



## **NEWSLETTER**

**July 2016**

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## **BSA 2016 ANNUAL CONFERENCE**

16-18 September 2016, St Anne's College,  
Oxford

Check the Society website for registration  
details:

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

### **KEYNOTE SPEAKERS**

Susan Feagin (Temple), 'Beyond Vision in the  
Theatre'

Luciano Floridi (Oxford), 'The Beautiful  
Glitch'

The artist Tacita Dean will deliver the William  
Empson Lecture



[http://www.tate.org.uk/art/artists/  
tacita-dean-2675](http://www.tate.org.uk/art/artists/tacita-dean-2675)

## **PAPERS**

Elisa Caldorola (Padua/Maryland), 'Installation  
Art, Artification, and Museum-Artworks'; John  
Holliday (Rutgers), 'Emotional Intimacy in  
Literature' (winner of the 2016 BSA Essay  
Prize); Andrew Huddleston (Birkbeck), 'Why I  
am not a (Restrictive) Intentionalist'; Guy  
Rohrbaugh (Auburn), 'Psychologism and  
Completion in the Arts'; David Sackris  
(Princeton), 'What Jancis Robinson Didn't  
Know Helped Her'; Robert Stecker (Central  
Michigan University), 'Defining Artistic Value:  
The Composite View vs. the Buck Passing  
Theory'; Jakub Stejskal (Berlin), 'What Is Post-  
Formalism from the Point of View of  
Aesthetics?'; Nathan Wildman (Hamburg),  
'Knowledge Through Interactive Fiction'

## **SYMPOSIA**

### **'Bodily Aesthetics'**

Professor Kathleen Lennon (Hull); Dr.  
Meredith Jones (Brunel); Dr. Shirley Tate  
(Leeds)

### **'Is Psychology Relevant to Aesthetics?' (Double Book Panel)**

Bence Nanay  
(Cambridge/Antwerp), *Aesthetics as  
Philosophy of Perception* (OUP, 2016)

Murray Smith (Kent), *Film, Art and the Third  
Culture* (OUP, 2016)

Commentator: Sherri Irvin (Oklahoma)

**‘Taste, Smell, Kinesthesia, and Touch: The Role of All the Senses in Contemporary Art’**

Cynthia Freeland (Houston), ‘Gustatory Cinema’

Mary Wiseman (New York), ‘Kinesthetic and Tactile Responses to Works of Art’

Larry Shiner (Illinois), ‘Is “Olfactory Art” an Art Form? Some Implications from Neuroscience and Psychology’

**POSTGRADUATE PAPERS**

Lauren R Alpert (CUNY), ‘Co-Authorship and the Ontology of Dance Artworks; ‘Servaas van der Berg (British Columbia), ‘Value Empiricism and a Broad Conception of Experience’; Adriana Clavel-Vázquez (Sheffield), ‘Someone In My Head But It’s Not Me: A Defence of Response Amoralism’; John Dyck (CUNY), ‘The Category Argument for Generalism’; Nemesio García-Carril Puy (Granada), ‘Versions and the Individuation of Musical Works’; Madeleine Ransom (British Columbia), ‘Aesthetic Expertise, High-Level Perceptual Content and Non-Inferential Justification’; Alan Roberts (Sussex), ‘Humour is a Funny Thing’; Nils-Hennes Stear (Michigan), ‘Fatal Prescription’

Note the programme is subject to change.

**PROGRAMME COMMITTEE**

David Davies (co-chair, McGill), Dawn Wilson (co-chair, Hull), Jonathan Gilmore (CUNY), Louise Hanson (Cambridge), Eileen John (Warwick), Lisa Jones (St Andrews), Anna Pakes (Roehampton), Katherine Thomson-Jones (Oberlin), Lee Walters (Southampton). John Zeimbekis (Patras)



***Hartland House, St. Anne's, designed by Sir Giles Gilbert Scott***

## CONFERENCE REPORTS

### The Society for the Cognitive Study of the Moving Image (SCSMI)

The SCSMI annual conference was held by Birkbeck, Department of Psychological Sciences in central London between June 17th and 20th, 2015. The conference brought together an international collection of students, post-docs, academics, independent scholars and industry representatives to discuss issues in how viewers relate to moving-images of all varieties.

Attendees and presentations covered a broad range of disciplinary approaches to moving-images including philosophical aesthetics, film theory, film practice, psychology, neuroscience and computational approaches. SCSMI 2015 was the fourteenth iteration of this conference and by far the largest with 172 registered attendees, 28 long talks (55 minutes), 57 short talks (25 minutes), and 11 Posters.

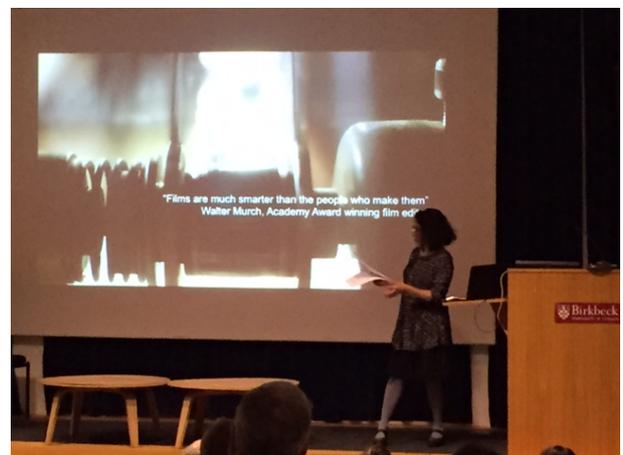
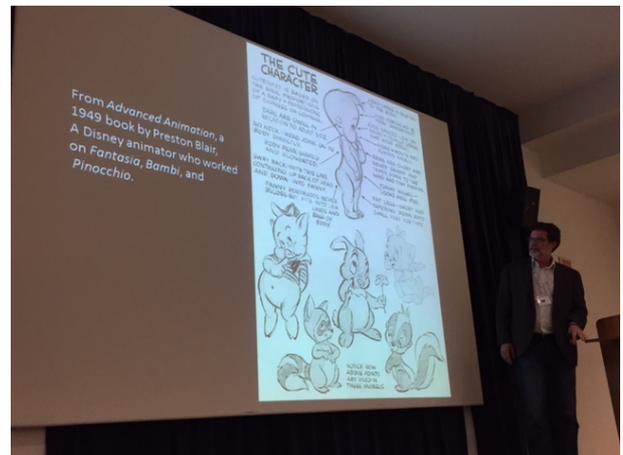
Keynotes presentations covered neuroscience (Vittorio Gallese), philosophy and aesthetics (Stacie Friend) and we hosted three special events including a celebration and screening of the work of London filmmaker, John Smith; multiple approaches to spectatorship including a debate between Laura Mulvey, David Bordwell, Ian Christie, Ed Tan and Carl Plantinga; and a celebration of the 30th

Anniversary of the publication of *Narration in Fiction Film*. The conference ended with a Thames cruise which rounded off an incredible conference that has established Birkbeck as a centre for interdisciplinary moving-image research in the UK and internationally.

SCSMI gratefully acknowledges the generous support of the BSA, and looks forward to future collaboration between the two organisations.

*Murray Smith*

And a flavour of the conference...



## **Cinema and Embodiment: The Aesthetics of Pornography**

2-3 March 2016, University of Kent

This two-day event focused on the relationship between cinema, embodiment, and pornography. Our invited speakers originated from diverse disciplines: philosophy of art, film and media studies, and cultural studies. Two of our speakers are also involved in making feminist alternative pornography themselves. This allowed for an interdisciplinary discussion in which the theme was approached from a variety of academic perspectives whilst at the same time staying in close connection with the practice and experience of pornography. The film screening and symposium were part of a cross-disciplinary project "Confined Projections" which also included an exhibition of 6 purpose built mutoscopes (a hand-cranked pre-cinema device). Confined Projections was part of the international Festival of Projections, an art festival at the University of Kent. 28 People attended the film screening, 43 delegates participated at the symposium, and a further 350 people visited the exhibition.

The film screening at the Lupino Cinema ushered in the project on Wednesday March 2. At this event a selection of short feminist, lesbian, queer, and trans pornographic films was shown. The shorts were selected and introduced by filmmaker and theorist Ingrid Ryberg, curator and scholar Eliza Steinbock, feminist pornographer Pandora Blake, and organizer Sara Janssen. The screening was concluded with a panel discussion and Q&A.

On Thursday March 3 we launched into the symposium with a paper by Clarissa Smith, Professor of Sexual Cultures in the Centre for Research in Media & Cultural Studies at the University of Sunderland. In her paper *More Than Just Flesh: The Porn Performer's Body in Action* she argued against a monolithic understanding of mainstream pornography and addressed the aesthetics of the actor's performance.

Ingrid Ryberg, filmmaker and postdoctoral researcher at the Department of Media Studies of Stockholm University, presented on the work of Marit Ôstberg in her paper *Feeling Wasteland: Utopianism and Backwardness in Queer Porn*. She looked at how the spectator in Ôstberg's film *When we are Together we can be Everywhere* is drawn into a proximate embodied experience rather than a distant voyeuristic gaze.

Philosopher Petra van Brabandt, Lecturer at the St Lucas School of Arts in Antwerp, developed an account on the aesthetic quality of fluids in pornographic art in the paper *Wet Aesthetics and Queer Pornography*. In *Look! But also, Touch! Theorizing Images of Trans Eroticism Beyond a Politics of Visual Essentialism*, Eliza Steinbock, Assistant Professor and postdoctoral researcher at the Film and Literary Department of Leiden University, looked at the representation of transgender people in pornographic film.

For the concluding panel discussion Pandora Blake, feminist pornographer, joined our four speakers for a lively debate in which the ethics and politics of pornography were discussed.

In accordance with the BPA/SWIP guidelines,

as well as fitting the overall theme of the symposium, we ensured that female speakers were well represented and we made sure that all of our speakers were advertised with their full and correct title. To accommodate the childcare needs of one of our speaker we changed the date of our event. During the Q&A session we adopted the recommended seminar chairing policy as published on the BPA/SWIP website.

This was an interesting and thought-provoking conference, and we wish to thank the British Society of Aesthetics for their generous support in making this two-day event possible.

*Eleen Deprez, Hans Maes and Sara Janssen*

And a belated one...

**BSA Connections Conference:  
Realism and Antirealism in  
Aesthetics and Metaethics**

Trinity Hall, Cambridge

The conference took place on the weekend of 9th-10th August 2014 at Trinity Hall, Cambridge. There were nine speakers, who gave talks on a variety of issues involving comparisons between aesthetics and metaethics. The speakers were: Crispin Wright (NYU), Max Kölbel (Barcelona), Anna Bergqvist (MMU), Louise Hanson (Cambridge), Rob Hopkins (NYU), Daan Evers (Groningen), Simon Kirchin (Kent), Paul Boghossian (NYU), and Jessica Wilson

(Toronto).

Topics covered included the applicability of motivational internalism to aesthetics, and whether aesthetic judgements are more apt for an internalist treatment than moral ones (Kirchin), the applicability of relativism to aesthetics (Wright, Evers, Kölbel), the nature of aesthetic reasons (Hopkins), objectivity (Bergqvist), metaphysical emergence and its applicability to aesthetic objects (Wilson), and the tenability of the aesthetic counterpart of robust moral realism (Hanson).

The conference was well-attended. There were forty-one attendees, including paying attendees, speakers, and colleagues who had volunteered to help out in exchange for free attendance, as well as the two organisers.

A major aim of the conference was to foster dialogue between aestheticians and philosophers working in other areas in which questions of realism and antirealism are pursued. To that end, the majority of the speakers were philosophers known for work outside of aesthetics, mainly metaethics, but among attendees, aesthetics was well represented. Discussion in the sessions was lively and there were many fruitful conversations in the informal parts of the conference too.

*Louise Hanson and Daan Evers*

## **CALLS FOR PAPERS**

**Visit <http://british-aesthetics.org/news/> for more events/calls and details**

**Estetika – The Central European Journal of Aesthetics** invites submissions for a special issue on the topic of Aesthetic Reasons. The submissions should not exceed 9000 words and must be written in English and prepared for blind peer review (see the journal's website for more specific guidelines).

Confirmed contributors to the special issue are Elisabeth Schellekens (University of Uppsala) and Andrew McGonigal (University of Leeds & Washington and Lee University).

The questions that submissions may address include, but are not limited to:– Are there any aesthetic reasons?– What (if anything) renders reasons specifically aesthetic?– How do they relate to epistemic or practical reasons?– What are they reasons for?– What is the source of their normative authority?– Do they generate permissions, recommendations, obligations, etc.?– Are they identical with features of, or facts about, the objects concerned (e.g. artworks)?– How do we recognise them as reasons, and rationally respond to them?

**Submissions should be sent by the 15th of September at the latest to: [aesthetics@ff.cuni.cz](mailto:aesthetics@ff.cuni.cz)**

The planned publication schedule is as follows:– Submission deadline: 15th of September 2016– Decision and comments sent out: 31st of October 2016– Final drafts due at: 15th of December 2016– Publication date: end of March 2017

Estetika welcome it if you communicate your intention to submit a paper (ideally with a provisional title and short abstract) as soon as possible.

If you have any questions, contact the editors at: [aesthetics@ff.cuni.cz](mailto:aesthetics@ff.cuni.cz)

### ***Contemporary Aesthetics, Volume 14***

**Deadline: November 1, 2016**

**Contact: Arnold Berleant, [editor@contempaesthetics.org](mailto:editor@contempaesthetics.org)**

*Contemporary Aesthetics* invites papers for its fourteenth volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. CA invites submissions of articles no greater than 7,000 words (including abstract and notes).

Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. We welcome the use of visual

images and auditory and video clips to illustrate the text. Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. For more information about submitting work to *Contemporary Aesthetics*, visit [www.contempaesthetics.org](http://www.contempaesthetics.org).

CA is an open access journal and may be accessed, downloaded, and copied free of charge.

*Contemporary Aesthetics* is published by Contemporary Aesthetics, Inc. and is incorporated in the State of Maine, USA, and licensed as an Exempt Charitable Organization. The journal began publication in 2003 and is published on a rolling basis with new content added to each Volume throughout the year. The completion of each Volume is at end of the calendar year. CA is archived annually by MPublishing, a division of the University of Michigan Library, and its operating costs are partially supported by the Rhode Island School of Design. WorldCat lists *Contemporary Aesthetics* as available to 568 academic libraries worldwide as a scholarly resource (as of November 4, 2015).

The journal is also abstracted or indexed in EBSCO, The Philosopher's Index, Ulrich's Periodicals Directory, Genamics JournalSeek, CiteFactor, PhilPapers, and H.W. Wilson.

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

*Seventy-Fifth Anniversary Issue: Where do we come from? What are we? Where are we going?*

Edited by Robert Stecker and Theodore Gracyk ([jaac@cmich.edu](mailto:jaac@cmich.edu)) and ([jaac@mnstate.edu](mailto:jaac@mnstate.edu))

Deadline for Submissions: 1 December 2016

The American Society for Aesthetics invites articles for this special issue; submissions within these broad themes are especially welcome:

- The Role of Its Own History in Aesthetics
- Aesthetics and the Sciences
- Art and Metaphysics
- Aesthetic and Artistic Values
- Art and The Arts:
- Criticism and Appreciation
- Relationship between Anglo-American and Continental Aesthetics
- Global Aesthetics

Articles submitted in the following areas must include a retrospective element, but they are strongly encouraged to articulate and defend a recommendation for a new research emphasis. Ideally, the retrospective element will examine the past seventy-five years.

- Art and Morality, Society, and Politics

- Representation and Meaning in the Arts
- Philosophy of the Arts: The Visual Arts, Music, Literature, Photography, Digital Art, etc.
- Neglected authors and ideas from the past the past seventy-five years
- Aesthetics and Contemporary Art

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see “Submissions”: [www.aesthetics-online.org](http://www.aesthetics-online.org)). Upload submissions to the JAAC online submission website, <http://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue.

### **New Ontologies of Art**

14–16th December, 2016, University of Warsaw

Keynote speakers: Tiziana Andina (University of Turin) Arto Haapala (University of Helsinki) Jason Gaiger (University of Oxford)

The aim of this conference is to shed light on the role of ontology in contemporary aesthetics and the philosophy of art. Ontology of art is flourishing, with a plethora of papers appearing each year dedicated to this area. It is commonly believed that ontology of art is the main field in aesthetics. This is not surprising since many (if not all) aesthetic

questions presuppose some level of ontological inquiry. On the other hand, lasting achievements in this area have proved elusive. The artworld constantly brings forth new art objects and practices that undermine established ontological categories and concepts. This indisputable fact is a trigger for new investigations within and beyond traditionally understood ontology of art. We warmly invite papers that reconsider the value and methods of ontology of art – broadly understood – by exploring new concepts and fields of inquiry.

**Please send a title and a 500 word abstract, suitable for blind review, in either Word or PDF format, to [newartontologies@gmail.com](mailto:newartontologies@gmail.com). For each talk, there will be time for a 30-minute presentation, with another 15 minutes designated for discussion. The deadline for submission is September 15, 2016. Notification of acceptance will be sent by September 30, 2016.**

The conference fee for both established academics and PhD students is 20 Euros. There is also a separate (optional) fee for the conference dinner of 40 Euros.

Organizer: Adam Andrzejewski

## FUNDING OPPORTUNITIES

Full details and how to apply are available on the BSA website:

**<http://british-aesthetics.org/funding/>**

### **The next deadline for ‘Small Grants’**

1 October (for a decision by mid-November)

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 members of the Society. All events must be held in the UK.

There is an upper limit of £5,000 for small grants awards. The Society strongly advises applicants to allow sufficient lead time when submitting applications, as it will not consider applications outside this cycle.

Applications without a valid BSA membership number will be rejected. If you have any problems with online submission (from here - <http://british-aesthetics.org/portfolio/small-grants/> ) you can email your application as a Word attachment to [admin@british-aesthetics.org](mailto:admin@british-aesthetics.org)

## BOOK DISCOUNT OFFERS

**Bloomsbury** are offering BSA members a 25% discount off any Philosophy title.

Use this code when buying online to get the discount: BLOOMBSA25

[http://issuu.com/bloomsburyacademic/docs/philosophy\\_catalogue\\_web\\_uk](http://issuu.com/bloomsburyacademic/docs/philosophy_catalogue_web_uk)

The offer runs throughout 2016.

**OUP** are offering BSA members a 20% discount on books and have created a site specifically for the BSA:

<http://ukcatalogue.oup.com/category/academic/promotions/humanities/websocbsa.do?code=websocbsa>

Use the discount code: websocbsa

## **CALENDAR 2016**

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

### ***July***

**20-23<sup>rd</sup>**

The Human in Architecture and Philosophy  
Department of Philosophy, University of  
Bamberg

### ***August***

**7-13<sup>th</sup>**

Wittgenstein Symposium 2016 – “Aesthetics  
Today”  
Kirchberg am Wechsel

### ***September***

**Aug 31 – September 3<sup>rd</sup>**

Essence and Context: A Conference Between  
Music and Philosophy  
Lithuanian Academy of Music and Theatre

**20<sup>th</sup>**

White Rose Aesthetics Forum 2016  
University of Sheffield

### ***October***

**27-29<sup>th</sup>**

Coimbra International Conference ‘On the  
Virtual’  
University of Coimbra

### ***November***

**2<sup>nd</sup>**

International Conference on Philosophy and  
Film  
Centre for Art and Media, Karlsruhe

### ***December***

**9-11<sup>th</sup>**

Sex and the Cinema  
University of Kent

**14-16<sup>th</sup>**

New Ontologies of Art  
University of Warsaw