



NEWSLETTER

July 2018

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THE BRITISH SOCIETY OF AESTHETICS ANNUAL CONFERENCE

21-23 September 2018, St Anne's College,
Oxford



Register via this page:

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

FRIDAY, 21 SEPTEMBER

12:30 REGISTRATION OPENS (Porters
Lodge)

13:00-14:00 LUNCH (Dining Hall)

14:00-16:00 CHOICE OF PARALLEL
SESSIONS – SYMPOSIUM OR 2 PAPERS

Either (Danson Room, Hartland House):
Philosophy and Contemporary Art
Louise Hanson (Cambridge), 'Morality and
Metaphysics in Insult to Injury'
Diarmuid Costello (Warwick), 'Varieties of
Political Art: The Curious Case of Jeremy
Deller'

Jason Gaiger (Oxford), 'Composition and
Parthood: Huyghe's Untilled'

Or (Seminar Room 1):

Panos Paris (Birmingham), 'Beauty and

Exemplarist Moral Theory';

Nils-Hennes Stear (Southampton), 'Is
Aesthetic Immoralism Obviously True?'

16:00-16:30 TEA / COFFEE (Dining Hall)

16:30-17:30 CHOICE OF PARALLEL PAPER
SESSIONS:

Either (Danson Room, Hartland House):
James Camien McGuiggan (Southampton),
'What Can Irish Trad Teach Philosophers?'

Or (Seminar Room 1):

Ken Wilder (University of the Arts London),
'Nelson Goodman on Architecture: The Case
of Sigurd Lewerentz's Uncut Bricks'

17:30-19:00 BSA/ASA WOLLHEIM

MEMORIAL LECTURE (Danson Room,
Hartland House)

Carolyn Korsmeyer (Buffalo), 'A Tour of the
Senses'

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

19:30 DINNER (Dining Hall)

SATURDAY, 22 SEPTEMBER

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

Either (Tsuzuki Lecture Theatre):
Angela M Sun (Michigan), 'Architects as
Public Artists';

Eva Perez de Vega Steele (The New School
for Social Research), 'The Body of
Architecture and its Images'

Or (Seminar Room 7):

Shannon Brick (The Graduate Centre, CUNY),
'Can Pictures Increase Virtue?';

Irene Martínez Marín (Uppsala), 'Appreciating
Reflective Emotions in Art'

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

11:00-13:00 INVITED SYMPOSIUM (Tsuzuki Lecture Theatre):

'Creativity in Art'

Berys Gaut (St Andrews), 'Radical Artistic Creativity'

Alison Hills (Oxford), 'Creativity: Virtue or Vice?'

Eileen John (Warwick), 'Similes, Analogies and Creative Thought'

13:00-14:00 LUNCH (Dining Hall)

14:00-14:30 ANNUAL GENERAL MEETING (Tsuzuki Lecture Theatre)

BSA members only

14:30-16:00 CHOICE OF PARALLEL

SESSIONS:

Either (Tsuzuki Lecture Theatre):

Zoe Cunliffe (The Graduate Centre, CUNY), 'Testimonial Injustice and the role of Narrative Fiction';

Miguel F Dos Santos (Princeton / UCL), 'Vague Art'

Or (Seminar Room 7):

Servaas van der Berg (British Columbia), 'Striving Play and the Appreciative Motivational Profile';

Phyllis Pearson (British Columbia), 'Cultural Appropriation and Aesthetic Normativity'

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

16:30-17:30 CHOICE OF PARALLEL PAPER SESSIONS:

Either (Tsuzuki Lecture Theatre) BSA Essay Prize Winner: Michel-Antoine Xhignesse

(British Columbia), 'What makes a kind an *art-kind*?'

Or (Seminar Room 7):

Nick Wiltsher (Antwerp), 'You Really Can See Fictional Characters'

17:30-19:00 WILLIAM EMPSON LECTURE (Tsuzuki Lecture Theatre)

Presented by the filmmaker Clio Barnard (The Arbor [2010], The Selfish Giant [2013], Dark River [2017])

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

19:30 DINNER (Dining Hall)

Announcement of prize for best postgraduate paper

SUNDAY, 23 SEPTEMBER

09:00-11:00 CHOICE OF PARALLEL SYMPOSIA:

Either (Tsuzuki Lecture Theatre):

'On Narrative Immersion'

Paloma Atencia Linares & Miguel Ángel Sebastián (UNAM), 'On being 'Transported' or

'Immersed' in a Narrative: propositional attitudes and attention';

Stacie Friend (Birkbeck), 'Immersion in Storyworlds';

Jonathan Gilmore (The Graduate Centre, CUNY), 'Imaginative Immersion and Inflection'

Or (Seminar Room 7):

'Non-Visual Aspects of our Engagements with Theatre'

Bence Nanay (Antwerp / Cambridge),

'Multimodal Mental Imagery in the Theatre';

Lynne Kendrick (London), 'Theatre Aurality: the Possibilities of Sound in the Dark';

David Roesner (Munich), 'Sound Decisions: What Theatre Musicians Consider to "Sound Good"'

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

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

Sally Haslanger (Massachusetts Institute of Technology), 'Cultural "Logics" and Sites of Resistance'

13:00-14:00 LUNCH (Dining Hall)

14:00 Conference closes

Programme subject to change

CONFERENCE REPORTS

The Fourth British Society of Aesthetics Postgraduate conference: Movement and Aesthetics

Durham, 27th and 28th April 2018

The concept of movement is central to aesthetics – [as] our ascription of aesthetic qualities may be essentially grounded on some experience of movement and gestures. The talks raised many key questions that lied at the intersection between aesthetics, phenomenology, philosophy of mind, and the psychology of perception. Pr. Barbara Montero's keynote focused on the aesthetic experience athletes may have via proprioception. Dr. Jenny Judge's keynote explored the beat experience and the evaluative attitude involved while moving to the beat.

One line of discussion concerned the capacity of paintings to represent and/or depict movement. Besides, one talk explored the fundamental relation between movement and aesthetics, arguing that the perceptual criteria for ascribing aesthetic qualities are movements. Some of the questions raised also focused on one's experience of spatiality while moving, as well as on the experience of musical stasis.

This conference broke open the field of investigation in aesthetics in many ways. Many of the participants were themselves artists, and several presentations included artistic material from various locations and

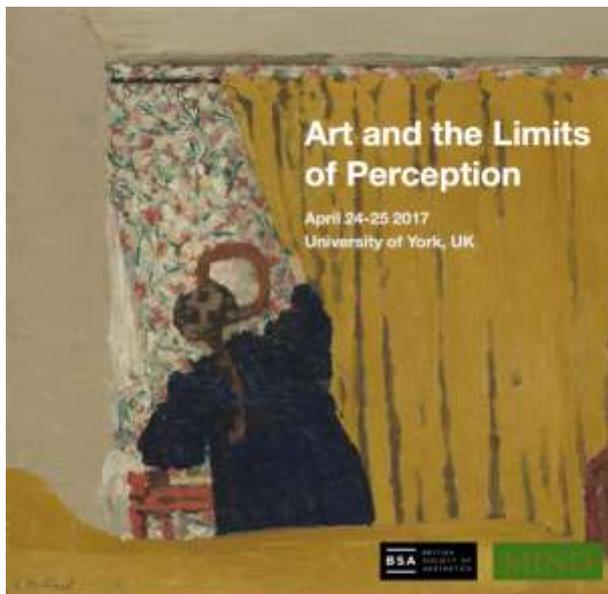
temporal eras (e.g. Indian Classical dance inscribed in the tradition of Bharata's Natyasastra).

Further information:

<https://bsapostgrad2018.wixsite.com/durham>

Salome Jacob

'Art and the Limits of Perception', April 24th-25th 2017, at King's Manor, University of York



Perception has a number of limits. For example, the upper limit of perception is the boundary between perception and belief. The lower limit of perception is that which fixes the minimal conditions for perception. The outer limit of perception is the limit beyond which perceptual modulation that is, the perception of one thing by means of the perception of another cannot occur.

This conference will bring together philosophers of perception, aestheticians and (as discussants at large) arts practitioners to consider (i) how thinking about art might help us to understand them and other limits of perception and (ii) how thinking about the limits of perception might influence artistic practice.

This will be the inaugural conference of the Art and the Limits of Perception network, an offshoot of SPIN (Sense Perception in the North). We aim to use the conference to identify issues of mutual concern to all parties and a shared vocabulary with which to discuss them.

For up-to-date information, including registration and contact details, see: <https://www.artandthelimitsofperceptionnetwork.org.uk>

Speakers:

- Catharine Abell (Manchester)
- Anya Farennikova (Bristol)
- Jenny Judge (NYU)
- Bence Nanay (Antwerp)
- Maarten Steenhagen (Cambridge)
- Cain Todd (Lancaster)
- Dawn Wilson (Hull)

The conference brought together aestheticians and philosophers of perception, with arts practitioners (as discussants at large), to explore how thinking about art might help illuminate the limits of perception. It was held under the auspices of SPIN (Sense Perception in the North), a group of

philosophers of perception at the Universities of Durham, Leeds and York.

Our speakers and titles were:

- Maarten Steenhagen (Cambridge). Models of sound reproduction.
- Jenny Judge (NYU). The surprising thing about musical surprise.
- Bence Nanay (Antwerp). Global aesthetics.
- Anya Farennikova (Bristol). Art of absence.
- Cain Todd (Lancaster). Transparency, imagination, and time in aesthetic experience.
- Dawn Wilson (Hull). Seeing what things look like photographed.
- Catharine Abell (Manchester). Depiction, systems of representation and resemblance.

Our discussants at large were Martin Whelton (Reader in Theatre and Performance at Queen Mary, London), Debbie Bowers (an artist based in Newcastle who works with film and print making), and Wendy Law (arts consultant).

The conference was well attended, productive and enjoyable. As one of our discussants at large put it, 'The days provided a fascinating insight in to the philosophical approach...so very different to that of the art world and it is always good to be taken out of the comfort zone of one's own discipline.'

Louise Richardson

Video Games and Virtual Ethics

Senate House, London on July 21-22, 2017

Speakers included Morgan Luck, Marissa Willis, Rebecca Davnall, Stephanie Patridge, Sarah Hodge, Nele van de Mosselaer, Garry Young, Christopher Bartel, John Tillson, Helen Ryland, Vainius Volungvicius, Nathan Wildman, Amanda Cawston, Malcolm Ryan, Kevin Schut, and Esther MacCallum-Stewart.



The aim of the conference was to bring together researchers across disciplinary boundaries who are working on issues at the intersection of video games and ethics. The academic disciplines represented at the conference included philosophy, psychology, communications, media studies, and game design studies.



The talks covered topics such as the morality of virtual actions, how to design games to test for moral intuitions, and issues of gender and ideology in game design and character selection. The conference was free and open to the public, which provided for a well-attended conference with lively and engaged discussion.

The conference was organized by *Christopher Bartel and Derek Matravers* and was generously funded by the British Society of Aesthetics, and the Institute of Philosophy.

CALLS FOR PAPERS

<http://british-aesthetics.org/category/call-for-papers/>

Analytic Aesthetics and Film Studies
University of Warwick, October 26–27, 2018

Confirmed keynotes:

Dr Catharine Abell, Reader in Philosophy, The University of Manchester.

Dr Andrew Klevan, Associate Professor, Non-Tutorial Fellow and University Lecturer in Film Studies, University of Oxford.

The conference “Analytic Aesthetics and Film Studies” will explore how film scholars and practitioners can contribute to analytic aesthetics as much as how analytic aestheticians can contribute to our understanding of film. It welcomes analytic aestheticians working on film and film scholars and practitioners interested in contributing to the debates in analytic aesthetics.

Please send proposals to conference organizers Dr Mario Sluga (Ghent University / University of Warwick) and Dr Enrico Terrone (Università di Torino / Collège d'études mondiales):

aesthetics.film.studies@gmail.com. The deadline for receipt is Monday, 2 July 2018. Speakers will be notified of decisions by the end of July. There will be no conference fees.

The project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 746619 and the British Society of Aesthetics.

More information:

<https://aestheticsfilmstudies.weebly.com/>

Philosophy of Film Without Theory
Conference

10th-11th January, 2019

University of York, UK

Closing Date: 30th September, 2018

Philosophers of film are increasingly interested in investigating non-, anti- and a-theoretical methodologies in their work. This international conference aims to create new opportunities for dialogue and debate between those philosophers, film scholars, filmmakers and viewers who are interested in pursuing – or are intrigued by – the idea of philosophy of film without theory.

Methodologies in Philosophy Without Theory (in general) include, but are by no means limited to: fine-grained description and discernment; disentangling confusions; reactive and/or reflective critical inquiry, the exploration of conceptual connections; logical geography; conceptual synthesis; the provision of perspicuous presentations and surveyable overviews; non-systematic engagement with individual or particular works, subjects, objects, ideas, events and/or situations... and more.

Methodologies in Philosophy Without Theory about film may include any of the above as part of a commitment to focus on, and pay close attention to, individual films.

We invite submissions from philosophers whether of film, or who use film, in their work. Particularly welcome are postgraduate, non-affiliated independent scholars, and

filmmakers. Please send a 300-word abstract suitable for a 20-minute talk to philosophywithouttheory@gmail.com by September 30th, 2018. Communication of acceptance will be by October 31st, 2018.

We will offer £15 travel bursaries for White Rose University postgraduates and hope to offer more bursaries for other UK-based postgraduates.

Invited Speakers:

Lucy Bolton (Queen Mary, University of London)

Mikel Burley (University of Leeds)

Sophie Grace Chappell (Open University)

Victor Dura-Vila (University of Leeds)

Andrew Klevan (University of Oxford)

Barry Lee (University of York)

Colin Heber Percy (Screenwriter and priest)

Conference Co-Directors:

Craig Fox (California University of Pennsylvania)

Britt Harrison (University of York)

Questions of possible interest might include:

- What are, or might be, the possibilities, opportunities and/or limitations for Philosophy of Film Without Theory?
- Do recent anti-, non-, and a-theoretical developments in ethics offer insights and methodological alternatives for philosophers of film?
- To what extent does ‘cognitive film theorising’ suffer from problems similar to the ‘Grand Theory’ it was meant to supplant?
- Might there be such a thing as ‘Wittgensteinian philosophy of film’, and if so, what might it be like?
- Is the work of Stanley Cavell an example of

the Philosophy of Film Without Theory and how might contemporary philosophers engage with his methodologies and/or ideas?

- What significance might the Philosophy of Film Without Theory have beyond its direct engagement with questions about movies?
- How might the Philosophy of Film Without Theory fit with, challenge, and/or advance philosophical aesthetics?
- What might Without Theory engagements with individual films – fiction, non-fiction or experimental – look like, and offer?

As this is the first ever Philosophy of Film Without Theory conference – indeed the first ever Philosophy (of any stripe) Without Theory conference – we welcome all Abstracts which seek to discover and display the potential philosophical value in Without Theory ways of understanding films. For more information please see the conference website here: <https://philosophyoffilmwithouttheory.com/>

The conference co-directors thank the White Rose College of the Arts and Humanities: Leeds, Sheffield & York (WRoCAH), the Arts and Humanities Research Council (AHRC) and the British Society of Aesthetics (BSA) and the University of York for their generous support for this conference.

FUNDING AND AWARDS

Small grants

Each year the BSA gives small grants in support of UK activities in aesthetics. There is an upper limit of £5,000.

The deadlines for applications are:

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.

See also:

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

and

<http://british-aesthetics.org/awards/>

BSA Travel Stipends

Early career researchers are now eligible for these awards, as well as postgraduate students.

We invite 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. The BSA has adopted the BPA/SWIP Good Practice Guidelines. We especially encourage women and members of other under-represented groups to apply.

Please note that applicants should apply to other sources of funding where available. It is a condition that applicants must take these sources instead of BSA funds if they are successful in both applications.

There is a rolling deadline for applications. You should apply as soon as your conference paper has been accepted or research visit confirmed.

To be eligible for a travel stipend, an applicant must:

- Be a member of the BSA;
- Be enrolled in a UK postgraduate programme, or be a researcher in the UK within three years of having completed a PhD at a UK postgraduate programme, at the time of the event for which funds are being requested;
- Have had a submitted paper accepted for presentation at a conference, or been invited to participate in a panel or give comments at a conference, or have an arrangement with another university to visit for research purposes, on a topic in aesthetics or the philosophy of art;
- Have applied to other sources of funding where available.

Applications for travel stipends must include:

- An indication of current enrolment or time since completion of the PhD;
- Proof of acceptance of a paper, invitation to participate in a conference, or arrangement with a university for a research visit;
- A brief abstract of the paper, if applicable;

- An indication of other sources of funding for which the applicant has applied. Other funds must be taken instead of BSA funds if another application is also successful. If other sources of funding are not available or are insufficient, the applicant must confirm this and should be prepared to provide proof if requested by us, e.g. a written statement from Departmental staff;
- A specification of the amount requested along with a breakdown of estimated costs;
- An explanation of no more than 200 words of how participating in the relevant conference or doing the research visit will contribute to the aims of the Society.

Each applicant is limited to £800 per year. Priority will be given to applicants who have not previously received an award. The stipend may be used toward travel, accommodation and/or conference registration; it may not be used toward subsistence. Applicants will be notified of results within three weeks of submission. Payment will be upon receipt of completed claim form with receipts attached.

Please note that the American Society for Aesthetics provides funding for eligible students presenting at their Annual Meeting. Students may want to apply for the BSA stipend if they are presenting at one of the ASA's regional meetings (Eastern, Central or Pacific), which do not provide such funding, though they do reserve slots for postgraduate speakers.

For details of all forthcoming ASA meetings see: http://aesthetics-online.org/events/event_list.asp