Art and Politics

Crispin Sartwell
Dickinson College

Art and politics as arenas of human endeavor display various familiar intersections. Long about 1991, you couldn’t enter a gallery or go to a dance performance without receiving a slightly aestheticized lecture on AIDS or racism, and indeed the theory was bruited that all art is political, and all art criticism political analysis. From the other end, running for office or running the government involves a host of aesthetic activities, prosecuted with varying degrees of effectiveness, and Shepard Fairey’s Obama-Hope poster captured something of the essence of Obama’s intervention in American politics, both its potential to inspire and the sneaking suspicion that underneath was emptiness.

Indeed, every political regime uses the arts for propaganda purposes, consciously deploys the arts to try to shape the consciousness of their populations. And every resistance movement does the same, often with much better aesthetic results than those procured by the state, the arts of which are often gigantical yet excruciatingly dull. Political power has shaped the discipline of art history to an incalculable extent, and the art that survives from eras past is whatever the authorities permitted to persist. The history of art is, hence, by and large the history of monuments and of artworks compatible with capitulation. One suspects that there were skeptics, atheists, and anarchists roaring through the medieval and renaissance period; their blasphemous paintings and poems (and indeed their blasphemous persons) were immolated. By contrast, when a political regime starts making aesthetic objects, it tries to make them eternal: under the aegis of taxation it stacks up massive blocks of heavy stone until tearing them down is just too much work.

I think, however, that the relation of aesthetics and politics is tighter than this might suggest, and the function of the arts as propaganda of domination or of resistance does not nearly exhaust the political significance of the arts.

When we characterize political systems, constitutions, or ideologies, we tend to think about texts: the Republic of Plato, the Communist Manifesto, Common Sense or the Declaration of Independence. But political systems, constitutions, and ideologies are embodied in all sorts of non-textual or not-primarily-textual items. A political ideology is not merely a series of assertions; it is a multi-media aesthetic surround. Now the texts themselves have to be viewed aesthetically as well as semantically, and the power of the Declaration of Independence is not only what it declares, but the poetry by which it declares what it declares. Most Americans can probably recite only a line or two, but most of us have the image of a yellowed parchment with calligraphy in a vitrine: the Declaration is also treated and understood as a work of visual art.

Nazism is a central, though also peculiar, example. As an ideology expressed in a series of propositions, it was a complete mess, a congeries of race theory, nationalism, capitalism and anti-capitalism, charismatic totalitarianism, pseudo-neo-paganism, and so on. But Nazism never expressed itself primarily through texts. When I want to teach my students the essence of Nazism, I screen Leni Riefenstahl’s Triumph of the Will. It is a propaganda film, but it is also the very best crystallization of Nazi ideology, and
merely lie. It is real: the actual intervention of the actual regime in a bourgeois plot, for example, is itself a design style expressing aesthetics that produced it. That is, there is no getting rid of aesthetics, a pointed ugliness that beautifully reflects the bureaucratic and has been massively influential. The great American myriad aesthetic entailments. Communist architecture has often directed by aesthetic criteria, we do not know and we do not know the integrity of each part and of combining them into a coherent or integral whole. What our form of government would be if it wasn't the case of art objects, as handmade luxury goods in a world dominated by glue, it may be. The allegiance of a leader and of her followers is not to a string of doctrines but to an aesthetic system, including the way in which it is delivered. For their part, the Nazis’ discourse are no less subject to transformation by context than are the aesthetic systems, and though we can write the Bill of Rights we cannot hold the sentences constant as to meaning. At any rate, I propose that we identify political systems, ideologies, constitutions not primarily with a series of assertions, but with the masculinity of the artist, earlier shared with a demented ambition to recreate reality on a world scale. The black nationalism of the Nation of Islam and Nation of Gods and Emperors is often best understood through the hip-hop of such artists as Public Enemy and Wu-Tang Clan. And indeed hip-hop is a radical movement, then a fashion statement. Romantic nationalism, then a self-conscious alliance art with fundamental conditions of modern life. The idea of the artist as central member of a spiritual elite embodying an alternative to Philistine commercialism, or even pointing the way to humankind’s salvation, has powered a twist in the idea of the artist as server of aesthetics. The notion of art objects, as handmade luxury goods in a world dominated by mass production; the notion of art as a world-transforming mega-event of the twentieth century. To tell the story of the classical and various classicisms within art history might entail a narrative of formal transformations, or more widely, a narrative of material transformations incorporating material properties such as size and weight. But to tell this story fully, the history of classical art is a history of aesthetics, a history of the transformation of landscapes produced from political sources, with power, effects, from Vitruvius to Bruni to Palladio to Wren to Wright to Le Corbusier to thegooglesearch.com. Indeed in the way round, you are not going to be able to understand the history of republicanism without addressing the meanings of the classical in something like the Cartesian scholastic learning meant in 1320, in 1500, in 1798, or in 1933. The histories must be allowed to infest and elucidate each other, or they must merge into a single stream, replete with complications. Even text must be taken in its material and formal qualities: roman as blackletter typography; mechanically reproduced or reproduced with the utmost care in a scholarly edition. This paradox is nothing but the place of culture in capitalist society, a place that is a world economy: a place that is a world economy. As the political and cultural dominance of the courts gave way to the ongoing economic downturn, nothing is left but to infest and elucidate each other, or they must merge into a single stream, replete with complications. Having begun with a financial crisis, the economic downturn has produced a sudden collapse in the markets for luxury goods of all kinds, leading to an overall contraction of demand for the arts. Art, and in particular contemporary art, has not been spared. If the depression continues and deepens, it may well bring to the close a historical period that has seen radical change in the role of art as social practice has existed since the late eighteenth century. Paul Mattick Adelphi University

After the Gold Rush
from the norm of capitalist investment and production that was so invaluable. By means of critique, culture cloned modern society’s sin of communist illusion, allowing its dominating classes to see themselves as worthy inheritors of the position of the aristocracy they displaced.

That picture I have sketched here, hardly a novel one, evidently owes a great deal to Pierre Bourdieu’s analysis of what he calls “the field of cultural production.” That analysis reveals in particular the close relation between, on the one hand, the social antagonism between producers of culture and the upper-class consumers from whom they are separated by style of life and self-conception as well as degree of social power, and, on the other, the fact that “the cult of art and the artist is one of the necessary components of the bourgeois ‘art of living,’ to which it brings a ‘supplement d’ime,’ its spiritualistic point of honor.” This cultural system, evolved during the nineteenth century, survived until well into the twentieth. But the last twenty years have seen the acceleration of a process of change, whose origin is traceable to the end of the Second World War. What changed was not the centralty of the “cult of art” to the bourgeois “art of living” but the felt antipathy between art and bourgeois life central to the earlier ideal of culture.

An important part of the background of this shift in the understanding of the place of art in a business society is the movement of military, economic, and political power from Europe to the United States in the course of the Second World War. The American victory seemed a triumph of the spirit of pure capitalism over an “old world” still dominated culturally by politicopelitism. This began what might be called the “second wave” of Americanization. But it is not so much an increase in the values of those of the market place but as a distillation of those characteristics—daring, innovation, attention to high and desirous—that make an individual, company, or nation successful.

In part, the new interest in culture reflected the changing nature of the business class in the United States: while fewer than 50 percent of top executives had some college education in 1900, 76 percent did by 1950. The postwar rise of the professional manager helped break down the traditional barrier between the worlds of business and culture, affecting the self-image of American society as a whole. To the particularly bouchon character of capitalist business activity and all levels of government—the emergence of the new professional-intellectual elite, estranged from the social elites, was only to a large extent, in the American system, ever so slowly, and by the wane of its former historical significance, to find its identity. The world of the arts, as we shall see, has been transformed by this renunciation of the central role of the patron in the construction of a nationally authoritative ideology. The avant-garde of the 1950s became, in fact, the official art of American society and in short order, given American political and commercial dominance, of global capitalism. Thus, in this in its other features of its development, the United States increasingly set the tone for the rest of the world.

During the last few decades, the world as a whole saw the return to ideological fashion of the old idea of the self-determining market, with the particularly bouchon character of capitalist business activity and all levels of government—the emergence of the new professional-intellectual elite, estranged from the social elites, was only to a large extent, in the American system, ever so slowly, and by the wane of its former historical significance, to find its identity. The world of the arts, as we shall see, has been transformed by this renunciation of the central role of the patron in the construction of a nationally authoritative ideology. The avant-garde of the 1950s became, in fact, the official art of American society and in short order, given American political and commercial dominance, of global capitalism. Thus, in this in its other features of its development, the United States increasingly set the tone for the rest of the world.

The passing of Dick Kuhns is a great personal loss to myself and to many others, and an inestimable loss to the profession. He was one of the great teachers of his generation, and many others besides myself owe their first encounter with serious philosophy of art to him. As well, he is to be counted among those distinguished philosophers—Arthur Danto, Nelson Goodman, Richard Wollheim, Monroe Beardsley, George Dickie, Joseph Margolis, and others—who, in the 1960’s, 70’s, and 80’s, awakened philosophical aesthetics from its non-dogmatic slumber and made it the flourishing philosophical discipline it is today.

The passing of Dick Kuhns is a great personal loss to myself and to many others, and an inestimable loss to the profession. He but left behind a philosophical legacy that I hope a younger generation of aestheticians will avail themselves of. That will be the part of Dick Kuhns that physical death cannot take away.

Peter Kivy
Rutgers University
social and political self-conception of all concerned.

It is so even to guess about what further changes such developments will produce in the evolving social character of art, though one can safely proceed with the acceptance of a hypothesis in a manner analogous to a relation to artistic practice among many younger artists, a tendency strengthened by the ongoing weakening that I have been discussing of the social and political self-conception of all concerned. It is to soon even to guess about what further changes such developments will produce in the evolving social character of art, though one can safely proceed with the acceptance of a hypothesis in a manner analogous to a relation to artistic practice among many younger artists, a tendency strengthened by the ongoing weakening that I have been discussing of the social and political self-conception of all concerned.

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For an in-depth discussion, see Katy Siegel, Art in Its Time (London: Reaktion, forthcoming).

The seminar usually features a graduate contingent working with a different syllabus and elevating the level of discourse for all concerned. I assign fiction in all my senior seminars, very much in line with one of the central arguments in my book about fiction being a way to practice the moral life from the precincts of Longbourne and the state. I eventually resorted to Lady Susan, Eliza and Willoughby, Mrs. Clay and Mr. Elliot, Harriet’s mystery novel: Lydia and Wickham, Colonel Brandon’s unfortunate ward and dismemberments at Pemberley that had a soporific effect, or rather than just on the ground of entertainment. I eventually resorted to Lady Susan, Eliza and Willoughby, Mrs. Clay and Mr. Elliot, Harriet’s mystery novel: Lydia and Wickham, Colonel Brandon’s unfortunate ward and dismemberments at Pemberley that had a soporific effect, or rather than just on the ground of entertainment. I eventually resorted to Lady Susan, Eliza and Willoughby, Mrs. Clay and Mr. Elliot, Harriet’s mystery novel: Lydia and Wickham, Colonel Brandon’s unfortunate ward and dismemberments at Pemberley that had a soporific effect.

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The reason for making an attempt to get philosophy students to take a careful look at writers like Austen is one for which I argue again and again in my book: the experiments in my book. One can make philosophical points by means of fiction—not just to ethics but aesthetics, metaphysics and epistemology. And one can sometimes make them more effectively by those means than by direct philosophical argument, though some fiction lends itself to such a purpose better than others. Martha Nussbaum has said this already, as have John E. Niver, G. C. Berys Gaut, Matthew Kieran, Bashshar Haydar, James Harold, Amy Mullin, Mary Devereaux, and a lot of other philosophers. I argue for such a position once again in my book: the experiments in my book. One can make philosophical points by means of fiction—not just to ethics but aesthetics, metaphysics and epistemology. And one can sometimes make them more effectively by those means than by direct philosophical argument, though some fiction lends itself to such a purpose better than others.

A great deal has been said by philosophers about the ability of literature to offer specifically moral insights. I contend that aesthetic norms can be treated in much the same way as moral norms. That is, I claim that the fiction of Jane Austen, in addition to evidencing the conception of a Humean aesthetic, so engages us that we are led imaginatively to adopt certain aesthetic perspectives in the course of its contemplation—not just by being told what is aesthetically pleasing or commendable, but by being made to feel pleasure and to experience commendation; not just by being told what constitutes discriminating taste, but by being led to discriminate in a particular way. I also argue that the same case can be made for epistemic considerations that is made for moral or aesthetic norms. Resist/discipline/illustrious/Anxieties of: Hume and Jane Austen. The reason for making an attempt to get philosophy students to take a careful look at writers like Austen is one for which I argue again and again in my book: the experiments in my book. One can make philosophical points by means of fiction—not just to ethics but aesthetics, metaphysics and epistemology. And one can sometimes make them more effectively by those means than by direct philosophical argument, though some fiction lends itself to such a purpose better than others.

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I argue that the approach to ethics and value taken by David Hume closely corresponds to the normative (and sometimes meta-ethical) points of view taken up in Jane Austen’s novels. I explore correlations between Hume and Austen, no one of which is unique but all of which, taken together, demonstrate a greater degree of similarity than may the kind of Jamesian or Kantian approach to ethics that will permit to play in moral judgment. It is also notable that each of Austen’s six novels chronicles the epistemic and intellectual evolution of its heroine, a form of development that is easy to construe in distinctively Humean terms.

So I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen. I argue that Austen’s novels can function as a species of thought experiment that complements the Humean project by offering elaborations and sometimes demonstrations of Humean insights, by providing both illustrative virtue and an opportunity for imaginative participation that is typically unavailable from philosophical prose. I also argue that Hume’s philosophy can enrich our understanding of the works of literary figures. The latter perspective is not, however, the only one from which one can draw philosophical insights from the works of Hume and Jane Austen.
News From The National Office

My thanks to everyone who participated in the Annual Meeting in Victoria, B.C. This was our first meeting in Canada in some time, and the hospitality of our Canadian members was outstanding. Special thanks to James Young as Local Arrangements Chair and to Danny Nathan and his program committee for an outstanding program. Final attendance at the meeting was over 130, and we gained a local member who was so impressed with the program that she decided to join on the spot.

Next year’s meeting will be in Tampa, Florida. James Shelley and his program committee are already at work, and Kevin Sweeney as Local Arrangements Chair promises a great city. I would like to solicit input and suggestions for future meetings. 2012 will be in St. Louis. It is not too early to start thinking about 2013. Suggestions for locations will be much appreciated, as will any input about the way that the meeting is organized.

The Board of Trustees dealt with the reality of declining publishing income but approved a new budget that is expected to cover projects and grants. The guidelines for grant applications are available on line. I will post the complete minutes from the Trustees Meeting and the Business Meeting as soon as they have been checked and corrected for accuracy. One major note is that we have terminated our affiliation with Armstrong Atlantic State University as the host for the national office. I will continue to serve as Secretary/Treasurer, subject to re-election for a second term, but for the time being, at least, the national office will operate independently of any university affiliation. We will review how well that arrangement is working at the next Annual Meeting.

It is election time again. Past elections have produced excellent trustees and officers, but the voting turnout has been rather small. The governance of the ASA is important to me. It’s a fascinating phenomenon that occurs even without eye-to-eye contact. It’s almost spooky. I defy even philosophers to define it…”

I think, perhaps because it is made without thinking, at its best a quick sketch can capture a kind of truth that eludes analysis.”

(from Rule 53: Capturing Hippies, Spies, Politicians and Murderers in an American Courtroom, Lake Claremont Press, 2008)

ASA Victoria: 2010

Sketches by Andy Austin Cohen

“I love drawing, the intimacy of it, the visual knowing of all kinds of people. Through the explorations of my pens, I have come to know the faces and gestures of lawyers, judges, and crooks, often better than those of my own family and friends.”

“The symbiosis that occurs between the artist and his subject is important to me. It’s a fascinating phenomenon that occurs even without eye-to-eye contact. It’s almost spooky. I defy even philosophers to define it…”

“I love what philosophers do to the world. They take any subject at all, whether it be thinking or seeing, or art or baseball, and they poke it and prod it and hold it up to the light and examine its every aspect. And they come up with interesting things to say about it, things the rest of us wouldn’t have noticed….I have loved listening to you, sketching you, and drinking with you for 17 years.”

Bobby Seale Bound and Gagged at the Chicago 7 Trial

ASA Denver: 2009

Accused Murderer Helmut Hofer

Aesthetics News

New ASA President

We welcome Paul Geyer as the new president of the ASA, a post he moves to from his term as Vice-President.

Contemporary Aesthetics

The online journal Contemporary Aesthetics is pleased to announce that it is now being archived by the Scholarly Printing Office of the University of Michigan. All past annual volumes (1-7) and the two special volumes are available there <http://quod.lib.umich.edu/ca/> as well as on the Contemporary Aesthetics website <http://www.contemporaryaesthetics.org>. The SPO archive also offers a universal search function. Readers are invited to explore these resources: see <http://quod.lib.umich.edu/ca/>,

NEH Summer Seminar for School Teachers on Existentialism

Thomas Waterberg, Department of Philosophy, Mount Holyoke College, will conduct an NEH Summer Seminar for School Teachers on existentialism. It will take place from 4-29 July on the Mount Holyoke College Campus. The seminar website is: <www.existentialismseminar.org>.

Environmental Values

The latest edition, volume 19:3, of Environmental Values is out. This is a special issue on Environmental Aesthetics and contains a posthumously published paper by Ronald Hepburn. The editorial by Elis Brook is called “Ronald Hepburn and the Humanizing of Environmental Aesthetics” and is available at <http://www.erica.demon.co.uk/EV/Ediev193.html>.

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of the meeting was left open so that par-
ticipants could take advantage of the vari-
ant art, garden, and culinary tours available
there in Victoria, on a weekend that turned
out to be unusually bright and sunny. In
setting up the program, the program chair
was very ably assisted by a committee con-
sisting of Anne Eaton, Cynthia Freeland,
Kathleen Higgins, Andrew Kania, John Kul-
vicki, Paisley Livingston, David Saltz, and
Paul Taylor, and by the local arrangements
committee, all of Austin.

Daniel O. Nathan

Calls for Papers
ASA Pacific Division Meeting
Pacific Grove, California
30 March-1 April 2011

Submissions in all areas of aesthetics and
philosophy of art are welcome. Papers
per submissions should be written for twenty
(20) minute presentations. Panel proposals
also welcome. Panel proposals should
include a general statement of purpose and
abstracts (or full papers) of all papers to be
presented during the proposed panel. All papers
and panel proposals should be formatted for blind,
peer review. Electronic
submissions are preferred. Please email
papers and proposals as attached files in either
Microsoft Word (.doc or .docx) format, or Rich
Text Format (.rtf), or Adobe Acrobat reader format (.pdf). If one is interested in giving a commentary on a paper, or being a modera-
tor for a session, please send a letter of interest
for the Program Co-Chairs: Amy Coplan at <acoplan@fullerton.edu> or Toby De Marco at <tdemarco@bergen.edu>.

We welcome critical papers in all fields and
disciplines pertaining to the history, applica-
tions, and future of aesthetics in society and
standing. We are always particularly inter-
tested in research into the interdisciplinary
and intercultural approaches emphasizing the
human condition. We are open to a wide range
of interdisciplinary, cross-disciplinary, and
multidisciplinary approaches. In addition to
traditional philosophical inquiry, we welcome
papers that engage with, and critically engage
with, the arts. Additionally, we welcome papers
that address issues of social justice and nu-
ance. We also welcome papers that address
issues related to the practice and study of art.

Deadline: 6 December 2010

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-critic, or other special sessions. We
welcome volunteers to serve as chair,
and as discussants and commentators. All participants
must be members of the American Society
for Aesthetics, as well as registered for the con-
ference. Papers should not exceed 3,000
words, should be accompanied by a 100-
word abstract, and must be prepared for blind
review. 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:
Christine Bapter (Baylor State University
at <cbartes@apstate.edu>) or Tiger Roholt (Montclair State University).

Submission deadline: 14 January 2011

ASA Rocky Mountain Division Meeting
Santa Fe, New Mexico
8-10 July 2011


We welcome critical papers in all fields and
disciplines pertaining to the history, applica-
tions, and future of aesthetics in society and
standing. We are always particularly inter-
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and intercultural approaches emphasizing the
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Deadline: 15 January 2011

ASA Annual Meeting
Tampa, Florida
26-29 October 2011

As 2011 marks the three-hundredth anniver-
sary of the birth of David Hume, the Program Committee proposes a broad,
mean
time theme for the 2011 annual meeting:
Hume and his contemporaries; the con-
temporary continuation of Hume’s work;
Hume and his contemporary, the con-
temporary relevance to Hume; the con-
temporary philosophy of Hume; Hume and
culture; aesthetics and human identity; the
philosophy of criticism; experimental aes-
thetics; meta-aesthetics; the aesthetics of
art (and of non-fiction generally); art and
culture; beauty and utility; moral beauty;
art and ethics; music and ontology; performance,
and appreciation of aesthetic under-
standing. We are especially interested in papers
that explore the relationship between art and
philosophy, or that address questions connected
to the area of music and philosophy are
welcome, but in particular those relating to the theme of ‘Opera and Philosophy’. The Collaboration between persons from different
disciplines would be especially welcomed.

The RMA Music and Philosophy Study Group
warms 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 open forum for musicologists, philosophers, and other inter-

er of furthering dialogue between the two dis-
ciplines. Paper submissions on all topics re-
ated to the area of music and philosophy are
welcome, but in particular those relating to the theme of ‘Opera and Philosophy’. The Collaboration between persons from different
disciplines would be especially welcomed.

In addition, there will be a small number of further talk

The American Society for Aesthetics Graduate
E-Journal (ASAGE) seeks graduate students
to review books and serve as article referees. Those
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more information or contact editor Aili Bresnahan
at <editor@asage.org>.

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interested should consult <www.asage.org> for
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at <editor@asage.org>.

The American Society for Aesthetics Graduate
E-Journal (ASAGE) seeks graduate students
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more information or contact editor Aili Bresnahan
at <editor@asage.org>.
Submissions: We welcome the submission of original academic papers of 2500-7500 words, including an abstract of between 100-500 words, which may not exceed 2500 words. Students should be clearly marked as such. Submissions are invited concerning the ethics of auctioning, especially in relation to art and the human sciences. Papers should take the form of essays with clear and concise arguments, and may not exceed 2500 words. Students whose papers are accepted will receive a stipend to defray conference fees and accommodation costs. The winner of the prize for the best paper by a student will also receive £100 and a grant for travel to the conference.

Articles should be 2500-7500 words, using the Chicago Manual of Style’s system of endnotes (with all relevant bibliographic information included therein). Submissions should be sent by email to Managing Editor Daniel Shaw at <dshaw@lhup.edu>. Articles should be 2500-7500 words, using the Chicago Manual of Style’s system of endnotes (with all relevant bibliographic information included therein). Submissions should be sent by email to Managing Editor Daniel Shaw at <dshaw@lhup.edu>.
Thinking Through Dance
Female Executive, Roehampton University, London
26 February 2011
This conference explores the philosophical questions raised by and in dance. Please contact Julia Noyce at <julia.noyle@roehampton.ac.uk> for further details.

XVIII International Film Studies Conference/Convegno Internazionale di Studi sul Cinema
Udine, Italy
5-7 April 2011
It was Jacques Derrida who reminded us that the word archive (Arché) combines the idea of beginning and that of command: the place where things get started, and where the sources reside, but at the same time the place where the Law arises and where it finds its dwelling. In the past few years many experiences in fine arts, cinema, philosophy etc. have turned their attention towards the concept of the archive and in general towards the practices of the paratactic juxtaposition of elements: as if a new experience of the historical time was emerging. The digital culture for instance, along with the new possibilities of organization and recording of knowledge connected to it, open up new perspectives of construction and access of knowledge based on modularity and a-hierarchical horizontally more than on a vertical discipline. Or in the field of the visual studies, a renewed attention toward figures like Aby Warburg and Walter Benjamin testimony an intellectual sensibility focused on the relationship between image, memory and historical time.

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 about the impacts of these paradigms, whether they have 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://arc2011.ltu.edu>.

First Biennial Meeting of the North American Kant Society
University of Illinois at Urbana-Champaign
2-4 June 2011
Papers are in the three areas of Kant’s philosophy: theoretical, practical and aesthetic. For further information, contact Anderson-Gold: <anders@rpi.edu>.

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 (AT. I.N.E.R.) 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/philosophy/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.

v Mediterranean Congress of Aesthetics
“Art, Emotion and Value”
Cartagena (Spain)
4-8 July 2011
Confirmed invited speakers are: Dominique Château (University of Paris I Panthéon-Sorbonne), Rachida Triki (University of Tunis Mentouri), José Luis Molinuevo (University of Salamanca) and Anna Christina Ribeiro (Texas Tech University).

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 art history researchers are also encouraged to participate at the conference.

Official languages of the congress are, English, French, and Spanish. For more information see webpage: <http://www.um.es/vmca/>.
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Send calls for papers, event announcements, conference reports, and other items of interest to:

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>
or
Henry Pratt, Department of Philosophy and Religious Studies, Marist College, 3399 North Road, Poughkeepsie, NY 12601, <henry.pratt@marist.edu>

Deadlines: 1 November, 15 April, 1 August