Art & Imagination will analyze the way cultural artefacts acquire meaning and value as an example of the process by which communities establish shared terms of reference.

The workshop consists of three events:

- **SATURDAY APRIL 2, 09.00 - 12.00**
  **Contemporary Perspectives on Aesthetic Judgment**
  APA Invited Symposium | Westin St Francis Hotel | APA registration required

- **SATURDAY APRIL 2, 14.00 - 17.00**
  **Art & Experience: the role of critique in guiding judgment & making sense**
  Public Symposium | San Francisco Ballet School Board Room | Free public event

- **SUNDAY APRIL 3, 09.00 - 18.30**
  **Perception, Imagination & Arts Practice**
  APA Post-Conference Workshop | Westin St Francis Hotel | APA registration required

The workshop is organised by the ArtSense Taste and Community project, an Australian Research Council funded project 2015 – 2017, and is held in association with the meeting of the American Philosophical Association, Pacific Division, and with support from the American Society for Aesthetics.
SATURDAY MORNING & SUNDAY VENUE
Westin St Francis Hotel
335 Powell Street, San Francisco

SATURDAY AFTERNOON VENUE
San Francisco Ballet School - Dollar Board Room
455 Franklin St, San Francisco

General information about public transport to the Ballet School and a map of its immediate surrounds can be found at:

http://school.sfballt.org/directions

The map below shows the Westin St Francis and the Ballet School, with a suggested route from the Westin to the Ballet School by car or on foot.

The journey by car takes approximately 9 minutes; 23 mins by foot and 16-20 mins by tram/bus (corner of Powell & Market
SATURDAY PROGRAM

SATURDAY MORNING APRIL 2, 09.00 - 12.00

Contemporary Perspectives on Aesthetic Judgment
Invited APA Symposium  |  St Francis Hotel  |  APA registration required

CHAIR
Associate Professor Joseph Tolliver (University of Arizona)
Papers consist of 25 min presentation + 10 min commentary + 5 min Q&A.

09.00 - 10.00
Professor Jane Kneller (Colorado State University)
Art and Community: Indeterminacy and Aesthetic Reflection
commentator: Associate Professor Jennifer McMahon (University of Adelaide)

10.00 - 11.00
Professor Ivan Gaskell (Bard Graduate Center)
Aesthetic Judgment & the Transcultural Apprehension of Material Things
commentator: Dr Elizabeth Burns Coleman (Monash University)

11.00 - 12.00
Professor Mohan Matthen (University of Toronto)
The Pleasure of Art
commentator: Professor Cynthia Freeland (University of Houston)

SATURDAY AFTERNOON APRIL 2, 14.00 - 17.00

Art & Experience: the role of critique in guiding practice & making sense
San Francisco Ballet School Board Room  |  Free Public Event

CHAIR
Associate Professor Jennifer McMahon (University of Adelaide)
Papers consist of 35 min presentation + 20 min Q&A

14.00 - 15.00
Daniel von Sturmer (Monash University)
Manufacturing a Precipice: self critique & dialogue in the studio context

15.00 - 16.00
Dr Leanne Carroll (Washington University in St Louis)
Reflexive Imagining: Applying Walton’s Theory of Representation to Modern & Contemporary Art
Leanne is the winner of the ASA-funded travel grant to the APA Post-Conference Workshop

16.00 - 17.00
Professor Nancy Sherman (Georgetown University, formerly US Naval Academy)
Dancers & Soldiers Sharing the Dance Floor

ArtSense  •  Art & Imagination Workshop  •  page 3
SUNDAY PROGRAM

SUNDAY APRIL 3, 09.00 - 18.30
Perception, Imagination & Arts Practice
APA Post Conference Workshop | St Francis Hotel | APA registration required

CHAIR
Associate Professor Jennifer McMahon (University of Adelaide)

Papers consist of 35 min presentation + 20 min Q&A

09.00 - 10.00
Professor Bence Nanay (University of Antwerp)
Mental Imagery & our Engagement with Art

10.00 - 11.00
Professor Keith Lehrer (University of Arizona)
Art, Exemplars and Consensus

— COFFEE —

11.15 - 12.15
Dr Robert Sinnerbrink (Macquarie University)
Perception, Imagination, Emotion: Exploring Cinematic Experience

12.15 - 13.15
Claire Healy & Sean Corderio (Studio Claire & Sean)
Perception through Art

— LUNCH (provided) —

14.15 - 15.15
Professor Paul Guyer (Brown University)
Twofoldness and Threefoldness

15.15 - 16.15
Professor Cynthia Freedland (University of Houston)
Color Perception & Color Across Media

— COFFEE —

16.30 - 17.30
Associate Professor Jennifer McMahon (University of Adelaide)
What we assume about imagination when we treat art as insightful

17.30 - 18.30
Wrap-up & open discussion on themes, questions, agreements, disagreements etc.
In exploring how art activates meaningful and socially valuable experiences, it is useful to understand what it is we do with art. Kendall Walton (1990) has provided a convincing theory. He has shown that when we process the mimetic content of art or literature, we use the work as a prop in a game of make-believe, and the prop prescribes ourimaginings. My paper applies this theory to modern and contemporary art. With a two-dimensional portrait, for example, we imagine of our looking that it is the seeing of a face. With three-dimensional abstract sculpture and installations, I propose, we imagine how forms relate to one another and to ourselves, and we move around the work to confirm or deny those imaginings and then add the new experiences to the game. I explore the very different role that intentions play in art versus nonfiction. I suggest, accordingly, that well-known works by Marcel Duchamp and Hans Haacke are best understood as art-world nonfiction, but I conclude that whether through prescribed imagining or prompted considering, fiction and nonfiction alike can improve understanding and impart information. It is nevertheless important to appreciate that, when they do so, they operate differently.

Philosophers informed by recent advances in the psychology of perception have helped advance debates about the “reality” of color and about the role of color in representational painting. Recent books and articles by Hyman, Lopes, Newall, and Kulvicki discuss how colors in paintings represent surface colors of depicted scenes. There is debate whether some sort of resemblance or color surrogacy is at work here. I argue that we should devote attention to other artistic uses of color. Artists are often at the forefront of experiments with color (as with Monet’s use of the new indigo pigment to depict colored shadows). Our hypotheses must encompass more radical artistic experiments such as Turner’s depictions of atmosphere and movement or Rothko’s investigations of the emotional dimensions of colors, particular when interrelated in various ways. After looking at these examples, I will also discuss some artistic uses of color in film where it can, of course, play an expressive role but can also function to indicate altered kinds of reality or de-substantiated space, as in scenes of nostalgia, hallucinations, nightmares and dreams, or memories. My examples here are from films by Sirk, Argento, and Cronenberg. Finally I will discuss the very different nature and role played by color in sensory experimentation in the light installations of James Turrell. My general claim is that color in art plays a role that goes well beyond spatial representation. It is often involved both in the evocation of affect and in the representation of non-visual qualities such as texture, solidity, temperature, and even taste. This is not surprising since color perception itself is obviously linked to these other sorts of conscious experiences.
Professor Ivan Gaskell
Bard Graduate Center

Aesthetic Judgment and the Transcultural Apprehension of Material Things

This paper is an attempt to examine aspects of the consequences of the transfer of individual culturally charged material items (principally artifacts) between societies that have different cultural values. This is an especially urgent matter, epistemologically, aesthetically, and ethically, when the societies concerned are likely to develop or are already in an unequal power relationship. One pressing set of circumstances in which individual material items changed hands was the expansion of European (in the extended sense) interests in the sixteenth through twentieth centuries. Many of the things acquired by Europeans entered collections initially or eventually devoted to the emerging field of ethnography. In this paper I claim that when an object moves from one society to another, one or more of three attitudes is in play, each of which involves aesthetic judgment: (1) supersession: the new users employ and interpret it solely on their own terms without regard to the uses and interpretations of its earlier users, either oblivious to those earlier uses, or purposefully to expunge them; (2) assumption: the new users discern familiar characteristics that they value, including aesthetic characteristics, and that they assume earlier users also discerned and valued; (3) translation: the new users attempt to learn the terms of use, interpretation and value of the earlier users by means of cultural acquisition and translation, acknowledging that these may differ from their own wholly or in part, but in the belief that their acquisition will bring them advantages. In this paper I examine the character and some of the epistemological, aesthetic, and ethical ramifications of each of these three attitudes for both European communities and for communities that encountered Europeans.

Professor Paul Guyer
Jonathan Nelson Professor of Humanities and Philosophy, Brown University

Twofoldness and Threefoldness

A standard account of artistic representation emphasizes the distinction between the experience of the representation and the thought of what is represented. This is the case with Richard Wollheim’s model of the “twofoldness” of painting and in Arthur Danto’s later, more general account of “embodied meaning,” which was anticipated by DeWitt Parker’s use of the same phrase earlier in the twentieth century. This model clearly has roots in the origins of modern aesthetics, for example in accounts of “imitation” or artistic representation by Moses Mendelssohn and Adam Smith. But reflection suggests that there are typically three dimensions to artistic representation, not two: in the case of painting, for example a memento mori, the markings of pigment on the canvas, the image of a skull those marking might suggest, and in turn the thoughts about vanity and mortality that image might suggest; or in the case of a narrative, the particular words used and incidents described, the fictional world and events suggested by the former, and the theme or moral broached by the latter. Kant’s conception of aesthetic ideas suggests this threefold rather than twofold model of artistic representation. Cases such as those of abstract expressionist painting or Burke’s or Hegel’s accounts of poetry suggest that sometimes two of these dimensions can be collapsed into one, as when markings on a surface or words in a poem suggest a mood or emotion without passing through any imagery; but since many works of representational art clearly exploit all three dimensions, they should be preserved in a theoretical model of artistic representation.
Claire Healey and Sean Cordeiro
Studio Claire and Sean

Perception through Art

Claire Healy and Sean Cordeiro’s practice brings together ideas of home, movement and destruction. Working across sculpture and installation, and more recently video, their work re-uses and reforms everyday consumables and detritus of modern life. This presentation will focus on some of their key projects.

Professor Jane Kneller
Colorado State University

Art & Community: Indeterminacy & Aesthetic Reflection

The paper will draw an analogy between the role that aesthetic reflective judgment plays in individual moral development, on the one hand, and the role that art can play in the development of a cohesive, culturally diverse community. Drawing on a broadly Kantian analysis of aesthetic reflective judgment, I argue that the open-ended, playful activity of aesthetic reflection promotes a kind of open-mindedness in individuals that is necessary (not sufficient) for moral development. I go on to sketch ways in which the similar indeterminacy of artistic practice and reception could be used as a model for promoting the bonds of community in a culturally divided, pluralist society.

Professor Keith Lehrer
Regent’s Professor Emeritus, University of Arizona

Art, Exemplars and Consensus

Aesthetic perception creates meaning and content in a special way. Attention is directed to what the experience is like in a way that converts the experience into an exemplar representation of meaning. The exemplar both represents and exhibits what the meaning is like. Disagreement about meaning and value is robust in critical discourse. The individual confronts the problem of revising what she accepts about the meaning and value of the work. Her judgment must be based on self-trust in what she concludes. There is, however, a critique of individual judgment in terms of social consensus as a mathematical average of the weights individuals give as respect to the judgment of others to avoid idiosyncratic error. Collective wisdom aggregates individual self-trust in an interpersonal loop. *

Associate Professor Jennifer McMahon
University of Adelaide

What we assume about imagination when we treat art as insightful

I argue that if we assume that art is insightful and furthermore that it is insightful in virtue of the imaginative engagement it evokes, then imagination must satisfy certain conditions. Not only must imagination involve entertaining possibilities, augmenting what is before the senses and intervening in the trajectories of thought, but imaginings must be able to influence thought and behaviour even when not consciously held (non-occurrent) and as such, impinge on belief. I explain how impinging on belief might be envisaged so that it need not remain too vague an idea to have explanatory power as some have objected.

Professor Mohan Matthen
University of Toronto

The Pleasure of Art

Pleasure is a conscious state that increases the subjective value of that which is felt to be its cause. *Facilitating pleasure* (f-pleasure) is pleasure that is felt to arise from a difficult and costly activity and in addition to increasing its subjective value, makes it easier to perform. The category of f-pleasure has not been widely recognized; examples are given that illustrate how it works. Aesthetic pleasure is f-pleasure directed toward mental engagement with an object—the aesthetic object. Art is an object created in order to give rise to this kind of pleasure.

Professor Bence Nanay
University of Antwerp

Mental imagery and our engagement with art

A lot has been said about the various ways in which imagination plays a role in our engagement with art. This paper is not about imagination: it is about mental imagery. And my claim is that mental imagery plays a crucial role in our engagement with art. And not just in literature, where mental imagery is often explicitly called upon, but also in the visual arts, music and conceptual art. And even in literature, I argue, it is mental imagery that plays an important role, not imagination, as traditionally construed. In the visual arts, imagery shows up in a variety of ways: in the case of still photographs, paintings and sculptures the temporal imagery represents the moments before and after the represented moment. In paintings, photos and film, the parts of the depicted scene that fall outside the frame are represented by means of mental imagery. Often we are also prompted to have mental imagery of something within the frame (say, the six foot tall Harvey). And in some works of conceptual art, the perceptual engagement with the work is deliberately replaced with the engagement by means of mental imagery. Different artistic traditions utilise mental imagery of different determinacy, with pictorial and literary modernism often opting for triggering ambiguous mental imagery.
Professor Nancy Sherman
Georgetown University, Former Inaugural Distinguished Chair in Ethics, U.S. Naval Academy

Dancers and Soldiers Sharing the Dance Floor

The focus of this paper will be on dance as emotional expression including the communicative aspect of dance. This will be explored by considering the military and stoic origins of dance.

Dr. Robert Sinnerbrink
Macquarie University

Perception, Imagination, Emotion: Exploring Cinematic Experience

The power of cinema to elicit diverse forms of affective, emotional, and cognitive engagement has become the focus of much exciting research in recent philosophical film theory. Although for the most part theorists have been concerned with the manipulative aspects of film, far less attention has been devoted to the imaginative and aesthetic potential of cinema as a medium of ethical experience. In this paper, I explore the complex relationship between perception, imagination and emotion in our experience of cinematic works, examining in particular, the nexus between emotional engagement and moral imagination in responding to and evaluating narrative film. While most theorists have focused on the key role of emotional engagement, which involves perceptual recognition, audio-visual alignment, and moral allegiance in response to particular characters, I want to focus instead on cases of ‘emotional estrangement’ where these familiar forms of emotional response are disrupted or subverted. In cases of emotional estrangement involving moral-cognitive dissonance, viewers are challenged, through a variety of cinematic devices and aesthetic techniques, to question, reflect upon, re-evaluate or transform their emotional responses and moral attitudes towards events, characters, and actions depicted within the cinematic world. The exercise of moral imagination through cinema, I suggest, operates as much through emotional estrangement and moral-cognitive dissonance as it does through the elicitation of emotional engagement and the fostering of moral consensus. From this perspective, I argue, certain films could be said to engage in distinctively cinematic forms of ‘moral argument’ that may contribute not only to philosophical reflection but to shared moral-cultural understanding.

Daniel von Sturmer
Fine Arts, Monash University

Manufacturing a Precipice: Self critique and dialogue in the studio context

Daniel von Sturmer is an artist based in Melbourne, Australia working across many disciplines including video, installation, photography and sculpture. Using examples from his studio practice and international exhibition history he will examine the role of self-critique and external dialogue in the making and appraisal of an artwork’s meaning. Using a subjective account of practice as a starting point, this will involve examining the space of the studio as a site of production, critique and novel thinking. Questions to be explored include: How do artists create scenarios in which ‘new’ work can arise? What role does a physical space have in this mode of production?