



## **NEWSLETTER**

**July 2017**

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# **BSA 2017 CONFERENCE SCHEDULE**

*St Anne's College, Oxford, 8-10 September*

To register:

<http://british-aesthetics.org/portfolio/annual-conference/>

Book before 15 August for:

- early bird discounted fees
- BSA member discounts
- generous postgraduate subsidies

## **FRIDAY, 8 SEPTEMBER**

11:30- REGISTRATION OPENS (outside Tsuzuki Lecture Theatre, Ruth Deech Building)

12:00-13:00 LUNCH

13:00-15:00 INVITED SYMPOSIUM (Tsuzuki Lecture Theatre)

'Contemporary Work on Dance Ontology'  
Anna Pakes (Roehampton) *et al*

15:00-15:30 TEA / COFFEE (Foyer A, Ruth Deech)

15:30-16:15 CHOICE OF PARALLEL PAPER SESSIONS:

Either (Tsuzuki Lecture Theatre):  
John Dyck (CUNY), 'Spatial Music'

Or (Seminar Room 7):

Dieter Declercq (Kent), 'Ironic Characters in Satire: A Challenge to the Pretence Theory of Irony'

16:15-17:00 CHOICE OF PARALLEL PAPER SESSIONS:

Either (Tsuzuki Lecture Theatre):  
Madeleine Ransom (British Columbia), 'How to Argue for Aesthetic Perception without relying on Intuitions'

Or (Seminar Room 7):

Alexey Aliyev (Maryland), 'What is a Novel?'

17:00-17:30 BREAK

17:30-19:00 KEYNOTE PRESENTATION

(Tsuzuki Lecture Theatre)

Kathleen Higgins (Texas)

19:00-19:30 DRINKS RECEPTION (Foyer A, Ruth Deech)

19:30 DINNER

## **SATURDAY, 9 SEPTEMBER**

09:00-10:30 CHOICE OF PARALLEL PAPER SESSIONS:

Either (Tsuzuki Lecture Theatre):

Claire Anscomb (Kent), 'Appreciating Hybrid Forms of Photography';

David Collins (McGill), 'Shedding Light on Seeing Things through Photographs: A Further Defence of Walton's Transparency Thesis'

Or (Seminar Room 7):

Clinton Peter Verdonschot (Essex), 'Attention, Disinterest & the Affordance of Extensive Clarity';

Larissa Berger (Siegen), 'What the Kantian Pleasure in the Beautiful Feels Like'

10:30-11:00 TEA / COFFEE (Foyer A, Ruth Deech)

11:00-12:00 CHOICE OF PARALLEL PAPER SESSIONS:

Either (Tsuzuki Lecture Theatre):

Thomas Wartenberg (Mount Holyoke College), 'Illustrating On Certainty – Mel Bochner's Counting Alternatives: The Wittgenstein Illustrations'

Or (Seminar Room 7):

Adriana Clavel-Vázquez (Sheffield), 'The Case for Contextual Autonomism'

12:00-13:00 LUNCH

13:00-13:30 ANNUAL GENERAL MEETING  
(Tsuzuki Lecture Theatre)

BSA members only

13:30-15:30 CHOICE OF PARALLEL  
SESSIONS – 2 PAPERS or SYMPOSIUM:

Either (Tsuzuki Lecture Theatre):

Art and Religion in German Philosophy

Nick Stang (Toronto), 'What Kind of Art Would Be Found in the Church of Reason? Kant and the Religious Function of Art';

Andrew Huddleston (Birkbeck), 'The Idea of an 'Art-Religion';

Ingvild Torsen (Oslo), 'The Truth of Art: The Role of Religion in Heidegger's Ontology of Art'  
Or (Seminar Room 7):

Mario Sluga (Warwick), 'Towards a definition of the Moving Image: An Alternative to Carroll';

James MacDowall (Warwick), 'Irony and Ironic Pretence in Film'

15:30-16:00 TEA / COFFEE (Foyer A, Ruth Deech)

16:00-16:45 CHOICE OF PARALLEL PAPER  
SESSIONS:

Either (Tsuzuki Lecture Theatre):

Laszlo Kajtar (Central European University), 'Immersion as an Imaginative State: Fiction and Nonfiction'

Or (Seminar Room 7):

Robbie Kubala (Columbia), 'Fittingness and Value: A Two-Level Theory of (Some) Aesthetic Normativity'

16:45-18:15 WILLIAM EMPSON LECTURE  
(Tsuzuki Lecture Theatre)

Presented by the art critic Laura Cumming

18:15 CASH BAR (College Bar)

19:00 DINNER

Announcement of prize for best postgraduate paper

## **SUNDAY, 10 SEPTEMBER**

09:00-10:00 CHOICE OF PARALLEL PAPER  
SESSIONS:

Either (Tsuzuki Lecture Theatre):

Panos Paris (St Andrews), 'The "Moralism" in Immoralism'

Or (Seminar Room 7):

Peter Shiu-Hwa Tsu (Chung Cheng), 'Of Primary Features in Aesthetics: A Critical Assessment of Generalism and A Limited Defence of Particularism'

10:00-11:00 CHOICE OF PARALLEL PAPER  
SESSIONS:

Either (Tsuzuki Lecture Theatre):

Brian Ball (Oxford), 'Good Art First'

Or (Seminar Room 7):

Enrico Terrone (Collège d'études mondiales – FMSH), 'Seeing-in and Singling Out: How to Reconcile Pictures with Singular Thought'

11:00-11:30 TEA / COFFEE (Foyer A, Ruth Deech)

11:30-13:00 KEYNOTE ADDRESS (Tsuzuki Lecture Theatre)

François Recanati (Centre National de la Recherche Scientifique, Paris)

13:00-14:00 LUNCH

14:00 Conference closes

## CONFERENCE REPORTS

### **Aesthetic Foundations, May 19-21, 2017**

*Wassard Elea*, a refuge for artists and scholars, held its *VIIIth International Wassard Elea Symposium*, in Ascea, Italy, focused on the theme of Aesthetic Foundations. The contemporary diversification of aesthetics as applied to sport, film, video games, food, and so on, has involved a confident and facile use of such notions as aesthetic experience, aesthetic value, aesthetic judgement and aesthetic pleasure.

But this use in fact often belies confusion about what these terms mean, or what we mean when we use them. The question of what makes any kind of encounter or object a particularly aesthetic one cuts to the heart of the discipline at its most complex. This year's symposium was dedicated to the analysis of some core problems in aesthetics, such as the nature of aesthetic experience, the link between the aesthetic and pleasure, the kinds of objects that can rightly be called aesthetic, as well as the modality of aesthetic judgements.

With two intensive all-day sessions, the symposium was able to accommodate eight presentations with commentaries and twelve discussants, coming from Taiwan, Denmark, Germany, Spain, Sweden, the USA and Canada. A range of approaches to the theme were represented, from a conceptual analysis of the role of verdictive judgments in artistic appreciation to a Nietzschean challenge to the

primacy of pleasure in aesthetic encounters. A number of papers sought to clarify the nature of aesthetic experience, as, for instance, being characterized by genuineness and authenticity; as being educative or formative at its core; as being fundamentally interpretive; or as leading to harmony and unity on a Deweyan model.

As to what objects can be said to be aesthetic, the range of responses was from (a) anything, to (b) works of art only, and (c) design in particular. Design, it was suggested, can best illustrate how aesthetic categories have changed due to contemporary changes in production and media culture. A defense of Adorno argued that only works of art are aesthetic objects, and moreover that ugly art has an important role to play in social and political critique. The issue of art's autonomy or heteronomy, and the distinction between aesthetic and artistic values produced lively and, we hope, fruitful discussion for all participants.

The organizers would like to thank all those who submitted papers, and to the symposium's contributors, for a successful event. Proceedings of the symposium have been published in *Wassard Elea Rivista*, IV, nos. 3, 4 and V, no. 1 (which is forthcoming). The theme for the *VIIIth International Wassard Elea Symposium* is tentatively entitled "Taste, Bad Taste and Tastelessness". A call for papers is expected in the fall.

*Lars Aagaard-Mogensen and Jane Forsey.*

## **Art, Aesthetics and Beyond BSA Annual Postgraduate Conference 2017**

On 28th of January 2017 the University of Kent's Aesthetics Research Centre celebrated its 10th anniversary by hosting the postgraduate British Society of Aesthetics conference 2017: Art, Aesthetics and Beyond. We were joined by 16 postgraduate speakers, and keynote speakers, Stacie Friend (Birkbeck) and Jesse Prinz (CUNY), and assistant curator at the Towner Gallery, Tom Laver.

The conference aimed to investigate the boundaries of aesthetics, its relevance for the art world and its intersection with cognate areas in philosophy, such as philosophy of mind, philosophy of perception, moral philosophy. The conference was organized to reflect this, and covered a range of topics from fictionality to experimental aesthetics. The conference concluded with a panel discussion which fielded questions from the audience, and gallery-workers regarding the relevance and possible broadening of aesthetics outside of academia.



Stacie Friend made the keynote address on Friday evening, addressing the topic 'Elucidating the Truth in Criticism'. The

presentations given that day by postgraduate speakers ranged from traditional presentation on topics including creativity and group performance, and also 'reverse presentations'. These were short, 5 minute presentations of a research question or problem, which the audience then responded to by offering ideas and suggestions. This proved popular and useful, with the audience responding to subjects ranging from improvisation and intentionality, to the 'poetics' of Snapchat.



Saturday began with a keynote talk entitled 'Art and Wonder' from Jesse Prinz that combined approaches from philosophy and psychology. The postgraduate speakers followed with presentations that covered topics on fiction, ranging from truth and narrative to satire and metaphor. The day finished with a lively panel discussion exploring how analytic aesthetics can interact with the art world. Panellists included Stacie Friend, Jesse Prinz,

Tom Laver and Michael Newall, and the panel was chaired by Jonathan Friday. Discussion ranged from whether continental or analytic aesthetics was more appealing to artists to how aestheticians could become more involved in supporting the activities of galleries and museums, and the potential effect that this could have on acquisitions. The conference received a lot of positive feedback from participants and the high quality of presentations all round was also remarked upon.



To watch any of the proceedings please use the following link: <http://aesthetics-research.org/archive/>

### **21st Century Theories of Literature: Ethics, Tropes, and Attunement**

6-8 April, 2017

University of Warwick

<https://www2.warwick.ac.uk/fac/soc/philosophy/research/researchcentres/phillit/currentevents/21stctheoriesoflit2017/>

This conference developed and expanded the themes of its 2014 predecessors “21<sup>st</sup>-Century

Theories of Literature: Essence, Fiction, Value”. Once again, the general objective was to discuss a series of widely appealing questions on the theory of literature in such a way as to create the conditions for a meaningful discussion between different disciplines, foremost among them literary studies and the philosophy of literature.

The conference was attended by over fifty delegates from countries including Australia, Israel, Italy, the United States, and many more, and ranging from postgraduate to professorial level. We welcomed scholars from a variety of literary and philosophical backgrounds, from analytic aestheticians to historians of literature to philosophers in the Continental tradition, and the proceedings were conducted with a view to maximising the effectiveness of and removing any foreseeable obstacles to cross-disciplinary communication.

The proceedings featured six keynote sessions, a poetry reading, twenty-four talks organised around the three broad themes of ‘ethics’, ‘tropes’ and ‘attunement’, and a final roundtable discussion on the benefits and difficulties of interdisciplinary interaction between the two fields.

The opening reception featured three spoken poetry performances on themes related to philosophy from award-winning writers Lou Sarabadzić and Tania Ganitsky, alongside translator Martin Schauss. Sarabadzić read some of her poems on themes such as identity and rationality, before regaling us with a poetic re-elaboration of our own call for papers. Ganitsky began with a reading of some of her

poems, some from her collection *Dos Cuerpos Menos*, some unpublished, followed by the English translation produced by Schauss and a short discussion of the philosophical and personal ramifications of the translation process itself.

Friday morning began with six talks across two panels. One panel focused on such ethical topics as the relation of ethics to literary character and subjectivity, the relation of literary history and politics, and the possibility of forming ethical positions from literary narratives. The other panel featured three talks on, respectively, the possibility of fully representing tragedy and violence in the novel, Zadie Smith's *The Embassy of Cambodia* as an example of a narrative of care, and with the limitations of Derrida's concept of limitrophy to understand the complex limits between human and animals.

This was followed by our first double keynote session, which hinged on the theme of 'ethics'. Derek Attridge (York) delivered a talk entitled 'Ethics, Reason, and the Conversion Experience', which considered its topic with particular reference to the writings of J.M. Coetzee, contrasting the philosophical underpinnings of the idea of conversion to the more traditional conception of ethics as an argument-based endeavour. The second keynote speech by Constantine Sandis (Hertfordshire), 'Neglect in Action & Action in Neglect: Ian McEwan's *The Children Act*' dealt with omissions and refrainings in McEwan's novel. Omissions and refrainings are often seen as cases of *absence* of action, but Sandis suggested that we would do better to

understand them as necessary aspects of a unified whole.

After lunch we continued with another pair of parallel sessions. One of them focused on the ethical significance of literary works' detailed engagement with reality in the face of painful large-scale situations such as the Israeli-Palestinian conflict, the Holocaust and colonial oppression. The other session was structured around the theme of 'attunement', and featured talks on Cavell, Svevo, and Collingwood.

The academic side of the proceedings for the day was closed by a second double keynote session, on 'tropes', in which Anthony Ossa-Richardson (Southampton) asked 'Is Ambiguity a Trope?'. This talk involved a foray into the history of ideas which examined the varying conceptions of ambiguity in different historical contexts. The philosophical side of the session was provided by Catherine Wearing (Wellesley College), whose talk *Finding Meaning in Metaphor* questioned the status of the thoughts which metaphor provokes, how we arrive at them, and how they are related to a metaphor's more imagistic effect.

Saturday began with two more parallel sessions of three talks each. One panel developed the running theme of "ethics", probably the most heavily represented in the conference, by tackling such subjects as poetic justice, the cultivation of loving attention and Iris Murdoch's ideas on literature's moral potential. The other parallel session tackled the structure of address in Emily Dickinson's poetry, the relationship between Scottish Poet Laureate Jackie Kay's novel *Trumpet* and the

philosophy of Jean-Luc Nancy, and Chilean writer Juan Luis Martínez's philosophical poetry as a 'machine' producing performative experimental writing.

Our final keynote session tackled the theme of "attunement". Maximilian de Gaynesford (Reading) presented his case for a greater interaction between scholars interested in poetry and analytic aestheticians wishing to gain a richer understanding of the relationship between theorisation and real-world examples. Antonio Iannarone (Princeton), stood in for Claudia Brodsky (Princeton) to deliver her talk "Standing... a Chance".

The afternoon was devoted to the final parallel session and a roundtable. One panel session was mainly concerned with the work of Samuel Beckett: the first talk focused on Beckett's humour, the second attuned the work of Heidegger with Beckett's, and the third asked what philosophy can tell us about modernism. The other panel session involved papers on the literary affiliations of a variety of philosophers including Hegel, Nietzsche, Heidegger, and Wittgenstein. The roundtable discussion featured all participants and attendees, and revolved around the complex nature of the interrelation not only of philosophy and literature, but between the various sub-fields which have developed within each.

Overall, the event allowed an enormous variety of perspectives to be heard on issues which concern all those working in these two branches of the humanities, and to develop many new conversations across a barrier that,

we hope, is becoming a little less barrier-like also thanks to our collective efforts. The generous support of the British Society of Aesthetics, compounded with a smaller grant from Warwick's Centre for Research in Philosophy, Literature and the Arts, allowed us to cover travel and accommodation expenses for our six keynote speakers, to provide travel bursaries for ten participants, most of them postgraduates or coming from abroad, and to partly cover other scattered expenses related to practical aspects of the organisation such as catering. We followed the BPA/SWIP guidelines as far as possible, so that the gender ratio of the conference participants was close to 50:50. Special thanks go to Eileen John, who helped us with several aspects of the organisation, and to Maria-Silvia Cohut, who agreed to deliver the paper of a participant who could not make it to the conference due to a cancelled flight. Plans for a publication or series of publications arising from the conference are being considered, and in any case we look forward to developing the new relationships and ideas that resulted from these two intense days.

*Andrea Selleri, Giulia Zanfabro, Marianna Ginocchietti, Alex Underwood*



## **CALLS FOR PAPERS / CONFERENCE ANNOUNCEMENT**

### **International Conference**

#### **What is Beauty?**

**Zagreb, December 14-15, 2017**

The Institute of Philosophy, Zagreb, organizes the international conference „What is Beauty?“. The conference will take place at the Institute of Philosophy, Zagreb, Croatia, on December 14-15th 2017. We would like to explore as many aspects as possible of the concept of „beauty“, both from a theoretical and a historical perspective. On the one side, the question of beauty is strongly connected to the realm of art and the production of artworks. In this sense, beside the general questions “What is beauty in art?”, “What makes an artwork beautiful?”, and “When did beauty become an attribute of art?”, we expect to address philosophical problems such as the relation of beauty and the beautiful to other aesthetic properties, to form and content in artworks, to different kinds of art forms, to aesthetic perception, cognition and experience and similar related matters. Subjective and objective aspects of beauty also deserve attention, and so does the problem of the beauty of nature and natural objects and of ordinary objects and events. On the other side, the nature and role of beauty is currently at the centre of a large debate that involves – among others – biologists, neuroscientists, psychologists, anthropologists, philosophers of biology and scholars in evolutionary aesthetics: Are our aesthetic preferences and attitudes also the product of evolution? Can

this problem be understood within a nature/culture dichotomy? Is what Charles Darwin and others used to call *sense of beauty* confined to humans? What is the role played by the mind-body-brain system in aesthetic experiences? What is the role of emotion and cognition in such experiences? Finally, what are the most common ideas, theories, images and philosophical assumptions concerning “beauty“ and “aesthetic experience“ that sustain such discussions? And what is their history? Contributions from scholars of different fields that will address these and similar questions will also be welcomed.

If you find these topics among those in which you are interested and if you wish to present a paper, please submit an abstract, approximately, but no longer than 700 words to the e-mail address: [beauty2017@ifzg.hr](mailto:beauty2017@ifzg.hr) Deadline for submitting abstracts is July 1, 2017. We shall notify authors about the acceptance by July 15th, 2017. There will be 40 minutes for the presentation (we suggest, but not require, 20-30 minutes for the presentation and 20-10 minutes for discussion). Languages of the conference will be Croatian, English, and German. There is no conference fee.

For the accommodation in Zagreb, please see [www. zagreb-touristinfo.hr](http://www.zagreb-touristinfo.hr)

We are not able to cover travel and accommodation expenses.

### **Aesthetic Emotions**

**August 22-23 Senate House, London**

Funded by a British Society of Aesthetics Connections Grant

Organised by: Alex Grzankowski (Birkbeck)  
& Cain Todd (Lancaster)

This will be a two-day event featuring nine speakers representing the philosophy of mind, philosophy of psychology, and aesthetics.

Invited Speakers:

Professor Carla Bagnoli, University of Modena

Professor Michael Brady, University of Glasgow

Associate Professor Amy Coplan, California State University

Dr Clare MacCumhaill, University of Durham

Professor Derek Matravers, Open University

Professor Agnes Moors, KU Leuven/Louvain

Dr Carolyn Price, Open University

Professor Jenefer Robinson, University of Cincinnati

Professor Fabrice Teroni, University of Geneva

There are manifest and important connections between emotional experience and aesthetic experience, particularly (though not only) evident in the appreciation of art.

And although those working on emotions have had an interest in aesthetic experience and those working on aesthetics have had an interest in emotion, much of the work on each side has proceeded in isolation from concerns on the other. Moreover, the most cutting edge researchers in the respective areas have had less contact than one might have hoped. We believe that, given the burgeoning of philosophical and psychological interest in emotions and other affective states, the time is ripe to revisit and foster deeper connections

between philosophers of mind and psychologists working on the emotions and aestheticians working on our emotional engagement with art and nature.

Further information: email either Alex Grzankowski ([alex.grzankowski@gmail.com](mailto:alex.grzankowski@gmail.com)) or Cain Todd ([c.todd@lancaster.ac.uk](mailto:c.todd@lancaster.ac.uk))

### **Video Games and Virtual Ethics Conference**

Friday, July 21, 2017 - 09:30 to Saturday, July 22, 2017 - 17:3

Institute of Philosophy, School of Advanced Study, University of London

Is it morally wrong to play violent video games? Academics across numerous disciplines have taken an interest in these issues. Excellent work can be found in philosophy, psychology, media studies, sociology, and literary studies. However academics within these disciplines often do not talk to each other about their shared interest in games. With this conference, our aim is to promote cross-disciplinary dialogue on these issues.

The conference programme is available online at:

<http://fass.open.ac.uk/events/video-games-and-virtual-ethics>

This conference is being generously supported by the British Society for Aesthetics and the Institute of Philosophy.

*Dr Christopher Bartel*  
*Appalachian State University*

## FUNDING AND AWARDS

### Small Grants

Each year the BSA gives small grants in support of UK activities in aesthetics. Past grants have been used to support conferences, workshops, seminars and lecture series. Applicants **must** be current, paid-up members of the Society. All events applied for must be held in the UK.

There is an upper limit of £5,000 for small grants awards. The deadlines for applications are as follows:

- 1 April (for a decision by mid-May)
- 1 October (for a decision by mid-November)

The Society strongly advises applicants to allow sufficient lead time when submitting applications, as it will not consider applications outside this cycle.

Apply online:

<http://british-aesthetics.org/funding/small-grants/small-grants-application-form/>

### BSA Essay Prize 2018

The British Society of Aesthetics runs a biennial essay prize competition, open to early-career researchers in aesthetics. The winning author receives £1,500 and an opportunity to present the paper at the Society's annual conference. The winning essay will normally be published in the *British Journal of Aesthetics*.

The next Essay Prize takes place in 2018.

Submission guidelines:

<http://british-aesthetics.org/bsa-essay-prize/>

### BSA Travel Stipends

The British Society of Aesthetics invites postgraduate students and early career researchers in the UK to apply for stipends of up to £800 towards travel and accommodation costs for participation in conferences or research visits to other universities on topics in aesthetics and the philosophy of art.

<http://british-aesthetics.org/portfolio/travel-stipends/>

## CALENDAR 2017

<http://british-aesthetics.org/events/> for full listings

### July

'Beyond Humanism'

July 19-22

John Cabot University Rome

'Video Games and Virtual Ethics'

July 21-22

Institute of Philosophy, School of Advanced Study, University of London

### August

'Aesthetic Emotions'

August 22-23

Senate House, London

### September

'BSA Annual Conference'

September 8-10

St. Anne's College, Oxford

'Race, Art and Aesthetics'

September 29-30

Oberlin College, Ohio

### October

'Bridging the Gap: Scientific Imagination Meets Aesthetic Imagination'

5-6 October 2017

Centre for Philosophy of Natural and Social Science, LSE

### November

'Bodies of Virtue: Asian Perspectives on Ethics and Somaesthetics'

November 9-10

Boca Raton, Florida

ASA 75<sup>th</sup> annual meeting

November 15-18

Astor Crowne Plaza

New Orleans

### December

'What is Beauty?'

December 14-15

Institute of Philosophy, Zagreb