you have asked us to complete your job so quickly that overtime is required to complete the creative design portion of the job graphics charges will be billed at $150.00 / hour.

ADDITIONAL CHARGES - Quotes may not include any charges for shipping or postage. These items will be added if applicable at the time the order is completed.

PROOFING

No job will be printed, copied, or put into production unless the customer has seen and approved a proof or sample of the job. Proofs may be viewed at our facility, emailed or faxed to the customer. Proofs of more complicated jobs should always be proofed at our facility. No verbal approvals will be accepted. The Print Shop recommends that the customer consider the cost of the job and the cost of a possible reprint of the job due to overlooked errors while carefully reading their proof.

The Print Shop will NOT accept responsibility for an order that has been misprinted if the customer approved the proof. It is critical that the customer carefully check the proof for accuracy in layout, color, composition, spelling, etc.

The Print Shop further recommends that the customer take this opportunity to once again go over the job specifications with their Account Representative to insure that no detail has been overlooked. Please do not assume that we understand every aspect of the job especially if the project has been prolonged over several days or weeks.

JOB SCHEDULING/TURNAROUND TIMES

The Print Shop prides itself in the ability to produce work quickly, efficiently and accurately. Most of our customers have come to realize just how quick we are able to produce their jobs and usually find themselves working within a tight deadline by the time the order is placed with The Print Shop. Since a majority of our work consists of “rush” jobs we operate on a first come first serve basis when we schedule work for each or our production departments. We make every effort possible to accommodate each of our customer’s needs. Please note that we are only able to estimate a job turnaround at the time a quote is given because we have no idea what we will be working on when you actually place the order. We will be able to provide a more accurate estimated due date at the time the order is placed. We will promise a completion date after a final proof has been approved by the customer. As a general guideline refer to the timeline that follows:

ART DEPARTMENT: A customer can expect to see a proof on a simple job within 24 hours of the time they placed, more complex jobs or jobs requiring several proofs or changes will take slightly longer. Once the art for a job has been completely approved by the customer (in writing), the production time line can begin.

PRINT PRODUCTION: Most simple black and white copy jobs can be completed within 24 hours after being entered into production. Color copy jobs that are simple in nature should also be completed within 24 hours of being put into production. Offset printed jobs using spot color should take 24 to 72 hours for completion after being placed into production. Printed jobs requiring four color process printing may take 5 to 7 working days to complete once the job is placed into production.

BINDERY/FINISHING PRODUCTION: Depending on the complexity of the job, allowance for drying time, etc. a job usually spends 24 to 72 hours in our bindery.

MAILING PRODUCTION: Most jobs requiring mailing services can be processed with 24 hours upon being placed into production.

ACCOUNT STATUS - Financing, Payments and Deposits

Customers that have established credit with The Print Shop (charge customers) by completing an account application and having that application approved will NOT be required to pay a deposit on orders. Charge customers are entitled to finance terms of NET 30 Days on work completed by The Print Shop. However, if a job is mailed, the U.S. Postage amount is not eligible for financing of any kind. The U.S. Postage portion of the job must be paid PRIOR the job being mailed. Finance charges will be applied if a customer account is past due or an invoice’s age is over 30 days.

Customers that have may NOT have completed a Print Shop account application and have not been given “charge” status but are regular Print Shop C.O.D. customers will not be required to pay a 50% deposit at the time an order is placed so long as the customer is in good standing with The Print Shop. However, the customer must pay for their order in full upon completion, PRIOR to the job or any part of the job being released to the customer. If the job requires mailing, the U.S. Postage portion of the job must be paid PRIOR the job being mailed.

Customers that have NOT completed a Print Shop account application and have not been given “charge” status but are NOT regular Print Shop C.O.D. customers will be required to pay 50% of the total invoice prior the job going into production. The remaining 50% of the total invoice must be paid in full upon completion, PRIOR to the job or any part of the job being released to the customer. If the job requires mailing, the U.S. Postage portion of the job must be paid PRIOR the job being mailed in addition to the deposit of 50%.
Stopping Making Art

Arthur C. Danto

Presented at the University of Illinois, Springfield, on the occasion of an exhibition of my prints, 23 September 2009.

Once I decided to close shop as an artist, I more or less erased that entire episode from my biography, so it was as though it had never happened. Most of my philosophical colleagues had in any case thought of it as a hobby — much as my friends in the art world considered teaching philosophy as my day job. It had been easy for me to keep the two apart, since I felt they had nothing much in common. The field of aesthetics held no interest for me in any case, and when I first moved to New York to pursue a career as artist and, at the same time, to do graduate work in philosophy at Columbia, I was puzzled by how little the canon of aesthetics appeared to bear on what was happening in art, where the concept of taste, so central in the philosophical texts addressed to art, had nothing to do with the painting that shook the world, Abstract Expressionism. There was so little overlap that giving up art was like giving up smoking, so far as doing philosophy was concerned. Like many analytic philosophers, I felt that doing aesthetics, as that was officially pursued, was, well, not really doing philosophy. In 1964, I was knocked off my horse by a show of Andy Warhol’s grocery boxes at the Stable Gallery, and indeed that year I did write a piece called “The Art World,” based on the art that was sweeping the field—Pop and Minimalism. But the art that I had given up seemed to have nothing to do with the exciting work one could see at Leo Castelli’s gallery, then on 77th St., or the Green Gallery on 57th St. So, years later, when Randy Auxier, the editor of The Library of Living Philosophers, proposed that the projected volume on my work might contain an essay on art as I had practised it, I said No: there was no connection between the philosophy I wrote and the art I made and put aside—some time between 1962 and 1963 — even if a significant part of the philosophy I wrote, from the 1980s on, happens to have been about art. I could never have generated that philosophy out of my own work as an artist.

I recall an internal dialogue that took place while I was working on a block of wood, intended for a print, in which I actually said to myself that I would rather be writing philosophy. My response was: Well, if you feel that way, it’s probably time to stop. It was not that I was getting nowhere with my work, which consisted primarily of woodcut prints. It was rather that I felt I had a shot at saying something fairly original in philosophy. I had written a book in the philosophy of history that had ideas that were at once new and fundamental. I had ideas about the philosophies of knowledge and action that struck me as leading to something important. I also thought that that there were things happening in art that were fresh and exciting, but in which I would have to change radically as an artist if I was to be part of it all. And I thought that the ideas I was working with as an artist were limited, even if the work had a certain quality. In some deep way, something was stirring in the early sixties that I wanted to be part of, and I thought that philosophy, as I was beginning to practice it, was more likely to take me there than art would — though Andy Warhol, who could not have been more central, was for a time despised since he took no position on Viet Nam. In any case, I stopped making art cold turkey, dismantling my studio, rolling my prints up, stowing away my woodblocks. And I have not so much as made a doodle since. It really was like giving up smoking, though easier. It was easier to stop making art than to change the way I made it.
It would never in a million years have occurred to me to have had a show of my work once I stopped being an artist. For the present show, I have to thank the philosopher and aesthetician, Ewa Bogusz-Boltuc, who saw one of my prints for sale on the Internet and wrote me a note about it. The note came quite out of the blue. I knew Ewa from professional meetings; I had not known of her interest in prints. (I take it for granted that aestheticians are in the nature of their calling interested in art as such.) Her note, written just two years ago, was quite a revelation. Who knows whether I might have persisted as an artist, had someone sent me a note like hers in the early sixties!

Dear Prof. Danto, I wonder whether you ever consider publishing or exhibiting again your prints. I was browsing through the Art of the Print web page, and came upon one of your prints. This woodcut, although I can see it only on the Internet, looks exquisite. Not very often have I seen woodcuts that are executed in such a painterly manner, mainly with soft patches of lights and shadows. So, is there any chance to see, one way or the other, your prints?

Ewa is a passionate and determined person, and once I said that I would be pleased to show her what I had, she arranged to make a stop in New York. She is also a person of action, and this exhibition is an extension of her personality. I am also particularly grateful to Liz Murphy Thomas for the spectacular installation she has given the work, and the brilliant catalog she designed, that makes salient the aesthetics of black-and-white that infuses the images with life. My dealer, Sylvan Cole, of Associated American Artists, used to say that colored prints were to be the wave of the future. But the only thing that interested me was black and white. I did not have the patience needed to deal with the registration of forms color printing requires. My late friend, Shiko Munakata, indifferent to tradition, simply painted his prints. But the watery splashes of color, in my judgment, diminished the strength of the black forms that lay so stark and uncompromising against the whitish paper.

I realize that it is not a criticism of the work that it has nothing to do with philosophy. It was certainly an art of its time, though it hardly fit into the radical mode of art that seduced me in the 1960s, and which did, it turned out, open paths into philosophy. Lately, I have begun to see that there are two views of art in one of the great deep wells that has come down to us, Immanuel Kant’s Critique of Judgment. There is a view of art as providing experiences little different from those provided by nature, with which Kant opens. It leads to an empty formalism. Much later in the book, Kant shifts into an entirely different mode, in which the aesthetics of nature can play no role. This is an aesthetics of meaning, requiring a kind of interpretative perception, and it concerns what Kant calls “spirit.” It has nothing to do with taste or pleasure, the main components of his first theory. It is because taste and pleasure are too pallid to accommodate the power of the great Abstract Expressionist canvases of Jackson Pollock, Willem de Kooning, Franz Kline, Mark Rothko, Robert Motherwell, and Barnett Newman—or the work of a more recent master, Sean Scully—that I felt philosophy had nothing worth saying about that art. My prints were conceived and executed under the imperatives of the New York School, even if they were figurative, and mostly on a smaller scale. But the great work in midtown galleries in the 1950s was simply beyond the reach of what was taught in the aesthetics of the philosophical seminar room.

I have lately come to feel that the philosophy of art I went on to write does owe something to my having been an artist, though I cannot pretend you would find a trace of it in the work displayed here. My first book was titled Analytical Philosophy of History, later replaced by the title Narration and Knowledge. As an artist, I was exceedingly sensitive to what it meant to live with a sense of history. I wrote that book in the South of France in 1961. I remember driving up to Paris in early 1962 to go to the American Library, to check out what was happening in New York by looking at recent issues of Art News. I was stunned to see a painting by Roy Lichtenstein, called The Kiss, which looked like it came straight out of a comic book. I was stunned! It was like seeing a picture of a horse in the newspaper and reading that it had been elected as the new Bishop of St. John the Divine. It just seemed impossible. How could a picture like that be shown in a New York gallery, and reproduced in what was at the time the defining art publication in America? But I thought of The Kiss the rest of my time in France. I thought that if it was possible as art anything was possible in art. I remember drawing a church in Rome after that, and thinking: it’s okay to be doing this. I can do anything I want! It was then that I think I really lost interest in making art. That was a very philosophical response. In those days there was a program in philosophy called Phenomenalism. Its claim was that we could, or even should, translate everything there was to say about the world into terms that stood for sense data. In the sixties, there were papers about sense data, asking if they were real. I knew a philosopher at Oxford who lost complete interest in translating into the idiom of sense datum language once he discovered that sense data weren’t real. He thought: what’s the point? I began to feel that way about the figure. What was the point of doing the figure if it’s merely all right to do it? Art, as I practiced it, lost its edge for me. I remember Edward Hopper demonstrating in front of the Whitney, against abstraction. But what was the point of figuration if abstraction was still permitted? In 1959, the Museum of Modern Art mounted a show called “New Images of Man.” There were paintings by Giacometti, Bacon, Leon Golub, and others. The critical response was angry. The show was called regressive. But MoMA would not, in 1959, have shown The Kiss. When Kirk Varnedoe showed comic strips in his show, “High and Low,” he was vilified—and that was in the mid-eighties. The critical establishment was deeply out of phase.

There are, in my writing on the philosophy of art, references to artists’ responses to art. They are self-portraits; the artist was always me, trying to accommodate history. Those questions had to do with what it meant to be an artist in history, especially in the heady years of the sixties when I knew the art I had been making had no place. Maybe it would have had a place in the seventies, when Philip Guston showed his comical Ku Klux Klan figures at the Marlborough Gallery to howls from painters of every stripe. By that time my prints were sitting in rolls in a closet, and I was writing the third volume in a series of books on analytic philosophy—Analytical Philosophy of Action.

I did not really know Philip Guston, but we shared an experience. We both sat, at one time or another, in Doctor Suzuki’s seminar in Zen, at Columbia. John Cage was a faithful attendant. I know that Agnes Martin was there. I wrote about its impact on me in my essay, “Upper West Side Buddhism.” In truth, I believe that Suzuki’s teaching was crucial in the making philosophy out of my experience with The Kiss. Here is one of his stories: a monk spat on a statue of Buddha, and was reprimanded. The monk responded that he had been taught that Buddha was everywhere—so where was one to spit? In the sev-enties, it became clear that anything could be art. So why not make art the way one liked? Suddenly, Guston wanted to make art out of caricatures of members of the KKK, smoking cigars. He wanted to represent evil, and say what he thought about it.

I was living in New York when the issue of Life Magazine appeared, asking whether Jackson Pollock was America’s greatest artist. That was in April 1949, and it clarified for me why I was in New York. It showed, I felt, what modern drawing had to be like. It was alive and energetic. The question was how to translate it into the print medium in which I was working. That kind of drawing went—well—against
the grain of woodcut, and hence against the grain of Modernist theory, which demanded that each medium should seek what was essential to itself, eliminating everything else. That was the idea of Clement Greenberg, the great critic. But by that time I was deeply into Zen, and saw no reason why one should not be able to carve the most energetic characters into wood, as with letters, for example. Once that obstacle was removed, it was a simple matter to raise the next question. I was not, despite my philosophical education, interested, as an artist, in abstraction. In 1953, de Kooning had done his paintings of frightening women, with heavy breasts and goggle eyes, and rows of menacing teeth. These were shown at the Janis Gallery, and they caused a huge sensation. Pollock’s response, true to type, was anger: “You’re going back into the goddam figure,” he said, following de Kooning’s lead a few years later.

I was a competent draughtsman, as you can see. But it was rather rare that I undertook to draw anything for its own sake. Rather, I would start out with scribbles and brush strokes, in the spirit of Pollock and of de Kooning, and watched to see what emerged. It was as if I was looking for messages, and what came out, mainly, were images of something that was part of my world—of something I knew or had read about and been moved by. I was waiting for something that was part of my world—my children, women I loved, some animals, some scenes from fiction, poetry, history, the newspapers—like the suicide effort of Brigitte Bardot, who fascinated me by her beauty and danger. They looked modern because the artists I drew upon were modern American artists. But they also looked abstract—tangles of wiry black, anchored by heavy brush marks. I went into my studio, usually at night, eager to see what turned up.

The next thing was to translate them into woodcuts. The main task was to preserve the drawing by destroying the drawing. That means: keep the spirit of the drawing by taking it from the paper to the wood. I did not trace, but did something that was better for my purposes. I painted the wood white, using water-soluble paint. Then I pasted the drawing face down with rubber cement. I wanted the drawing to be the way I made it, not its mirror image, which is what you typically get in graphic processes. I then made the paper transparent by soaking it with linseed oil. And I cut it out using X-Acto knives and gouges as routers. I used the cheapest material: shelf paper, pieces of lumber I picked up. I drew with sticks and big brushes. I never used color. What interested me in color would have been the washes of John Marin, or the touches of Cezanne’s watercolors. But that would have been fussier than anything I liked in woodcuts. So I kept it all simple, making bold images that hit you in the eyes. I have said before that I undertook to draw anything for its own sake. Rather, I would start out with scribbles and brush strokes, in the spirit of Pollock and of de Kooning, and watched to see what emerged. It was as if I was looking for messages, and what came out, mainly, were images of something that was part of my world—of something I knew or had read about and been moved by. I was waiting for something that was part of my world—my children, women I loved, some animals, some scenes from fiction, poetry, history, the newspapers—like the suicide effort of Brigitte Bardot, who fascinated me by her beauty and danger. They looked modern because the artists I drew upon were modern American artists. But they also looked abstract—tangles of wiry black, anchored by heavy brush marks. I went into my studio, usually at night, eager to see what turned up.

All this was done by me alone. I did have help with printing, though. Two students, Gary Goldberg and Michael Kelman, helped me out. And I did use expensive Japanese papers—rice paper or mulberry paper. You lay the paper on the block and rub the image through the paper. They lay on the floor all night and were dry next day. After that, one sent them out or carried them around to the galleries. The money meant a lot to me, but it was not the sort of work I loved—shipping the prints out or keeping track of them. I loved making them, but anybody could have handled the business side. When I gave it all up, I used to say that being an artist never got in the way of being a philosopher, but being a successful artist did. I do remember being upset when I heard Liz Manning, the salesperson, at Associated American Artists, referring to a work of mine as “a Danto.” But I had no interest in just making art, I wanted them to enter life, and hang on other people’s walls. I wanted them to be part of life, but life had changed. I saw no place for what I did in the art of the sixties. Happily, I was flat out a philosopher then, and became an art critic exactly twenty years later, in 1984.

When I became a critic, I met everyone under the sun. But I knew very few artists when I was an artist. Some printmakers, some second generation Abstract Expressionists. I mention Pollock and Guston, but I never knew them. They were the great figures of my world, like Achilles and Agamemnon in ancient times. The heroes today are very different, and so the artists for whom they are heroes have to be very different. I could never have been an artist shaped by such heroes, though as a writer, I like their art well enough. I am glad to see that my work holds up despite that. In a way, I feel like an old master.

Figuration and Gestural Abstraction: Prints of Arthur C. Danto

Ewa Bogusz-Boltuc

Figuration and Gestural Abstraction is a revised version of a catalogue essay, the publication of which accompanied the exhibition, “Prints of Arthur C. Danto,” presented at the University of Illinois, Springfield, 27 August–23 September 2009.

In 1980, while writing about Shiko Munakata’s woodcuts, Arthur C. Danto claimed, “Of the graphic media, woodcut is perhaps the most direct and expressive and requires the simplest apparatus. Any piece of plank will serve, and the life of the wood—its grains and knots and splinters—can be transferred to the print itself.” Here, Danto is making not only a statement about the nature of woodcutting as a distanced art critic, but he is also referring to a very intimate knowledge of his own.

Before turning to philosophy, Danto was making works of art. He created black-and-white woodcuts that reflected both the strength and intensity of gouging and cutting and the spontaneity and fluidity of gestural drawing. Danto’s mature style embraced two different movements of expressionism—the tradition of rough and coarse German Expressionist woodcuts and the impulsive and energetic brushstrokes of Abstract Expressionist paintings. When artists such as Seong Moy, Louis Shanker, and Adja Yunker, inspired by Cubism and Abstract Expressionism, famously experimented with color woodcuts, Danto affirmed his loyalty to the tradition of black-and-white prints. He declared, “I prefer the black-and-white woodcut. It permits the directest statement with the greatest economy of means.”

His last one-man show took place in New York in 1960 at the Gallery of Associated American Artists. In 2000, Sylvan Cole, who had been Danto’s art dealer from the fifties and had been called “a doyen of dealers of American prints,” by The New York Times, was interviewed by art historian and art critic Avis Berman. Cole greatly surprised his interviewer when he mentioned Danto’s prints. Since the publication of his book The Transfiguration of the Commonplace, Danto’s philosophy of art has been widely known.
and discussed, but his art has been buried in the past, in galleries, museums, and private collections, only occasionally emerging here and there. Not surprisingly, few people know that Danto was once an artist and even fewer have had the privilege to see his art.4

Danto’s achievements as a philosopher provoked a confession from his esteemed colleague Jerry Fodor, who wrote, “I am eaten up with jealousy. Danto has done something I’ve been very much wanting to: namely, reconsider some hard problems in aesthetics in the light of the past 20 years or so of philosophical work on intentionality and representation. What’s more – and I do find this hard to forgive – he has done it very well.”5 Peter Kivy, a fellow philosopher of art and aesthetician, borrowing a plot from the ancient Greek poet Archilochus, dubbed Arthur Danto a hedgehog, as opposed to a fox. Archilocus had claimed, “The fox knows many things, but the hedgehog knows one big thing.” Further, Kivy simply acknowledged, “The publication of Arthur Danto’s The Transfiguration of the Commonplace, in 1981, ushered in a period in the aesthetic revival of which I speak that, at least in Anglo-American circles, has been largely dominated by Danto’s philosophical presence.”6

At times Danto refers to his two separate lives—his life as an artist and his life as a philosopher—emphasizing their parallel but seemingly disconnected paths. However, one work, “Posture of Contemplation” was reproduced—anononymously—on the cover of one of Danto’s books, Mysticism and Morality, and some of his prints, such as A Farewell to Lao Tzu, Kant, and Spinoza as a Young Man, are visual commentaries on his philosophical thoughts. Recently, Danto acknowledged that writing about artists had caused him to rethink his own life as that of an artist working in a certain period of art history. In fact, Danto’s experience as an artist became an integral attribute of his philosophical reflections on action, historicity, and ontology of art. Nearly all, and surely the most distinct of Danto’s art works are executed within the oldest of the relief mediums, the woodcut.

Making woodcuts has in common with all printmaking techniques in that it is a process rather than a one-time creation. First, Danto made a drawing. He approached it, as many Abstract Expressionist artists would, without any particular subject in mind, treating a sheet of unrolled paper as the vast expanse that invited improvisational gestures. Danto drew, using Indian ink with brushes, ink sticks and reed pens, allowing images to develop almost subconsciously. Brush-drawings look presumably airy and effortless, but actually, drawing with a brush soaked with ink requires a high degree of skill and concentration. For Danto the physical act of making marks on paper, brushstrokes, lines, or splashes of ink, became significantly existential. A drawing came to be “an event,” a revelation and incarnation of the artist’s mind. Moreover, gestural marks on paper remained as an intrinsic part of a work.

Unquestionably, as an artist, Danto incorporated the atmosphere of the art world of the forties and fifties, a time in which Action Painting, or, to use a term preferred by Clement Greenberg, Abstract Expressionism, dominated at artists’ studios. Nonetheless, brushing aside Greenberg’s domineering view of historical superiority of non-figurative art, Danto did not have any desire to make non-objective, non-figurative works. The stylistic experimentation with the artistic matter was not an end. He would, rather, wait for something to emerge, something that suggested a sketchy sign of a person or an animal, some presence of a figure that could be further refined and specified. Finally, a variety of fluent interlocking lines and more or less boldly spaced brushstrokes of various weights and splashes of ink created a complex interwoven web that supported the image of a figure.

Abstraction is traditionally conceived of as a process of distilling something that is essential or necessary. Thus in art, abstract paintings or drawings—as for example Mondrian’s paintings of trees, or Picasso’s lithographs of bulls—were gradually emerging. By stripping away details that were seen as irrelevant from realistic pictorial representations of concrete objects, the artist moved towards more and more abstract synthetic images. Danto’s approach to drawing epitomized a different understanding of the abstraction in art. Willem de Kooning—an Abstract Expressionist, but also as an artist who celebrated the human figure—discerned that all art, in some sense, is abstract. For artists, formal elements such as color, line, shape, mass, light and space, when released from the burden of objective context, become abstract artistic means, a matter that imposes its own forces. They can be employed in a less restricted manner, as an independent entity, things-in-themselves, to represent or indicate rather than to imitate or resemble.

Danto’s drawing developed from a freely formed, dynamic and painterly design towards a sketchy image of a more recognizable figure. There is no so-called transparency of drawing; we are equally aware of two-dimensional distinctive marks as well as of what they are supposed to represent. Danto drew mainly human figures and, sporadically, animals. He reconciled gestural abstraction and modern figuration that incorporated expressionist idioms. His drawings, although figurative and somehow illusionistic, are not a part of Alberti or Erwin Panofsky’s tradition of visual realism. They are not a “window,” a transparent glass of sorts, through which we can see a part of the visible world. Danto’s figures were created, neither as imitations, mimetic equivalents of actual subjects, nor as emblems of universal symbols in particular images. They are visual reflections, sensible commentaries, signs of the artist’s sensibilities and awareness of characters of presented figures.

When drawings were brought to completion, they were translated into woodblocks. Through the process of cutting and gouging, Danto further reinforced his distinctive expressivity. The gestural dynamics, fluidity and painterliness of his drawing, the type of spontaneity that is associated with Abstract Expressionism, were preserved in woodblocks.

Blocks were made from pine planks cut parallel to the grain of the tree. The size of the drawings always dictated the size of the planks. When the planks were too small, Danto fastened two of them together. The drawing was attached, front side down, to the block. To make the design visible, the paper was soaked with linseed oil. The areas that were to be uninked were cut away. The cuts were directed according to form. A brushmark requires one swift gesture; a mark in a woodcut usually demands several incisions. Danto cut with a simple X-Acto knife and a gouge. The seemingly unfinished marks of cutting and gouging remained as a splashy indication of the intensity of the artist’s action. The uncut surface and variety of incised lines stood as a printing surface. The design of Danto’s woodcuts, however elegant, fluid, and painterly, assimilated also the commanding style of German Expressionist woodprints, evoking their jaggedness and directness of carving.

Danto made his impressions entirely by hand. To transfer images, an oil-based thick Western black ink was spread evenly on the printing surface and Japanese mulberry paper was placed on top. The paper was rubbed with a spoon or a roller. Occasionally, as in Horseman, the grain of a woodblock was brought out as a part of the impression. White highlights of the soft, semi-translucent paper became a tangible asset of Danto’s woodcuts. Equally valuable as velvety black marks of ink, together they unified figures and spaces.
Among the most interesting of Danto’s prints are *Woman with Infant* and *Head*. *Woman with Infant* displays what Dore Ashton noticed as the best of Danto’s woodcuts, that is to say, “the most distinctly varied cutting and thoughtful compositions.” The print is an image of a wife of a colleague of Danto. The woman’s figure faces a viewer, but her head is turned to the left, focusing on an infant, who is likely held on her back. The elusive likeness of the image is carried by the oval of the woman’s face, partially delineated eyes, nose, and mouth. The depicted face is integrated into the various abstract shapes that indicate, but do not realistically depict, the form of the woman’s body and the infant. The volumes are plainly suggested by the varied weights of lines and blobs. Both figures appear as if they were revealing themselves through the fluid slashing, brushwork, more delicate pen strokes, and strong, sometimes sharp, impulsive marks of carving. The feeling that the figures are emerging from within the velvety black marks is intensified by the lack of any additional details in the background. The vast but soft emptiness of mulberry paper and some striations that remained after carving create a calm but pronounced space for upcoming figures. The print is, at once subtle and bold.

The play between abstract and realistic can also be noticed in *Head*. The title is rather uninspiring, suggesting that this woodcut is a head study. However helpful, while reading this print, the language of technicalities is not enough to decipher the meaning of the work. It would be just a shibboleth of sorts, hiding rather than revealing the content of *Head*. The print depicts a slightly oblique and perhaps generic head. When asked about this work, Danto responded that *Head* reflected his experience of Byzantine mosaics in Ravenna. Perhaps this print is not about a head. The ascetic, abstract and realistic, black and white woodcut is somehow related to the shining magnificence of the 6th century mosaics. It would be worth noticing a Latin inscription on the wall of the Archbishop-Capal Chapel in Ravenna—*Aut lux hic nata est aut capta hic libera regnat*—light was either born or captured here, and here reigns freely. Perhaps, in his print, Danto made this light tangible and at the same time evanescent.

Successful as an artist, Arthur Danto gave up making prints in the early nineteen sixties. Since then, he has focused on philosophy instead. But the beginning of Arthur Danto’s philosophy was in his art.

(References)

4. More detailed information on Danto’s life as an artist can be found in a volume *The Philosophy of Arthur C. Danto*, forthcoming from The Library of Living Philosophers, Open Court Publishing Company.
8. I owe the interest in this work to Liz Thomas Murphy, who put *Head* on a cover of the catalogue of the UIS exhibit of Danto’s woodcuts (2009).

The ASA regretfully informs its members of the passing of Jay E. Bachrach, after a short illness, on 13 May 2010 at the age of 79. Professor Bachrach received his Ph.D. in philosophy from Columbia University in 1967 and was Professor Emeritus in the Philosophy Department at Central Washington State College, where he was appointed in 1967 and retired in 2005. Professor Bachrach was a long-time ASA member and frequent contributor to the ASA Pacific Division meetings at Asilomar; he will be sorely missed.
News From The National Office

Planning for the Annual Meeting, 27-30 October, in Victoria, British Columbia, is going forward. Daniel Nathan, the Program Chair, has completed the program, minus a couple of session chairs. Information about travel to Victoria and links for registration and hotel reservations is available at our web site, <www.aesthetics-online.org>. Thanks to Dom Lopes, who continues to maintain the web site even as he enjoys a sabbatical year in Italy! I have also been sending information about the meeting to a list-serve of members and others interested in the meeting and will continue to do so.

The Plenary Speaker this year (Thursday, 28 October) will be Professor Rebecca Tsosie from Arizona State University. Prof. Tsosie has served as Executive Director of the Indian Legal Program at Arizona State since 1996. Professor Tsosie is of Yaqti descent and has worked extensively with tribal governments and organizations. She serves as a Supreme Court Justice for the Fort McDowell Yavapai Nation and as a Court of Appeals Judge for the San Carlos Tribal Court of Appeals. She has published widely on doctrinal and theoretical issues related to tribal sovereignty, environmental policy, and cultural rights, and is the co-author of a federal Indian law casebook entitled American Indian Law: Native Nations and the Federal System. Her address is titled “Cultural Sovereignty and Cultural Property: The Legal Context of Indigenous Claims to ‘Art’ and ‘Artifacts’.”

There will be an opening reception on Wednesday evening. Prof. Jenefer Robinson will give her Presidential Address on Friday. The address will be followed by a reception at which the 2009 ASA Monograph Prize and the Selma Jeanne Cohen Prize in Dance Aesthetics will be awarded. There will be opportunities for tours on Saturday afternoon. Please make your plans to attend this meeting at an historic hotel in a wonderful environmental setting. Graduate students on the program are entitled to apply for a student travel grant to attend the meeting, and once again everyone who attends will receive a “rebate” towards their travel in the form of an extension of their ASA membership. To prove that there is indeed a free lunch, all ASA members are invited to attend the business meeting at noon on Saturday where, once again, lunch will be served and member voices heard.

2010 is an election year not only for three trustees to replace Eva Dadlez, Derek Matravers, and Aaron Meskin, whose terms end 31 January 2011, but also for Vice President to succeed Paul Guyer, who will become President without further election on 1 February 2011. Jenefer Robinson, our current President, will remain on the Board of Trustees for another two years as Past President. Members may suggest nominees for any of these positions by writing either Jenefer <Jenefer.Robinson@uc.edu> or me <dabney.townsend@armstrong.edu>. We will forward any suggestions to the nominating committee. Additionally, members are entitled to place a name on the ballot itself by submitting a nominating petition signed by seven members to me (electronic signatures would be fine). Finally, the Secretary/Treasurer position is also an elected office of the Society, and my term ends 31 January 2011 as well. I have been asked to stand for reelection and am willing to do so (at least I have declined to take the Sherman oath: “if nominated, I will not run; if elected, I will not serve”). Again, however, nominations are in order as above, though one should keep in mind that the position requires arrangements for support (free time, institutional support, etc.) in advance, which is why only one name normally appears on the ballot.

A new set of guidelines is now available for projects and grants (see pp. 9-10 below). Everyone is invited to submit any project under these guidelines at any time. The guidelines are available on the web site. Thanks to David Davies and his committee for drafting these guidelines. Junior members of the Society are especially invited to consider applying for support for a project that advances the mission of the ASA to promote a wider knowledge of aesthetics. The grants are not intended for individual research, however.

The ASA Graduate Ejournal (ASAGE) continues to flourish under its graduate student editors. Alii Bresnahan has succeeded Jenn Neilson as editor, and Zach Jorgenson is now on board as Associate Editor. Two editions are published electronically each year. For further information, go to the ASA web site or directly to the ASAGE site, <asage.org>. To volunteer as a reviewer or referee, write to Alii at <ailibr@yahoo.com>. Special thanks should go to Jenn Neilson who, almost single-handedly, has seen this project through to its current successful status.

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Aesthetics News

ASA 2010 Summer Diversity Initiatives Report

Thanks to the generous support of the Board of Trustees, the ASA was able to contribute to two diversity initiatives during the summer of 2010. ASA members Robin James and Christy Mag Uidhir participated in philosophy summer programs for under-represented groups at the University of Pennsylvania and Rutgers University, respectively. Both programs were very successful. The ASA Diversity Committee looks forward to supporting these and similar programs in the future. If you have suggestions for other ways in which the ASA can diversify its membership, please get in touch with a member of the ASA Diversity Committee: Philip Alperson (Chair), Sherri Irvin, Dom Lopes, Derek Matravers, Monique Roelofs, Yuriko Saito, Paul Taylor, and Mary Wiseman. The reports of Professors James and Mag Uidhir follow.

Robin James, Philosophy in an Inclusive Key Summer Institute, Penn State:

This summer, I had the privilege of being chosen the ASA Visiting Scholar for the Philosophy In an Inclusive Key Summer Institute (PIKSI). Held annually at Penn State and sponsored by the Rock Ethics Institute, the Penn State College of Liberal Arts and Philosophy Department, FEAST, and the APA, PIKSI brings together a group of exceptionally talented and dedicated philosophy students (12 undergraduates, and, this year, four graduate GAs) from groups who are traditionally and currently under-represented in the discipline.

First, I want to thank the ASA, the ASA Diversity Committee, PIKSI, Dell McWhorter, who organized and led this year’s Institute, and above all, the students who participated in PIKSI for an intellectually stimulating and rewarding experience. It was a privilege to share my research with, to teach, and, in turn, to learn from you all. I also want to express my enthusiasm for this Visiting Scholar.
initiative. As someone whose research deals mainly with diversity/social identity issues in aesthetics, I have not infrequently felt that my work is not entirely accepted or valued within our subfield. Hopefully this Visiting Scholar initiative will both make these topics more visible (and thus more “normal”) in the discipline of philosophical aesthetics, and help build a “pipeline” of emerging scholars who work at the intersection of diversity/social identity and aesthetics. This “pipeline” would, of course, benefit the subfield as a whole: not only would the ranks of aestheticians grow (philosophers who might otherwise overlook aesthetics recognize the ways it bears on their other interests), it would likely increase the diversity among scholars focusing mainly in aesthetics (insofar as scholars of social identity are still predominantly members of non-dominant groups—e.g., most philosophers who study gender are women).

I presented an hour-long public lecture and a two-hour seminar for the PIKSI students, both on topics in aesthetics and “diversity” broadly construed. My lecture, “Natural’s Not In It: Music, Politics, and Social Identity in Nietzsche and Rousseau,” examined the parts of both philosophers’ work that focused specifically on music/pieces of music, and argued that these music-focused parts of their oeuvre offered accounts of “nature” and concrete materiality/embodiment that are more useful to contemporary political philosophers and theorists of social identity than are their more directly “philosophical” works. The seminar focused on philosophy’s ambivalent relationship with popular culture (popular music in particular). We began with a reading of Plato’s Symposium, focusing on the moment in the text where the “flute girls” are thrown out so that the “real” philosophy can begin. This reading became a springboard to discuss the various ways philosophy has and continues to kick out the erstwhile “flute girls” (popular culture, women, people of color, etc.), and the consequences of this both for the discipline and for philosophers who might be mistaken for “mere flute girls.” We then turned to the issue of the under-representation of women, people of color, and other subaltern subjects in the Western philosophical canon. If we want to do philosophy from such perspectives or in ways that are inclusive to them, where do we turn, given the dearth of “philosophical” texts written from these perspectives? Insofar as women, people of color, and other subaltern subjects have established a canon of “great” works in various popular cultural idioms (music, film, etc.), pop culture offers philosophers a treasure trove of philosophical insights from non-dominant perspectives. We looked at Robert Gooding-Williams’ chapter on Nietzsche, Kant, and Cavell (from Look, A Negro!; unfortunately, we did not have time to cover the selections from Angela Davis’s Blues Legacies and Black Feminism that I had hoped to cover) as an example of how a philosopher might go about using pop culture in this way. Gooding-Williams’ chapter is based on a reading of race in Fred Astaire’s film The Band Wagon. We discussed not only his method and argument, but also examined the video for Michael Jackson’s “Smooth Criminal,” which appropriates Astaire’s appropriation of black dance and musical styles. We had a lively and productive discussion about the tension between Jackson’s use of black religious rituals and his presentation of himself as master of the music industry (which is predominantly white) and white musical/visual conventions.

Overall, I got the sense that the students were eager to talk, philosophically, about the incipient questions or intuitions they have had about their everyday cultural consumption and aesthetic reflection (judgments, tastes, etc.). Many students wanted to know my thoughts on contemporary popular musicians, and we had some really great conversations on these topics. One student in particular, a classically trained pianist who has been intensively studying Rousseau in her philosophy classes, was especially excited at the opportunity to discuss her exact areas of expertise—and so was I—I always find it rewarding to have my own thinking pushed by inquisitive and passionate students.

Christy Mag Uidhir, Summer Institute for Diversity in Philosophy, Rutgers University:

I want to thank the Committee for giving me the opportunity to officially represent the ASA at the Summer Institute for Diversity in Philosophy at Rutgers University. I had been involved in various aspects of the Summer Institute for nine of the last ten years, and so I was ecstatic to not only continue this involvement but also to do so in an official capacity for the ASA. The Summer Institute provides undergraduates from diverse backgrounds a pro-active, nurturing, and encouraging environment that without question has played a substantive role in these students successfully pursuing philosophy at the graduate level—often at top-level departments. Part of the Institute’s success has been its commitment to bringing in terrific faculty speakers, who not only give lectures but also, and perhaps most importantly, during their stay interact with the students in a less formal and more collegial atmosphere.

In preparation for my talk, I assigned the students two readings: Robert Stecker’s “Is It Reasonable to Attempt to Define Art?” and my own work “Failed-Art & Failed Art-Theory.” My presentation came in two parts. First, I provided a general overview of the sorts of issues philosophy of art largely takes itself to concern (e.g., art works, forms, institutions, criticism, appreciation, value, function, ontology, interpretation, practices, authors, audiences, etc.), which I then placed in the context of the issues surrounding the definitional project (e.g., essentialism, anti-essentialism, disjunctivism, pluralism, eliminativism, etc.). Second, I introduced the principal motivation behind my own work (i.e., taking intentionality-dependence seriously as a substantive necessary condition for being art) in order to show that while we may not have a full grasp on the particulars of what it is for something to be art, merely from the assumption that an artwork must be the product of an intentional action, we can derive several substantive conclusions about the structure of art theory itself. My goal here was to provide a positive account that would pique student interest in such a way that would not only foster and facilitate student questions but also show both that issues in the philosophy of art are eminently fascinating and substantial and that philosophy of art itself productively and informatively intersects with other fields (e.g., specifically, action theory, philosophy of mind, philosophy of language, and metaphysics).

While my presentation was scheduled for Thursday afternoon, 8 August, I arrived at the Institute on Wednesday afternoon and departed Friday morning, which gave me a chance to interact at length with many of the students. Most of the students had little to no exposure to philosophical aesthetics (certainly to work done in the Anglo-American or Analytic tradition). I was delighted when several students approached me after my presentation to tell me that they now viewed philosophy of art as a philosophically significant, relevant, and exciting field of philosophy with which they want to engage. Of course, I am under no delusions that I have single-handedly converted over a dozen undergraduates into future aestheticians; I do, however, think that I was able to spark interest in philosophical aesthetics if only by successfully conveying my own passion and love for the field.

Submitted by Philip Alperson

Guidelines for ASA Projects and Grants Submissions

The American Society for Aesthetics offers grants to support projects that promote goals of the Society. These goals include, but are
not limited to: promoting research in aesthetics and the philosophy of art by members of the ASA; attracting students, graduates, and junior faculty to work in the fields of aesthetics and the philosophy of art; building diversity and inclusiveness in these fields; raising the profile of aesthetics and the philosophy of art within the profession of philosophy; collaborating with academic societies of aesthetics in other countries; fostering common interests with philosophers who work in other areas; and building bridges with academics and practitioners whose work is art-relevant. While we will consider proposals with larger budgets if they promise to promote a significant number of these goals, we also encourage proposals with lesser budgets that would further a more limited number of these goals.

While it is likely that a given project will speak to the research interests of participants in some way, the initiative is not designed to encourage individual research but rather to foster projects that involve collaboration with or the participation of a spread of the society’s members or outreach to the wider community. Through this initiative, the Society hopes to stimulate members of the ASA to come up with creative, innovative ideas about how the Society’s interests can be advanced. While we are very happy to consider all kinds of proposals that promote the general goals of the Society, we offer the following suggestions as to the kinds of things we have in mind: the establishment of regional workshops that promote regular interaction and collaboration between members of the Society and others interested in aesthetics and the arts; assistance to existing regional workshops in bringing in speakers from further afield to raise the profile of the workshop in the community at large; regional one-off conferences that, again, promote interactions between members of the Society and others who share their interests in aesthetics and the arts; the establishment of a summer institute to provide assistance in more effectively teaching aesthetics at the undergraduate level to graduate students, junior faculty, and regular faculty in small colleges who are asked to teach courses in aesthetics but lack a professional background in the field; the setting up of websites or other open forums for the dissemination of information about activities organised by members of the Society, and/or to provide a medium of exchange for members of the Society who find themselves lacking local colleagues with whom to discuss issues relating to aesthetics and the philosophy of art.

All submissions must be from current members of the American Society for Aesthetics, although non-members may play an active role in the project. Submissions from members of the Society who are relatively new to the profession are particularly encouraged.

Proposals will be evaluated on the basis of their promise to achieve their stated goals and the goals of the Society. Preference may be given to proposals that aid junior members. The amount available for funding projects will vary from year to year and will be included in the annual budget of the American Society for Aesthetics approved each year. At its discretion, the Board of Trustees may elect not to expend all of the funds appropriated for a specific year, to carry funds over from one year to the next, or to appropriate additional funds, if available, for especially worthwhile projects.

Draft applications may be submitted to the Secretary-Treasurer at any time for consideration by the Board of Trustees. Applications will be considered in the order received, but at least three months must be allowed for reconsideration. Applicants can apply for funding for a period of anything up to a year, and should specify in their applications the beginning and end dates of the period for which they are applying. A longer time-line might be approved if circumstances warrant. Initial applications should briefly specify (1) the project’s title, (2) the project’s goals and how they bear upon the more general goals of the Society as illustrated above, (3) predicted outcomes of the project, (4) its intended structure (who, when, where, methods of advertising and selection, format), (5) a rough assessment of its forecast budget (including, where appropriate, sources of additional funding), and (6) any other relevant information. Additional information and an expanded budget may be requested if appropriate.

Funds for approved projects will be sent as they are needed upon presentation of invoices or receipts. A detailed report on the project must be provided to the Trustees within three months of the project’s completion. This report should include any outstanding receipts for funds received, should clearly indicate how the funds awarded by the Society were spent, and should report the extent to which the projected outputs were achieved.

We look forward to receiving your responses to this initiative. If you have any further queries please contact the Secretary-Treasurer (Dabney Townsend, P. O. Box 915, Pooler, GA 31322, e-mail: <dabney.townsend@armstrong.edu>).

**ASAGE News**

The American Society for Aesthetics Graduate E-journal (ISSN: 1946-1879) has just published its fourth issue at <http://www.asage.org/>. We invite you to view the full text of all articles free of charge on our website.

ASAGE is now accepting brief dissertation abstracts summarizing in-progress and recently completed dissertations in the philosophy of art. Recent graduates and Ph.D. students in aesthetics worldwide who have completed all of their degree requirements except for the dissertation are invited to submit a dissertation abstract of 250 words or less for publication. Please submit your abstract using the online article submission system.

ASAGE also seeks article reviewers. Any student interested in reviewing articles for the journal should visit our website 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>.

**NEH Grants**

The NEH is offering grants of up to $25,000 for faculty to develop a new undergraduate course that fosters intellectual community through the study of an enduring question. New this year: An Enduring Questions course may be developed by up to four faculty members.

For more information, please visit <http://www.neh.gov/grants/guidelines/EnduringQuestions.html>.

The application deadline is 15 September 2010.

**Yale ISM Fellows in Sacred Music, Worship and the Arts**

The Institute of Sacred Music at Yale University is currently accepting applications for the ISM Fellows in Sacred Music, Worship, and the Arts for the 2011-2012 academic year. This unique residential fellowship will allow scholars and practitioners in sacred music, liturgical and ritual studies, or religion and the arts to join a vibrant interdisciplinary community at Yale University for one year to further and share their work. The fellowship provides a stipend of up to $60,000, and offers the opportunity to teach. For
more information, please visit <www.yale.edu/ism/fellows> or contact the ISM Fellows Coordinator at <ismfellows@yale.edu>. The application deadline is 20 September 2010.

Staffordshire University Busaries

Staffordshire University is pleased to announce that a Ph.D. bursary is available in each of the following areas: Fine Art Practice and Philosophy, and Literary Theory and Philosophy. Full details are available at: <http://www.staffs.ac.uk/amdpdh>.

For an informal discussion about these opportunities, contact Douglas Burnham at <d.burnham@staffs.ac.uk>, 01782 294665; or David Webb at <d.a.webb@staffs.ac.uk>, 01782 294769.

AsiaPacificFilms

There is a new source that streams films about and from Asia and the Pacific called AsiaPacificFilms.

Those working in Asian Studies, Philosophy, Film Studies, Women’s Studies, Art history, Peace Studies, Religious Studies, Environmental Studies might be interested. (These are all areas in which APF’s current license-holdings are strong.) Note that individuals and groups other than educational institutions can also subscribe. APF has particular strengths in Chinese, Iranian/Persian, and Indonesian film. We have just contracted for 12 new Japanese films (not yet available), although at the moment Japan is not a strong suit. We have also contracted for 72 Indian films. For more information, contact Mara Miller, Director of Education, AsianPacificFilms at 808-354-1737.

National Humanities Fellowships 2011-2012

Purpose and Nature of Fellowships: The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September 2011 through May 2012. Applicants must hold doctorate or equivalent scholarly credentials. Young scholars as well as senior scholars are encouraged to apply, but they must have a record of publication, and new Ph.D.s should be aware that the Center does not support the revision of a doctoral dissertation. In addition to scholars from all fields of the humanities, the Center accepts individuals from the natural and social sciences, the arts, the professions, and public life who are engaged in humanistic projects. The Center is also international and gladly accepts applications from scholars outside the United States.

Most of the Center’s fellowships are unrestricted. Several, however, are designated for particular areas of research. These include one fellowship for a young woman in philosophy and fellowships for environmental studies; English literature; art history; Asian Studies; and theology.

Applicants submit the Center’s form, supported by a curriculum vitae, a 1000-word project proposal, and three letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256, or obtain the form and instructions from the Center’s website. Applications and letters of recommendation must be postmarked by 15 October 2010. For more information, see <http://nationalhumanitiescenter.org/> or e-mail <nhc@nationalhumanitiescenter.org>.

Journal of Art Historiography

The first issue of the Journal of Art Historiography is now on line at <www.gla.ac.uk/arthistoriography>. This is the first issue of a new Open Access ejournal devoted exclusively to the study of art historiography and it is supported by the Institute for Art History at the University of Glasgow. Its central purpose is to understand why the history of art gets written in the way that it does. How has it taken shape as a discipline? What are the grounds of its inclusions and exclusions? What are its modes of writing? How does it relate to and intersect with other disciplines?

The journal’s mission is to ignore the disciplinary boundaries imposed by the Anglophone expression ‘art history’ and allow and encourage a full range of enquiry that encompasses the visual arts in its broadest sense as well as topics now falling within archaeology, anthropology, ethnography and other specialist disciplines and approaches. It welcomes contributions from young and established scholars and is aimed at building an expanded audience for what has hitherto been a much specialized topic of investigation.

Potential contributors should contact Richard Woodfield, Editor, at <richard.woodfield@ntlworld.com>.

Conference Reports

ASA Rocky Mountain Division Meeting
Santa Fe, New Mexico 9-11 July 2010

The Rocky Mountain Division held its 27th annual meeting in the newly remodeled Hotel St. Francis in downtown Santa Fe. Registration opened at 8:00 on Friday, 9 July, with the first sessions starting at 9:00 after opening remarks at 8:45. The business meeting started at 11:30 Sunday, 11 July, after the final sessions ended at 11:30. As always, the weather was splendid, and the Saturday evening reception a grand event. The only worrisome observation is the dropping away of those whose papers were accepted but whose travel funds were cut at the last moment. This arose as a concern last year, and there has been no improvement in the situation. If anything, the funding issue is worsening. We had twenty-nine papers presented last year, and only eighteen this year. In both years, many more papers were accepted, and many, many more authors were scheduled to appear. Our division is not unique in any of this, and it is something for almost all program chairs to fret about.

Division President Linda Dove has been overseeing not only the conference program, but also the ongoing investigation of possible replacement conference venues. The hotel charges have risen, and with the sinking of travel funds impacting the budget, costs are a concern. This issue was discussed at the business meeting, and a search committee formed to aid president Dove in the quest for the best possible location at the lowest possible cost. It was agreed that an increase in the registration fee should be considered, but also agreed that any increase should be quite modest.


Abstracts of the papers are available on the division’s website: <www.rmasa.org>. The posting of abstracts is a new feature of the division website, and has been the work of Elizabeth Graham, division treasurer.

The session chairs, as always, managed the timing of presentations and discussions with uniform excellence. Thanks are offered to the chairs: Linda Dove, Michael Mason, Cornelis Tsakiridou, Allison Hagerman, Elizabeth Graham, S.K. Wertz, John Samson, and George Moore. The Friday afternoon Manuel Davenport Keynote Address, “Unity as Natural, Reason as Divine: The Beauty of Systems in Seventeenth-Century Natural Philosophy,” was presented by Mary Domski, Department of Philosophy, University of New Mexico. The Saturday afternoon Artist at Work presentation, “Imperfection’s Gift: Embroidered Hair, Text Dust and Navel,” was presented by Elizabeth Dove, Department of Art, University of Montana.

The 2011 meeting arrangements and the call for papers will be announced within the normal schedule on both the ASA and division websites.

J.W. Mock
Vice-President of the Rocky Mountain Division of the American Society for Aesthetics

2010 Canadian Society for Aesthetics
Concordia University, Montreal
28-30 May, 2010

About forty scholars attended the CSA’s annual meeting. As usual, the meeting was held concurrently with about fifty other societies under the sponsorship of the Canadian Congress of the Humanities and Social Sciences. One of the benefits of this arrangement is that participants can attend meetings of other societies as well as the CSA, and also take advantage of some very economical lodging rates arranged by the Congress.

A healthy mix of mainly Canadian and U.S. scholars attended the CSA meeting, as well as participants from Finland and the U.K. Montréal was especially pleasant this year, with warm sunny days, and inviting restaurants and museums. All of this presented a nice backdrop to the good fellowship that has come to mark the CSA’s small and stimulating meetings.

The program had two concurrent segments: one in English and one in French. On the English-speaking side, the papers covered a wide range of aesthetic interests. Day one began with a session on Kant’s aesthetics (Christopher Yates’s “In the Interest of Disinterestedness: Kant and His Readers on the Question of Beauty”). This was followed by a session on art and ethics, with Danielle Taschereau Mamer’s “Violence Reframed: War Photography and the Struggle for Framing Understanding,” and Stephanie Patridge and Andrew Jordan’s “Against the Moralistic Fallacy.” The afternoon began with Roger Paden’s “Klimt’s Philosophical Genealogy.” A session of three papers on philosophy of music completed the afternoon: James Young’s “Kivy on Musical Genius,” Erkki Huovinen’s “The Case against Large-scale Awareness in Musical Understanding; Why Levinson’s Concatenationism Doesn’t Work,” and John Dyck’s “How Musicologists Ground Musical Properties.” To close the first day, the intellectually energized band of aestheticians made their way to the second floor of the Musée des Beaux-Arts de Montréal, for a private reception arranged by Suzanne Foisy, our Francophone program co-chair. Cool wine and warm conversation quickly followed, before we all broke for dinner at one of the many restaurants that marked this section of the city.

Natural aesthetics led off the second day, with John Brown presenting a paper on “Natural Ugliness,” accompanied by some aptly illustrated slides. This was followed by Yrjö Seppanmaa’s “Cultural Heritage, or the Human Footprint, as Seen from the Aesthetic Point of View.” The second session of the morning was a bilingual one joining both English and French-speaking segments of the program: it consisted of an engaging presentation by Quebec artist Richard Purdy (titled “L’echo-l’eau”) in which he discussed and illustrated his visual and conceptual projects over the years—obviously (from the title), much to do with water in some cases.

The afternoon was devoted to a special panel session on William Morris’s aesthetics (“Radicalism and Aesthetics”). Organized by the Society’s Michelle Weinroth, it brought together scholars from far and wide for a discussion of Morris’s distinctive challenges to aesthetic practice and understanding. The panelists included Elizabeth Helsinger, David Latham, Florence Boos, Miles Tittle, John Plotz, and David Mabb, as well as Michelle Weinroth. The second day’s activities were capped by the annual CSA dinner held at Rumi, a wonderful Middle Eastern restaurant, about a half hour from the meeting site at Concordia. Good food and convivial spirits flowed generously. Thanks to both Suzanne Foisy and Josette Trépanier for making such a fine selection.

Day three began with an author-meets-critic session on Jeanette Bicknell’s Why Music Moves Us. Participants included Michael Szekely and Ira Newman from philosophy and Frank Russo from psychology, whose behavioral studies program had used Jeanette’s book to frame some psychology of music questions this past semester. Jeanette then offered her responses. Session two was devoted to aesthetic preservation, with two controversial subjects presented: James Janowski’s “Should the Bamiyan Buddhas Rest in Peace?” and Margaret Hodges’s “Expressway Aesthetics: Montréal in the 1960s.” In the afternoon a panel discussion took place on “Philosopher as Artist: Jan Zwicky.” The panelists included Stephen Burns, Sue Sinclair, Andre Furlani and Warren Heiti.

Many thanks to Glenn Parsons for his tireless work as Angelophone program chair. Since we did not have an official local arrangements coordinator, Suzanne Foisy assumed much of the responsibilities of that role (which included arranging the museum reception on the first night and the annual dinner on the second). In addition Suzanne organized the French-speaking half of the program; so she assumed quite a heavy burden, and we are very grateful. Thanks finally to all the presenters and participants, who made the sessions come alive with their thought-provoking ideas and conversations.

Ira Newman
Mansfield University

American Council of Learned Societies
National Humanities Alliance
Report on 2010 Annual Meetings

The ASA is a member of both the American Council of Learned Societies and the National Humanities Alliance which held their joint
The CAO business meeting, which took place on Friday, 6 November, was led by Rona Sheramy, executive director, Association for Jewish Studies, and chair of the CAO Executive Committee. The group reviewed the agenda for the 2010 ACLS Annual Meeting in Philadelphia (May 7-9) and notes the dates for future fall CAO meetings: 2010 in Vancouver (4-7 November); 2011 in Minneapolis, 10-13 November; and the newly scheduled 2012 meeting in Nashville. The group meets each spring following the ACLS Annual Meeting.

During the business meeting, ACLS President Pauline Yu reported on the continuing impact of the economic downturn on ACLS endowments. Although those endowments have suffered, increased foundation support for fellowships programs has enabled ACLS to offer more fellowships in 2009 than in 2008 and to project a further increase in 2010. Nicole Stahlimann, director of fellowship programs, described the new ACLS New Faculty Fellows program. Others reported briefly on ACLS Humanities E-Book subscriptions by learned society members, leveraging shared society needs in brokering services and building capacities, the impact on research and teaching of the proposed Google book settlement, and new CAO extranet features. Jessica Irons, executive director of the National Humanities Alliance, provided an update on federal legislation and funding for the humanities and encouraged participation in the NHA 2010 Annual Meeting and Humanities Advocacy Day, 8-9 March. Rona Sheramy reported on the 2009 Learned Society Leadership Seminar and announced the data of the 2010 meeting, 13 September.

The first session following the business meeting concerned learned societies and undergraduate education. Donna Heiland, vice president of the Teagle Foundation, described changes in the national policy environment, especially a sharpened focus on student learning outcomes, that have moved many colleges and universities to require new specifications of the knowledge students majoring in a particular discipline should acquire. Learned societies, she asserted, were one of the best vehicles scholars have to respond to that requirement. She noted that the Teagle Foundation had supported the work of several societies in this area and then led a discussion of how other societies might undertake similar projects.

The afternoon session, held at the Oregon Convention Center, was devoted to virtual communities furthering scholarly research and networking. Daniel Cohen, director of the Center for History and New Media, demonstrated Zotero, a tool for organizing and
sharing research sources. Steven Herrick, director of external religions at the American Academy of Religion, described AAR’s collaboration with CARET (Centre for Applied Research in Educational Technologies, University of Cambridge) in developing Biosphere, an online networking space for scholars. Pauline Saliga, executive director of the Society for Architectural Historians, spoke about SAHARA, an online photo archive on the built environment worldwide housed in the ARTstor Digital Library.

The group continued discussions on virtual communities and Facebook, Twitter and other online communication options. Facebook users include the College Art Association, the American Society of International Law, and ACLS. “Tweeters” include the MLA (Modern Language Association) convention, the American Anthropological Association, and CAA. The American Musicological Society offers a number of RSS feeds; see <www.ams-net.org/feeds/>. Four third-party vendors exhibited during luncheon at the convention center: All Academic, Aavectra, Euclid Technology, and Socios.

On Saturday, 7 November, Katha Kissman, a senior governance consultant with BoardSource and provider of interim leadership to nonprofits, presented on the topic of “Building an Energetic and Engaged Board.” Kissman is currently interim director of the Organization of American Historians and previously served the Linguistic Society of America in the same capacity.

The meeting concluded with Rosemary G. Feal, executive director, Modern Language Association, leading the customary wrap-up session entitled “Things you need to worry about/News you can use.” In this fast-paced, wide-ranging Q&A session, members shared information on the lasting changes for their society as a result of today’s economy (“What is the new normal?”), “Twitter, Facebook: Building brand awareness or diluting scholarly identity?,” and institutional hosting agreements.

The 2010 meeting will be in Vancouver, BC. I expect to attend.

Respectfully submitted by Philip Alperson, ASA ACLS Delegate; and Dabney Townsend, ASA ACLS Chief Administrative Officer

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**Calls for Papers**

**ASA Eastern Division Meeting**
Philadelphia, Pennsylvania
8 - 9 April 2011

Papers on any topic in aesthetics are invited, as well as proposals for panels, author meets-critics, or other special sessions. We welcome volunteers to serve as session chairs and commentators. All participants must be members of the American Society for Aesthetics and must register for the conference. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Please send submissions in PDF, Word, or RTF format to Tiger Roholt at <tiger.roholt@montclair.edu>. Please feel free to direct questions to the Program Co-Chairs: Christopher Bartel (Appalachian State University) at <bartelcj@appstate.edu> or Tiger Roholt (Montclair State University).

Submission deadline: 14 January 2011

**SPSCVA at the APA Pacific Division Meeting**
San Diego, California
20-23 April 2011

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meetings held in conjunction with the divisional meetings 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). Presenters 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.)

Paper submissions should be made by email by 15 September 2010 to Professor Julie Van Camp at <jvancamp@csulb.edu>.

Deadline: 15 September 2010

**Cinesonika Festival and Conference: Sound and the Moving Image**
Simon Fraser University, Vancouver, British Columbia
13-14 November 2010

We are seeking interdisciplinary contributions on sound in relation to the moving image. Media thinkers, film scholars, art historians, performance theorists, composers, filmmakers, sound practitioners, multimedia semioticians, philosophers of perception—we invite these and others to submit proposals for 20 minute panel presentations. All accepted submissions will be considered for inclusion in an edited volume (papers should be expandable to 3000-5000 words if selected for final essay publication).

Please write “Cinesonika- Paper Submission” in the subject heading. Please submit your abstract and short bio both as an attachment (.doc or .pdf) and also pasted into the body of your email submission, to <info@cinesonika.com>.

Deadline: 15 September 2010
**Stieg Larsson and Philosophy: The Girl with the Aristotle Tattoo, The Blackwell Philosophy and Pop Culture Series**

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.

Kindly submit 100-500 word abstract (with or without Word attachment) and CV by email to: Eric Bronson at <ebronson@yorku.ca>.

**Deadline: 2 October 2010**

**American Society for Aesthetics Graduate E-journal Fall 2010/Winter 2011 Issue**

The American Society for Aesthetics Graduate E-journal (ASAGE) is now accepting high caliber articles by graduate students in aesthetics and the philosophy of art for its Fall 2010/Winter 2011 issue. Submissions should not normally exceed 3000 words. Authors are encouraged to provide links to authorized online images of art works and audio or video files referred to in the paper whenever possible. More information, including complete submission guidelines, is available on our website at <www.asage.org>. ASAGE also publishes book reviews written by graduate students of recently published works in aesthetics and dissertation abstracts. Details on how to submit a book review proposal and dissertation abstract are available at <www.asage.org>.

**Deadline: 2 October 2010**

**First Biannual Meeting of the North American Kant Society**

University of Illinois at Urbana-Champaign
2-4 June 2011

Papers can be in any of the three areas of Kant’s philosophy: theoretical, practical or aesthetic. Please identify the area under which you wish your paper to be considered. Papers should not exceed 20 minutes reading time (approx. 3000 words). Papers will be blind reviewed. Please keep identifying information on a separate page. We encourage graduate student submissions. If you are a graduate student, please identify yourself as such. A $100 travel award will be provided for the best graduate paper and this paper will be considered for the annual Markus Herz Prize. Send your submission by email to Sharon Anderson-Gold: <anders@rpi.edu>.

**Deadline: 15 October 2010**

**6th Annual International Conference on Philosophy**

Athens, Greece
30 May-2 June 2011

The Philosophy Research Unit of the Athens Institute for Education and Research (ATINER) organizes its 6th Annual International Conference on Philosophy, 30 May-2 June 2011. For programs of previous conferences and other information visit the conference website at <www.atiner.gr/philosophy.htm>. The aim of the conference is to bring together scholars and students of philosophy. Selected papers will be published in a Special Volume of the Conference Proceedings.

The initial submissions for presentation should consist of an abstract of no more than 300 words, with 3 keywords. If your proposed paper is accepted for presentation at the conference, a reading paper of between 1,500 and 2,000 words must be submitted to the conference organizers one month before the conference. After the conference, participants will be invited to submit a longer version of their paper (up to 5,000 words, including references and footnotes) for consideration for publication in the edited proceedings. Please submit the 300 word abstract by email to <atiner@atiner.gr> or mail, to: Dr. Nicholas Pappas, Professor, Sam Houston University, USA & Head, Philosophy Research Unit, Athens Institute for Education and Research (ATINER), 8 Valaoritou Street, Kolonaki, 10671 Athens, Greece. Tel. + 30 210 363 4210 Fax: + 30 210 3634-209. Abstracts should include: Title of Paper, Family Name(s), First Name(s), Institutional Affiliation, Current Position, an email address and at least 3 keywords that best describe the subject of your submission. If you want to participate without presenting a paper, i.e. chair a session, evaluate papers to be included in the conference proceedings or books, contribute to the editing, or any other offer to help please send an email to Dr. Gregory T. Papanikos, <gtp@atiner.gr>.

**Deadline: 8 November 2010**

**Thinking Through Dance**

Froebel College, Roehampton University, London
26 February 2011

This conference explores the philosophical questions raised by and in dance. Abstracts are invited for papers and (part-) practical presentations of 30 minutes (plus 15 minutes discussion time) on topics including, but not limited to, the following: dance and embodiment, dance meaning and artistic intention, expressivity and the dancing body, representation in dance, the ontology of dance, authentic performance, and dance at the intersection of analytic and continental philosophy.

Please e-mail your abstract and contact/affiliation details (on a separate sheet) in MsWord or PDF format to Julia Noyce: <Julia.Noyce@roehampton.ac.uk>.

**Deadline: 15 November 2010**

**Teorema: International Journal of Philosophy, Special Issue on Philosophy of Music**

Teorema invites submissions of papers on the philosophy of music special issue to be published in 2012. Articles must be written in Spanish or English and should not exceed 6,000 words. For the presentation of their articles, authors are requested to take into account the instructions available at <www.uniovi.es/Teorema>. Submissions must be suitable for blind review. Both a DOC and a PDF document must be sent to the Editor. Notification of intent to submit, including both a title and a brief summary of the content, will be greatly appreciated as it will assist with the coordination and planning of the special issue.

For queries and submissions, contact Prof. Luis M. Valdés Villanueva, Editor, Departamento de Filosofía, Universidad de Oviedo, E-33071 Oviedo (Spain), E-mail: <teorema@uniovi.es>.

**Deadline: 15 November 2011**

**Inception and Philosophy, The Blackwell Philosophy and Pop Culture Series**

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.

Kindly submit abstract of 100-500 words (with or without Word attachment) and CV by email to: David Kyle Johnson, <davidjohnson@kings.edu>.

**Deadline: 22 November 2010**

**V Mediterranean Congress of Aesthetic**

Cartagena, Spain
4-8 July 2011

The general subject of the Congress is “Art, Emotion and Value” but submissions are not
restricted to this topic. Venue: Edificio de la Facultad de Ciencias de la Empresa. Since the first Mediterranean Congress of Aesthetic held in Athens (Greece) in 2000, several editions of these encounters have taken place around the Mediterranean (Carthage, 2003; Portoroz, 2006; Irbid, 2008). As in former editions, the congress aims at providing a frame for inter-disciplinary discussion and cross-methodological interests. We encourage artists and specialists from all sorts of disciplines related to art and aesthetics to participate in the congress; graduate students and early researchers are also encouraged to participate at the conference.

Papers may address any topic that involves the connection between art, emotion and value. 350-word abstracts must be sent to <aesmed@um.es>. Presentations should be 20-25 minutes (10-12 pages in length; 2500-3000 words). Official languages of the congress are English, French, and Spanish. For more information see webpage: <http://www.um.es/vmca/).

Deadline for abstracts: 30 November 2010

**The British Society for the History of Philosophy Annual Conference**

University of Sussex, UK

29-31 March 2011

Theme: The Philosophy of the Enlightenment: Papers relating to any aspect of the philosophy of the enlightenment will be considered. The topic will be interpreted broadly, but we particularly welcome papers in the following areas: Philosophy and Political Thought in the Enlightenment, The Enlightenment and Kant, and Aesthetics and the Enlightenment.

Papers, suitably formatted for blind review, should be sent to Lucy Allais at <L.L.Allais@sussex.ac.uk>.

Deadline: 31 December 2010

**A Special Issue of the Journal of Aesthetics and Art Criticism, “The Media of Photography”**

Guest Editors: Diarmuid Costello (Warwick, UK) and Dominic McIver Lopes (UBC, Canada)

Potential contributors are encouraged to read the full special issue proposal at: <jaac.mentalpaint.net>. Any philosophical treatment of photography will be considered.

Submissions should not exceed 7,000 words and must comply with the general guidelines for submissions (see “Submissions” on the JAAC website: <www.temple.edu/jaac/>).

Send submissions as e-mail attachments to both guest editors, indicating clearly that your submission is for the special issue. Diarmuid Costello, <Diarmuid.Costello@Warwick.ac.uk>, and Dominic McIver Lopes, <Dom.Lopes@ubc.ca>.

Deadline: 10 January 2011

**Music and Philosophy: 1st Annual Conference of the Royal Musical Association Music and Philosophy Study Group**

London, UK

1-2 July 2011

The RMA Music and Philosophy Study Group warmly invites paper submissions for their inaugural two-day international conference, to be held in London on 1-2 July 2011. The event, the first of an annual series of conferences run by the Study Group, will offer an opportunity for musicologists and philosophers to share and discuss work in the hope of furthering dialogue between the two disciplines. Paper submissions on all topics related to the area of music and philosophy are welcome, but in particular those relating to this year’s theme of 'Opera and Philosophy'. Collaboration between persons from different disciplines would be especially welcomed.

In addition to papers relating to the conference theme, topics of interest might include (but are not limited to): music, meaning, and language; perception and expression; music and ethics; music and ontology; performance, authenticity, and interpretation.

Proposals of up to 500 words are invited for individual papers (20 minutes) and collaborative papers (up to 30 minutes). Please submit proposals by e-mail to the conference organizer Dr Nanette Nielsen: <nanette.nielsen@nottingham.ac.uk>.

Deadline: 1 February 2011

**2011 Canadian Society for Aesthetics**

University of New Brunswick and St. Thomas University, Canada

28-30 May 2011

The 2011 annual meeting of the Canadian Society for Aesthetics will take place in company with meetings of other Canadian associations, including the Canadian Philosophical Association, as part of the 80th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Scientific research (any field) and theoretical aesthetics: the promise and the limitations, 2) Narrative: by itself or in relation to moral psychology or ethics, 3) Natural aesthetics of coast and sea (in keeping with the meeting’s maritime location). In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will
be assessed later and only if vacancies occur in the program. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion on the program are required to pay CSA membership and conference registration fees. For graduate submissions included on the program, we offer an annual prize for the best graduate paper presented. Submissions must be sent as e-mail attachments (MS Word or .RTF files). Inquiries or submissions in English may be sent to Ira Newman; Department of Philosophy; Mansfield University; Mansfield PA 16933 (USA) at <inewman@mansfield.edu>. Those in French to: François Chalifour; Département des arts, Cégep de l’Outaouais, Campus Félix-Leclerc, 820 boul. de la Gappe, Gatineau, (Québec) CANADA J8T 7I7, <fchalifour@cegepoutaouais.qc.ca>. Deadline: 15 February 2011

Upcoming Events

ASA Annual Meeting
Victoria, British Columbia
27-30 October 2010

This year, the meeting will be held in Victoria, British Columbia at the Fairmont Empress Hotel from Wednesday, October 27 through Saturday, October 30. James Young (Local Arrangements Chair) and the University of Victoria are hosting the meeting, and Daniel Nathan is Program Chair. The program, travel information, a history of the Fairmont Empress (it is an historic hotel), and a registration form can be found at the ASA website at <http://www.asaonline.org/events/>. The board of trustees has again authorized a rebate to help offset the cost of travel and the reduction of university travel budgets. It is very important this year that when making your reservations you make sure that they are credited to the American Society for Aesthetics. It will helpful if you will register as soon as possible for the meeting, even if you do not make your hotel reservations until later.

The BSA 50th Anniversary Conference 2010
Heythrop College, London
17-19 September 2010

Heythrop College is located in Kensington Square W8, one of the oldest squares in London in one of the loveliest sections of the city. Invited speakers include Noel Carroll (CUNY Graduate Center), who will deliver the BSA/ASA Wolheim Memorial Lecture; Keynote speaker Jean-Marie Schaeffer (CNRS/ EHESS); and the William Empson Lecture by Geoffrey Hill, poet and critic. There will be a special reception on Friday night at the Royal College of Art to mark the Society’s 50th Anniversary.

For program queries please contact the Program Chair: Dr. Stacie Friend at <s.friend@heythrop.ac.uk>. For queries of a practical nature regarding the conference, please contact one of the conference administrators: Dan Cavedon-Taylor at <dan.cavedon.taylor@gmail.com> or Paloma Atencia Linares at <p.ataencia-linares@ucl.ac.uk>.

International Schopenhauer Congress
University of Frankfurt, Frankfurt am Main
22-24 September 2010

On occasion of the 150th anniversary of Arthur Schopenhauer’s death the international Schopenhauer Gesellschaft and the Schopenhauer Research Center at the University of Mainz in cooperation with the University Library of the University of Frankfurt are organizing the international congress: Schopenhauer—What is Moving the World? For more information see the website for the Schopenhauer-Gesellschaft e.V. at <www.schopenhauer.de> or the Schopenhauer Research Center at <www.schopenhauer-philosophie.uni-mainz.de>.

Audiovisual Posthumanism: Aesthetics, Cultural Theory and the Arts
The University of the Aegean, Greece
24-26 September 2010

This Conference aims at approaching Posthumanism not only as an alternative for Transhumanism (which reflects a lot of American theory), but also as a New Humanism (an attitude mainly adopted by European theory) or an expression of Postmodernism. Languages spoken at the Conference: English, Greek, German, Serbo-Croatian (also, other international languages if editing can be possible). There are no fees. For more information, see <http://www.eurosa.org/calendar/index>.

Stanley Cavell and Literary Studies
The Humanities Center, Harvard University
14-16 October 2010

This conference focuses on draft versions of commissioned chapters for a collection of newly commissioned essays — entitled Stanley Cavell and Literary Studies: Consequences of Skepticism — which will explore the relevance of Cavell’s writings for literary theorists and critics (to be published in 2011 by Continuum). The conference is free and open to the public; no registration necessary. For information about this event, please visit: <http://tinyurl.com/Cavell-Conference>.

Workshop: Literature, History, Cognition
Trent Building, University of Nottingham
15 October 2010

Speakers include: Greg Currie (Nottingham), James Helgeson (Nottingham), Karin Kukkonen (Oxford), Patrizia Lombardo (Geneva), Olivia Smith (Oxford). Professor Terence Cave (St John’s College, Oxford), winner of the 2009 Balzan Prize for literature since 1500, will attend and provide commentary. Organized by the Departments of French and Philosophy, University of Nottingham. For maps and directions see <http://www.nottingham.ac.uk/about/campuses/maps.php>.
Walter Benjamin: Convergences of Aesthetics and Political Theory
Santiago de Chile
20-22 October 2010

With his stress on the constellation of art, religion and politics, Walter Benjamin has become a key thinker for the contemporary debate on the role of religion in the public sphere. Benjamin placed philosophy—the practice of criticism—at the service of art, seeking to release a political and theological potential he called “messianic”, far from every theocracy and fundamentalism. Benjamin’s urgent demand for the “politicization of art” as an antidote to the fascist “aesthetization of politics” is well known. The aim of this international conference is to understand and discuss the bridge between the aforementioned demand and the contemporary attempts, by many thinkers influenced by Benjamin, to “politicize theology”, now understood as an antidote to the fundamentalist theologization of politics. For further information, please contact the organizers at <Benjamin.santiago@gmail.com>.

Nietzsche Society 2010 Annual Meeting
Montréal, Québec
4 November 2010

The 32nd Annual Meeting of the Nietzsche Society will be held in conjunction with the annual meeting of the Society for Existential Philosophy and Phenomenology. 9-12 Noon, Marriott Château Champlain, hosted by McGill University and Université de Montréal. For more information: <Babich@fordham.edu>.

Eighth International Conference on the Book
University of St. Gallen, Switzerland
6-8 November 2010

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.

For further information on the Book Conference plenary and panel speakers, please see: <http://booksandpublishing.com/conference-2010/plenary-speakers/>. Full details of the conference are to be found at the conference website: <http://www.Book-Conference.com>.

Performance: Visual Aspects of Performance Practice, 1st Global Conference
Prague, Czech Republic
11-13 November 2010

Theatre is an inter-disciplinary form of art in itself, drawing ideas and symbolisms from the fields of humanities, making historical references and links, presenting social relations, putting forward great ideas and dilemmas of the mind, highlighting aspects of the human personality and employing all existing art-forms in order to create a performance as a whole. Performance practice can be examined from the artistic point of view, but also from a cultural, a sociological, a historical, a psychological, a semiological, an anthropological, as well as from an educational perspective. The term “performance practice” refers to the interface within which the work of the director, actor, movement director and choreographer, scenographer (set and costume designer), musical director, composer, lighting designer and sound designer meet. It also includes all aspects and issues involving the theatrical process, from the initial concept to the final realization. The aim of this conference is to develop discussion with a focus on the visual aspects of performance brought up by visual and spatial artists and researchers in various performance disciplines and practices. For further details about the project please visit: <http://www.inter-disciplinary.net/critical-issues/ethos/performance/>.

Bodies of Art
Florida Atlantic University, Boca Raton, Florida
2-3 December 2010

The Center for Body, Mind and Culture and the Center for Women, Gender and Sexuality Studies presents this conference. Featured speakers include Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts, NYU, and Orlan, Internationally Acclaimed Artist. Further conference information is available at <http://www.fau.edu/bodymindculture>.

The Stimulated Body and the Arts: The Nervous System and Nervousness in the History of Aesthetics
Hatfield College, Durham University, UK
17-18 February 2011

This conference will discuss the history of the relationship between aesthetics and medical understandings of the body. Today’s vogue for neurological accounts of artistic emotions has a long pedigree. Since G.S. Rousseau’s pioneering work underlined the importance of models of the nervous system in eighteenth-century aesthetics, the examination of physiological explanations in aesthetics has become a highly productive field of interdisciplinary research. Drawing on this background, the conference aims to illuminate the influence that different medical models of physiology and the nervous system have had on theories of aesthetic experience. How have aesthetic concepts (for instance, imagination or genius) be grounded medically? What effect did the shift from animal spirits to modern neurophysiology have on aesthetics? This interdisciplinary conference brings together scholars working in a wide range of fields, including not only the history of medicine but also in subjects such as art history, languages and musicology. For more information, see <http://www.dur.ac.uk/chmd/>.

The 2011 Annual Architectural Research Centers Consortium Spring Research Conference
Detroit, Michigan
20-24 April 2011

Considering Research: Reflecting upon current themes in architectural research, Hosted by: Lawrence Technological University. In addressing this year’s theme, the conference will explore the following issues of how can research help us reflect on various contemporary environmental, sustainable, social, political, formal, and psychological paradigms. The exploration is expected to raise questions around the impacts of these paradigms, whether they have they addressed what they claimed they intend to address, examine where they stand and what effect might they have, and, ultimately, consider how research is an integrated part of our practice and discipline.

For more information, please visit <http://arcc2011.ltu.edu>.
ELISABETH CAMP received a Charles A. Ryskamp 2010 ACLS Research Fellowship for her project, “Perspectival Imagination in Perception and Thought.”

CURTIS L. CARTER has been elected President of the International Association for Aesthetics. The IAA membership includes the national societies in aesthetics and individual members across the world. The election is for a three year term beginning in August 2010. He will assume his role as President at the Annual Meeting of the IAA in Beijing, China 8-13 August 2010.

ANDY AUSTIN COHEN’S ASA Sketchbooks, an exhibition of 38 drawings made at meetings of the American Society for Aesthetics covering a period of more than fifteen years is on view now at <http://aesthetics-online.org>.


WILLIAM DAY and VICTOR KREBS have published Seeing Wittgenstein Anew (Cambridge University Press), a collection of sixteen invited articles on Wittgenstein’s aspect-seeing remarks. Contributors include ASA members and participants STEVEN AFFELDT, NORTON BATKIN, STANLEY CAVELL, RICHARD ELDRIDGE, TIMOTHY GOULD, GARRY HAGBERG, and EDWARD MINAR.


ELLEN HANDLER SPITZ will publish Illuminating Childhood: Portraits in Film, Fiction, and Drama, The University of Michigan Press, November 2010. In addition, Prof. Handler Spitz was Professor of the Year, an award voted by the students of the Honors College, University of Maryland (UMBC) and she is reviewing for The New Republic’s online feature, “The Book.”

Would you like to be featured in “Active Aestheticians” in our next newsletter? Please share any information you might have about your professional achievements with the editors at: <goldblatt@denison.edu> or <henry.pratt@marist.edu>.