



THE AMERICAN SOCIETY FOR AESTHETICS:  
AN ASSOCIATION FOR AESTHETICS,  
CRITICISM, AND THEORY OF THE ARTS

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## Collaborate

**Robert R. Clewis**

Gwynedd Mercy University

At a glance, the future of academic studies of aesthetics looks grim. New challenges will surely give rise to new opportunities, but not all of the imminent changes seem welcome or desirable.

Adopting the perspective of someone who works in philosophical aesthetics and its history – though I recognize that not all members of the American Society of Aesthetics find their homes in departments of philosophy or see themselves as doing philosophical aesthetics – I would like to make a few observations, some of them surely more controversial than others.

In the near future, there will continue to be a more pronounced emphasis on professional education. The future of academic studies of aesthetics will be influenced by an increase in professional and pre-professional programs in the academy in North America. This movement will likely in time have a global effect. (Japan recently declared its renewed dedication to education in science and technology, just as it cut humanities departments.) The US pedagogical tradition and philosophy of education make the professionalization of the academy easier than in countries with a classical high school, a Gymnasium or *liceo classico*, though if current trends continue, these countries are likely to adopt changes in American education as well. The shift toward professionalization is evident, for instance, in the growing presence and power of grant-wielding foundations seeking to “integrate” (as one foundation puts it) the humanities and liberal arts into pre-professional and professional programs in business, education, nursing, and health sciences.

In a 2015 Republican Primary debate, US senator Marco Rubio pronounced that we need more welders and fewer philosophers; now that the presidential election is over, we are left to imagine what the future holds. In a sense, the sentiment is nothing new, and not very surprising. It is hard to think of a time when philosophy was considered important or crucial in the minds of Americans. Indeed, the debate about the “usefulness” of philosophy is traceable back to ancient Athens. But the sentiment, with roots in American history and philosophy of education, appears to be growing. In this vein,

*The 75th Anniversary:  
Words from Our Members*

I had already been making my living drawing mass murderers, gang members, indicted Illinois governors, and other unfortunates in court for television news when Ted Cohen brought me to Santa Barbara for an ASA meeting in 1993. Not only did I enjoy the few papers we attended (we spent most our time on the beach), I discovered the ASA offered a whole new Rogues Gallery to sketch. What could be more fun than listening to the great thoughts of philosophers while sketching them and their audiences. Ted and I married in 1994 and I've never missed an annual meeting since. Not only have I accumulated scores of sketches of Ted and his friends, and but other luminaries who are no longer around such as Sparshott, Danto and many others. It's a wonderful way to remember not only what people look like, but what they said. I draw best when there is something interesting to listen to and the ASA has always provided a wonderful soundtrack.

Andy Austin

*Call for Submissions*

This year marks the 75th anniversary of the American Society for Aesthetics. The editors of the *Newsletter* continue to solicit any stories you might have about the Society and its history, including anecdotes about meetings, talks, members, and more. Any length of submission is welcome (though we reserve the right to edit anything that is too long!), so please don't hesitate to share any reminiscences you have!

In particular, if you have any photographs of past ASA events you would like us to share with our readership, we would be excited to print them.

Please send any submissions to the *Newsletter* editors, David Goldblatt (at [goldblatt@denison.edu](mailto:goldblatt@denison.edu)) and Henry Prattt (at [henry.prattt@marist.edu](mailto:henry.prattt@marist.edu)).

the disturbing decrease in tenure-track jobs in academia and in the humanities in particular will make matters worse.

Like other disciplines in the humanities, philosophical aesthetics is endangered. As revealed by recent polls, aesthetics is currently at the margins of academic philosophy. (See the 2014 survey by Anna Christian Ribeiro in the blog *Aesthetics for Birds* at [http://www.aestheticsforbirds.com/2014/03/the-philosophical-importance-of\\_22.html](http://www.aestheticsforbirds.com/2014/03/the-philosophical-importance-of_22.html). See also the 2013 polls on the US and UK, respectively, at <http://www.aestheticsforbirds.com/2013/07/the-status-of-aesthetics-in-leiter-top.html> and <http://www.aestheticsforbirds.com/2013/07/aesthetics-in-uk.html>.) Even if related disciplines or allied fields (art history, film studies, literary theory, gender and queer studies, etc.) show an interest in the work of aestheticians, this picture is still ultimately disheartening. If philosophy, and the humanities in general, are at the margins of academia, the marginalization of aesthetics is exacerbated.

The aesthetic community, including organizations such as the American Society of Aesthetics, should consider how best to adapt to these developments. Already an association whose members come from various disciplines, the ASA has an opportunity to show the relevance of what it studies to the wider academic and professional communities. This can take a number of possible forms. A few examples will suffice. (These are of course only tentative suggestions, to be subject to careful debate and deliberation.)

Practitioners of aesthetics could collaborate with "applied" and "allied" fields as well as the sciences. Aestheticians could work with professional fields such as architecture, engineering, design, environmental studies, urban studies, and computer science. Call these the applied fields. Moreover, aestheticians can continue to collaborate with scholars of communication, literature, queer studies, disability theory, gender studies, art history, museum studies, and cultural history as well as colleagues working in creative programs (music, dance, writing, etc.). Call these the allied fields. Finally, some aestheticians interested in the philosophy of emotion, aesthetic experience, or perception are already working with colleagues in departments of psychology, neuroscience, or biology, and are likely to continue to do so. Moreover, as I mention below, aestheticians could also engage with mathematicians or physicists in discussions of the beauty of mathematics and science.

If, as seems likely, programs such as global studies and Latino studies grow, aestheticians should consider how we might contribute to these fields, too. Provided that there is such growth, there will be an opportunity to meet (if not create) a relatively increased demand – that is, "relative" to demand for traditional (European) philosophical aesthetics – in the aesthetics of native peoples around the globe, and in Southeast Asia, Africa, and Latin America. If there is a growing interest in global studies (which is also rich in the social sciences, not just humanities), there will be an opportunity to offer non-European aesthetics and cross-cultural aesthetics, whatever threats aesthetics or the humanities in general might be experiencing overall.

As my title reflects, the ASA has an opportunity to collaborate with the allied and applied fields as well as with the biological and social sciences. Let me mention some practical matters. To improve membership, the ASA could co-sponsor meetings with disciplines in these fields. Likewise, members of the ASA might urge academic institutions (or chairs, deans) to hire joint appointments in philosophy and an allied field, or to have aestheticians co-teach or serve on dissertation committees with colleagues in them. The ASA could co-edit a journal or particular journal issues, perhaps on analogy with *Architecture Philosophy* or *Film Philosophy*. It seems likely that there will be

similar academic endeavors. This is encouraging, since it shows that there are partners out there and that this is not a unilateral effort.

Another general US (and probably global) trend that should be mentioned here is a demand for online education. Whatever one thinks of online pedagogy, a market-driven interest in online courses seems to be here to stay, if not increase. To be sure, there are several pedagogical drawbacks to online instruction. Discussion and personal relationships are harder to create and maintain (even if, on the positive side, reticent students are forced to speak up using discussion boards). What happens is arguably less “teaching” than moderating a student’s self-directed learning. Moreover, there are great costs to ensuring that the registered student is doing the work, rather than cheating or misrepresenting his or her identity. Despite such problems (and there are more), the drive to ease and convenience, as Locke might have noted, will probably outweigh the drawbacks, keeping demand steady if not increasing it. Convenience and comfort, in other words, will continue to sustain demand for online education.

The ASA needs to consider how it wishes to respond to this demand. Assuming that the ASA desires to take advantage of this opportunity, it might encourage the development of more online aesthetic courses, perhaps working with an allied field. If so, it might consider granting award grants for the development of courses, on analogy with the ASA’s Curriculum Diversification Grants. However, given the serious problems with online education and pedagogy, it is hard to know what to recommend here, without deeper discussion and consideration from ASA members.

In any case, the ASA should continue to keep pace with technological changes. It has done an admirable job of this in the past (e.g., with dues and conference registration). It can continue to maintain an attractive and functional website. The Digital Humanities will continue to be prominent, and the ASA might consider how to promote and engage in such endeavors when feasible. (Interestingly, from a dialectical perspective, the appeal of and support for the Digital Humanities can be viewed as a response to a serious threat to the humanities and liberal arts.)

According to this picture, there will be a growth of applied aesthetics, and a decrease in philosophical aesthetics as we know it. Some form of philosophical aesthetics will likely survive, but only in very limited numbers. It will not completely die out, for the depicted scenario requires or presupposes academic training in aesthetics. The elimination of aesthetics is not sustainable if the applied disciplines desire aesthetics in their courses or modules. However, those pursuing a PhD in aesthetics, and professors teaching them, will be relatively fewer. (Recent polls reveal a lack of aesthetics faculty at PhD-granting institutions in the US.) The majority of aesthetics in the university will likely be carried out in classrooms of students specializing in some other field. The aesthetics taught in liberal arts colleges may be a small portion relative to how aesthetics will be typically taught, namely, in pre-professional or professional colleges. Accordingly, this will likely diminish the number of PhDs written and supervised in philosophical aesthetics, if PhDs are seen as preparation to teach courses in aesthetics to philosophy students, rather than to students in professional disciplines and areas. Granted PhDs will likely decrease, insofar as PhDs are seen as preparation for academic careers rather than for working in the private sector, in art history or cultural preservation or urban and environmental planning, in archives or museums or publishing houses, or alongside architects, designers, and engineers. Lack of tenure-track jobs deserves a great deal of the blame for the decrease in academic careers in philosophical aesthetics and the (likely) corresponding decrease in students applying to

doctoral programs in this area.

Academic studies of aesthetics may continue to find a limited place on its own, or in conjunction with allied fields, but there will likely be less demand for the history of aesthetics. For not only is it aesthetics, it’s worse: it’s the history of aesthetics!

Finding a way to be connected to the STEM fields (which would fall under what I have been calling the applied fields and sciences) is one way for aesthetics to grow, or at least not be left out. (The Obama administration has explicitly aimed to stimulate the growth of STEM fields through grants and other means.) This preference is also reflected in state and federal governments’ emphases on math, science, and reading – reading not as a so-called literary art, but as a condition for learning as such – in order, as a skeptic might put it, to manufacture or develop GDP-increasing goods and services.

There is an opportunity to work with applied fields and the sciences. Practitioners of aesthetics could discuss, for instance, the aesthetics of symmetry to engineering students, or beauty to architecture or mathematics students. Aestheticians seem to be missing out here. Such work appears to be largely carried out by mathematicians (e.g., Ian Stewart, author of *Why Beauty is Truth*) or scientists (e.g., Frank Wilczek, who wrote *A Beautiful Question*) who happen to take a genuine interest in beauty, rather than by aestheticians. Ideally, such topics would be addressed by both kinds of specialists, working in collaboration. Nanyang Technological University of Singapore offers a public Massive Open Online Course (MOOC) called “Beauty, Form, and Function.” The online course is designed and run by two engineers, but would surely be improved by the assistance of experts in aesthetics.

The purpose of university education, I submit, is fourfold – the creation of local and global citizens, discovery and transmission of knowledge, personal growth and character development, and preparation for a job or career. In a phrase, it is, above all, to create an intellectual culture. If that is right, where will the academic study of aesthetics fit in?

The public tends to view career and job preparation as the main aim of university education. Since professional education will increase, aestheticians should find a role in the pre-professional and professional areas such as architecture, design, engineering, or urban studies. Students and professors of these disciplines will become more numerous, providing the ASA new opportunities for revenue generation and membership growth. Moreover, new ideas are likely to be created from cross-fertilization and working with new and diverse peers and colleagues.

Thankfully, the other three goals (citizenship, knowledge, character) need not be totally neglected. But state and federal governments must make the creation of active, involved citizens a priority. Otherwise, university administrators, students, and parents, and perhaps even faculty members, are not likely to notice or care about this goal. Aestheticians can show how aesthetic values and experiences add to the formation of political identities and how aesthetic communication can bring citizens together, create a sense of unity, or raise social concerns, or create a more just society. The recording of information digitally can discover and transmit knowledge, and the Digital Humanities could play a key role in fulfilling this aim of education. Finally, the academic study of aesthetics could contribute to personal growth and character development, even if this will likely be seen as falling mostly under the purview of the liberal arts institutions or of the Arts & Sciences colleges at larger universities. In short, the academic aesthetic community and ASA should identify and explain

to the public and private sectors how it contributes to all of the aims of university education.

Some of the above changes I am predicting may not seem all that surprising. Aesthetics has long been a small minority in departments of philosophy. Imagine a department called "Philosophical Aesthetics" or even "Aesthetics." There is a reason why you have to imagine it. It has never existed. Wearing many hats, we aestheticians frequently teach courses in the history of philosophy, ethics, political philosophy, or logic.

Fortunately, there may be benefits to having a different home or being supported by new departments (that is, new to us). There may be more funding available to us, as these departments have more financial resources than philosophy or the humanities, and a larger membership pool. Socrates was not rich, and he was often alone. It would be desirable, needless to say, to have access to additional funding and grants, and to work with new or diverse peers and colleagues. On another positive note, students who take numerous STEM courses might actually be thirsty for courses in the humanities and aesthetics, on beauty and wonder, the aesthetics of nature, or creativity and genius. Teaching them could be a genuine pleasure.

Of course, there are also significant drawbacks. One is the loss of autonomy. Teaching industrial design students "Aesthetics" in a 3-week module – to take an extreme scenario – risks limiting academic freedom and self-determination. We may feel that we are being told what we have to teach or write. Even an entire course of our design may feel limiting, simply on the grounds that it would be housed in or sponsored by another department.

I don't wish to sound like Churchill warning of the descent of an Iron Curtain, but many of these changes seem imminent, however undesirable some of them may be (and not all are undesirable). If we desire to be innovative, we should consider these prospects. The ASA and its members should be prepared to collaborate with the noted allied and applied disciplines. To summarize the practical points, the ASA should consider how best to respond to the growing demand for online education, maintain an attractive and effective web presence, develop curricula and joint appointments with other fields, consider co-sponsoring journals and conferences, and recognize and publicize all of the goals of university education. It should educate the public about how aesthetics can contribute to these goals, and respond to national and global demographic shifts.

Thankfully, the ASA is already an innovative and forward-thinking interdisciplinary body; the foregoing recommendations may not require too painful a stretch. As an association composed of members from various disciplines, it is already involved in collaborations. My suggestion, then, is to do more of the same, perhaps introducing innovative and different ways and working with diverse groups. Although the foregoing analysis may sound a bit pessimistic, I would like to conclude on a positive note, invoking this piece's title.

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# Sandwich Aesthetics

**Peter L. Doebler**  
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When you eat a sandwich, what kind of condiments do you put on it? Have you ever had to eat a sandwich without condiments? (Somewhere repressed in my mind is a memory of a bare, Wonder Bread and bologna sandwich in a brown bag lunch.) Condiments add that extra something that draws a sandwich together and gives it a particular savor. In the deli of academia, I see aesthetics as the condiments. Stated differently, I see the future of the academic study of aesthetics as being its ability to cut across different fields of inquiry and enhance whatever it is combined with.

In recent years, many fields have experienced a kind of aesthetic turn. I will mention two I am familiar with from my graduate work in religious studies and my current work in an art museum. So, these comments come from the outside perspective of someone who does not identify as a philosopher professionally.

First, religious studies has seen a blossoming of interest in exploring different spiritual traditions through the broad rubric of aesthetics. This has arisen from a methodological shift: a tradition must be studied – and experienced – beyond dogmatic propositions, considering artifacts of material culture, narratives, music, etc. The sense is that a spiritual tradition's artistic practices – most broadly conceived – as well as its understanding of topics such as beauty, the body, and sensual experience are inseparable from ethical, epistemological, and metaphysical considerations. If one attends the annual meeting of the American Academy of Religion there are always a number of sessions oriented around such studies, and there are a number of centers and institutes dedicated to the intersection of art and religion, including the Institute of Sacred Music at Yale, the Center for Arts and the Sacred at King's College, London, and the Institute of Theology, Imagination, and the Arts at the University of St. Andrews. For those interested in a sampling of some of the sorts of perspectives that are out there, the recent *Oxford Handbook of Religion and the Arts* (2014) is a useful guide, and the emerging online *Oxford Research Encyclopedia of Religion* will have an entire section dedicated to the subfield.

Second, within museum studies, and museum education in particular, there is also an aesthetic turn. May I ask, when was the last time you visited a museum? Did you take a tour with a docent? How was it? A lot of information but a little dry? Responding to the long-standing trend of docents as essentially gumball-dispensers of information, some museum educators have advanced what amounts to an aesthetic approach to museum tours. I have in mind here the work of Rika Burnham of The Frick Collection and Elliott Kai-Keo of the J. Paul Getty Museum and their book *Teaching in the Art Museum: Interpretation as Experience*. They advocate a dialogical approach, that the goal of the museum educator should be to create an experience for the visitor, in the sense of John Dewey's idea of an experience. A museum tour becomes a one-of-a-kind experience, unique to that time, place, and the interaction of just those people who happen to be on the tour and who, in conversation, will discover a work of art together. This places a greater demand on the docents, for rather than presenting a pre-packaged tour it requires sensitivity and creativity in responding to the diversity of visitors. This also changes the way art objects are approached, not as closed containers of meaning from the past, but as generative sparks relevant for today. For a museum, then, arranging everything chronologically and providing the visitor with a lot of facts is not enough; aesthetic considerations are needed and

they are what makes a visit to a museum memorable and something to savor – the condiments, if you will.

I use these as two examples I am familiar with where aesthetics is turned to because it adds something that enriches the primary field under consideration, adding a qualitative dimension. I am sure others here know of fields they are familiar with where an aesthetic lens is gaining importance.

This ability of aesthetics to speak across borders provides a multitude of prospects for future study in aesthetics, and based on its history and infrastructure the ASA is in a strong position to be the go-to place to inform and network those whose teaching and research veers into aesthetics. However, to achieve this I think it requires we broaden our understanding of aesthetics, that we see it as more than just a subfield of philosophy. This involves cultivating a more inclusive perspective that will, on the one hand, be sensitive to helping those from other fields easily approach aesthetics and learn how to integrate different perspectives from it into their work, and, on the other hand, be willing to acknowledge that these other fields – in the examples I mentioned religious studies and museum studies – can offer fresh insights for aesthetics, opening up new frontiers for exploration.

These are rather broad brushstrokes, and speaking about transdisciplinary work is easy to say but difficult to do. The basic challenge is getting people together so ideas can be shared, leading to the benefits of cross-fertilization. Of course, a fundamental obstacle to drawing in those from other fields who have an interest in aesthetics is a limitation of time and money. Adding another membership and annual conference may be difficult for somebody who already has commitments to the professional organization of her or his “main” field. For religion scholars, the annual AAR meeting is always in November, making it difficult to attend both that and the annual ASA meeting.

This is where technology could be helpful. For example, building on the strengths of the current website, what if the ASA worked with members to post a series of videos – a kind of open classroom – on the big ideas in aesthetics and teasing out their relevance for a diversity of other fields? These would be available to both academic and non-academic audiences, and would enhance the ASA’s website as the first place to go with an aesthetic question. In a similar vein, ASA members could collaborate to develop web resources on the intersection of aesthetics with other fields, an accessible point of entry for a scholar who wants to include an aesthetic element in her or his research or teaching.

Yet, while such projects may draw more viewers to the ASA website, what about gaining new members and attendees to the meetings? As far as membership goes, what about following the idea of “bundling” in communication services? That is, work with other professional organizations – American Philosophical Association, Modern Language Association, College Art Association, American Academy of Religion, etc. – to offer a discounted ASA membership to those who are already members of another group. Also, people need to feel they are getting some added value from a membership, and here I think the recent addition of access to the *Encyclopedia of Aesthetics* for ASA members is brilliant. In this way, I think of my membership like a Netflix’s subscription: I pay about eight dollars a month for access to a great resource, plus the other benefits. As for attracting more attendees to the annual meeting, what about making it bi-annual, but adding an extra day or two? With the cost of travel these days, as well as time limitations, I would find it easier to justify making a trip every two years, and if it was in the summer that would make it even easier to carve out time for it. Finally, in an effort to save time and money for meeting organizers, which could lead to reduced costs for attendees,

what if the annual meeting was hosted in the same place every time so new logistical planning is not needed – like the Olympics – when moving to a new location.

While I am not a philosopher by training, I have been attracted to aesthetics as a field that – condiment-like – provides depth, coherence, and excitement for my work, and I know there are many people like me who want to know more about aesthetics and, in turn, offer a unique perspective, or flavor, from their own field of expertise. Orchestrating such diverse flavors is the opportunity for the ASA in its next 75 years. Let’s look forward to many delicious discoveries.

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*From the Author’s Perspective*

## *Forbidden Aesthetics, Ethical Justice, and Terror in Modern Western Culture*

**Emmanouil Aretoulakis**

National and Kapodistrian University of Athens

The book is about beauty in a terrorizing world. More specifically, it is about the subjective experience of the beautiful in the face of terror and human tragedy. I am defending the proposition that behind the horror, repulsion, and outrage felt by humanity before images of natural or manmade catastrophes/acts of terror(ism) throughout the centuries lurks a kind of inexplicable individual fascination which is closely connected to the Kantian idea of the disinterested judgement of the beautiful. At stake is an aesthetic experience of the beautiful, that most of us, eyewitnesses or other, would not be willing to acknowledge due to the immorality of such a concession. That feeling which goes unacknowledged because improper is a *forbidden* feeling and the aesthetics connected with it is a *forbidden aesthetics*.

The forbidden aesthetics that I am proposing is naturally dominant in representations of the terrorist event par excellence of the twenty-first century, namely, September 11, 2001, but shows itself also in other catastrophic landmarks in history, for instance, the Hiroshima/Nagasaki nuclear bombing in 1945, or the 1755 Lisbon earthquake and tsunami, both of which could be characterized, radically, as terrorist manifestations too, regardless of whether the former event took place in the context of a generalized war while the latter emerged as a symptom of “physical” terrorism, the terrorism of nature. This book concentrates upon those three watershed events that have left an indelible mark upon the way we construct violence, terrorism and destruction.

It is true that late modern and postmodern thinkers have felt much more comfortable resorting to the category of the sublime, rather than the beautiful, in order to account for the uncanny and terrifying nature of a violent event in history. One only has to read Paul de Man, Derrida or Jean Francois Lyotard to realize that the invoca-

tion of the sublime was a call for the deconstruction of aesthetics as a “positive” quality, at the same time that the beautiful stood for an aesthetics that was conventionalized. For Lyotard, it is the failure of speech to represent the major ethical catastrophe with the World Wars during the twentieth century that calls for the advent of the sublime—as the “silent” or formless—which, in turn, preserves the unrepresentable in history and philosophy. Twentieth-century postmodern thinkers generally turned away from the notion of the harmonious and beautiful as they believed that historical and political terror could only be represented through negativity and the unspeakable.

At the end of the twentieth century there was a shift towards the reassessment of beauty and its importance in aesthetic and political matters. The return to beauty, marking a break with the iconoclastic tendencies of postmodern anti-aestheticism prevalent in academic debates from the 1960s to the early 1990s, was facilitated by the growing feeling that beauty was persistently ostracized from political discourse. Elaine Scarry, with her seminal study *On Beauty and Being Just*, attempted to do justice to that feeling of displacement by venturing into the beautiful as ethical as well, rather than as purely and strictly aesthetic. From Scarry’s standpoint, beauty may cause a “decentering” of the self which humbles the ego into more ethical and less egotistic behavior. To acknowledge beauty, therefore, is to cultivate a consensual instinct for justice.

The return to the aesthetics of beauty constitutes a reaffirmation of the beautiful image as decidedly contributing to historical memory. What happens therefore when we start to reflect upon major contemporary problems such as terrorism in terms of the conceptual shift from the sublime to the beautiful? If we took into account the possibility of beauty entering also the question of terrorism, wouldn’t it be an immoral, insensitive and dangerous thing to do? I argue that it is not. I am proposing the possibility of a forbidden aesthetics entering the discussion of terror(ism), an aesthetics which may not be “moral” in the conventional sense, but it certainly is ethical in a broader sense. For the distinction between morality and ethics I am borrowing Hillis Miller’s own differentiation between moral law and ethical law. Drawing upon Kant, Miller connects morality with human law and ethics with justice. Miller’s conception of the ethical as looking to the unique circumstances for configuring just attitudes is grounded on Kant’s insight, in his seminal work *Critique of Judgement*, concerning aesthetic or reflective judgments hinging upon a *posteriori* assessment. In Kant, a disinterested (and therefore impartial) stance or evaluation cannot be generated through moral judgment which is grounded upon *a priori* rules that cannot allow for the *unique* and *specific* circumstance. One basic point that I want to make in this project is not simply that there is enough room for aesthetic appreciation but, much more importantly, there is paradoxically a need for aesthetic appreciation when contemplating such violent events as the 9/11 terrorist attacks, the Hiroshima/Nagasaki nuclear bombings, or the Lisbon earthquake. What is more, appreciation of the beautiful seems necessary because it is a key to establishing an ethical stance towards terror, life, and art. It should be stressed that independent aesthetic experience is important in itself, but becomes even more important as a means of cultivating an authentic ethical judgment.

Far from engaging in the postmodernist anti-aesthetic take on beauty, the present study adopts an attitude towards the beautiful that could be named “post-aesthetic,” in the sense that it critiques the anti-humanist perspective that sees beauty as apolitical and, thus, non-ethical, but without espousing the (modernist) humanist aesthetic tradition preceding postmodernism and the anti-aesthetic, a tradition that separated beauty and aesthetics from so-called “real

life” and, in effect, deprived them of the right to mean anything in terms of ethics and personal responsibility. This book concerns acts of distanced appreciation of catastrophe and terrorism. The three watershed events that I have selected are therefore addressed from the standpoint of a more or less remote *Western spectator*. Almost by definition, distanced appreciation of terror requires that the (remote) spectator is not *physically* harmed during the process of aesthetic appraisal. This is, in fact, the basic reason why one is even granted the opportunity to discern beauty in a context of terror and catastrophe in the first place. Positive aesthetic appreciation is naturally out of the question when one is literally in pain, trying to survive through a cataclysmic event of extreme violence. Fascinatingly, however, as this study demonstrates, the aesthetic instinct for the beautiful proves so strong that it may indeed arise even in cases where physical existence itself is jeopardized. These are cases in which it is paradoxically the victims of terror themselves that acknowledge traces of beauty in (what will turn out to be their own) destruction.

I address aesthetics in terror and terrorism in two major senses: as the aesthetic experience of the beautiful and as aesthetic/artistic *sensibility*. But inextricable from aesthetics as sensory participation or unconscious acknowledgment of beauty in the face of terror and extreme violence is, in my view, the question of ethics. Immanuel Kant is seminal in my analysis insofar as his thought combines two seemingly contradictory postures: on the one hand, aesthetic engagement or involvement with a natural or manmade object, and on the other, aesthetic reflection as a feeling of *disinterestedness* and impartiality towards that object. Ethics, and more particularly the differentiation between morality and ethical appreciation, underlies a Kantian-like negotiation with terror in terms of the subject’s degree of independence from moral imperatives, an independence without which a truly ethical and just attitude towards violence and terror cannot be consolidated. If individual taste, for Kant, is constituted by a freedom of the imagination at the expense of sense or logic, then Kantian disinterestedness may be capable of overriding the apparent antinomy of an aesthetic reflection which is, at the same time, dispassionate and objective, and still, emotionally engaging. In this light, disinterestedness emerges as a productive and ethical concept or practice which combines imagination—the freedom of the individual to discern beauty by activating all the senses—and aesthetic distance—to make an aesthetic judgment that will be independent of prejudice, fear, morality and conventional reasoning.

Such a conception of disinterestedness, pointing simultaneously to an emotionally involved as well as *distanced attitude*, is particularly useful for the elucidation of the idea of *forbidden beauty* in the context of terrorism and in light of a free and, thus, ethical appreciation of terrorist violence. The video footage of the September 11 terrorist attacks may certainly have horrified all distant viewers witnessing the unprecedented atrocity from the safety of their homes; on the other hand, the very image of the catastrophe generated in many spectators an inexplicable feeling of the strangely enthralling and a kind of pleasure at the sight of something unprecedented, very similar to the Kantian pleasure of the beautiful. Similarly, the nuclear destruction of Hiroshima and Nagasaki, two moments of ineffable manmade violence, produced unprecedented images that unquestionably fascinated many of those witnessing the disasters with their own eyes or through film footage, except that only few were willing to acknowledge their fascination; on the contrary, they expressed their horror or, at best, their scepticism regarding the ethical necessity of the deeds. I provide evidence, however, of the fact that beauty played an unnaturally dominant role in fictional and real eyewitness accounts of the nuclear apocalypse. The Lisbon earthquake, probably the event that initiated the discourse of the

Enlightenment, excited the imagination of entire nations since that was probably the first time in history that the news of a catastrophic event of such magnitude would be so quickly disseminated through not only linguistic accounts but also pictorial representations – produced in pamphlets and other media of the time. Citizens in Europe as well as across the Atlantic were horrified by, but also fascinated with those accounts and images for the additional reason that they enabled them to bear witness to catastrophe as if they were *physically* present. As I demonstrate, it was the feeling of the beautiful or delightful, in its Kantian (as well as Burkean) sense, which permeated the minds of foreigners rushing to post-quake Lisbon to encounter their morally forbidden wishes head on.

Built into the discussion of aesthetics and terror, as far as this book is concerned, is the question of *ethical justice*. To ethically represent and do justice to (but without, of course, justifying) the phenomenon of terrorism one needs to resort to the noncognitive – and therefore, non-rationalizing – faculty of aesthetics as “immediate aesthetic response” to specific scenes of terror, while abstaining from a strictly moral attitude based upon already given universal rules dictated by abstract human laws. Despite the ostensible oxymoron of speaking of the aesthetic and the ethical in the same breath, one cannot but concede the social and profoundly humanitarian value of aesthetic/reflective appreciation when one is called upon to evaluate a situation of social injustice or address terrorist violence in such a way as to avoid rationalizing and normalizing it by adapting it to universal moral categories. Therefore, when we are faced with a terrorist catastrophe, it would be too dangerous to shrug it off by blaming it, for instance, on the dehumanizing political and historical conjuncture or thinking it through typical or conventional models of thought, wasting their energy on how “immoral” and “evil” a certain terrorist act is, or stereotypical declarations about how such things should never happen again, etc. The important thing is to avoid generalizations (that are symptomatic of the predominance of moral imperatives) and, instead, start *sensing* the utter inhumanity of terrorist atrocity by focusing upon the image of terror and thereby imagining the ineffable pain and despair of the victims. In a world such as ours, which is suffused with virtual or real images of blood and death, it is imperative that the uniqueness and singularity of each and every act of terror be made clear and, more significantly, *felt* deeply rather than established rationally and cognitively. Kant’s aesthetics shows us the way to establishing an ethical attitude towards terrorism, and that is by means of disinterested reflection, which, in our case, implies grappling with the terrorist image as well as the very act of violence as if they were unprecedented and unrepeatable rather than part and parcel of an entire politics or ideology of destabilization, which would point to the commonality, normalcy, or even banality of terrorism.

The recognition of our fascination with the stunning image of terror is arguably a sign of personal freedom. It may be proof of our freedom to acknowledge beauty where there should be none, since how can there be a single trace of the beautiful in such unprecedented acts of terror as a nuclear bombing, a terrorist strike, or natural catastrophe, even if the very image of catastrophe looks aesthetically appealing? Still, the freedom to immorally or illogically discern the beautiful in the face of destruction is an indirect emanation from Kant’s idea that the immediate pleasure in the beautiful in nature presupposes a certain *liberality* of thought.

The problem of beauty is inextricably bound up with the question of the image. Image is an indispensable aesthetic tool that reminds humans of the need to appreciate or comprehend an event through the imagination and their own senses rather than simply by resorting to positivist language, written accounts, and logical schemes.

Calling attention to the significance of the image is therefore the key to understanding the power of aesthetics in dealing with terrorist or Holocaust trauma. Seen from this viewpoint, the appreciation of the very form or aesthetic value of historical images of terror is highly likely to do justice to human pain.

Aesthetic judgment as the aesthetic pleasure in the beautiful is a key concept in this book. For Kant, the judgment of the beautiful is the only *disinterested* kind of judgment. Aesthetic appraisal becomes particularly important when it comes to representing a terrorist catastrophe to the extent that terrorism and its images are, almost by definition, aesthetic and visually compelling. The *forbidden* aesthetics I focus on is inextricably intertwined with spontaneous, a posteriori, judgment that acknowledges the – generally unacknowledgeable – subjective feeling of the beautiful engendered by images of catastrophic terrorism. I decided to write this book because I realized that that specific unacknowledgeable feeling is almost universal (albeit subjectively so), sharing common ground with the disinterested (and, thus somehow “objective”) Kantian judgment of the beautiful even in cases where “ugliness” rather than “beauty” is involved. In a nutshell, what I really wanted to show is that Western spectators and subjects from the eighteenth century onwards have always felt, unconsciously or not, a certain kind of fascination, or even exhilaration, before scenes of tragedy and disaster. Our aesthetic faculties, and even our appreciation of the beautiful, are already inherent in how we appraise phenomena of terror, and it would be immoral not to admit that.

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#### Co-Editor Search for ASA Newsletter

Applications are now being accepted for the position of co-editor (together with current co-editor David Goldblatt) of the *American Society for Aesthetics Newsletter*, to begin service April 1, 2017. Duties include soliciting articles, compiling various types of listings, layout, and proofreading, for three issues annually. The position requires competence using Adobe InDesign: experience with that program or other desktop publishing is helpful; willingness to learn is essential. Institutionally provided access to InDesign is also optimal. Each co-editor receives a \$3000 annual honorarium and reasonable travel to the ASA annual meeting. ASA membership is required for all editors.

For more information about the position, contact David Goldblatt at [goldblatt@denison.edu](mailto:goldblatt@denison.edu) or outgoing editor Henry Pratt at [henry.pratt@marist.edu](mailto:henry.pratt@marist.edu). At the direction of the Board of Trustees, the selection committee will take into account the possible transition to all-electronic distribution of the *Newsletter* at some time in the future.

To apply, send a letter of interest and a curriculum vitae no later than February 15, 2017 to: Julie Van Camp, secretary-treasurer@[aesthetics-online.org](http://aesthetics-online.org).

# News from the National Office

As I approach the end of my second year as Secretary-Treasurer and Executive Director of the ASA, I am very optimistic about the future both of the Society and of aesthetics. We are dramatically increasing our membership numbers; we have funded numerous conferences and other activities on cutting edge issues in aesthetics; we have provided substantial support to several initiatives to improve diversity in the profession, and our annual and divisional meetings are drawing significant attendance and participation.

## Annual Meetings

The Annual Meeting for 2016 in Seattle, WA, was a great success. The program chair, Sherri Irvin, reported a record number of submissions for the program (100 papers and 12 panels), which was announced in July. Pre-registrations were handled for the second time on the new web site. Also for the second time, we offered early-bird registration rates for those registering at least 30 days before the meeting; for ASA members, the early-bird rates were the same as those for 2015. Of the 179 registered by the end of the conference, 149 registered early-bird. Print information about the meeting, with a mail-in registration form, was included in the Summer *Newsletter*, but only four mailed in paper registrations and checks.

For the second year, several documents reviewed at the Annual Business Meeting in Seattle are available on the web site. All members, whether or not they could attend the meeting in Seattle, can log in and review the approved budget for 2017, minutes from the Board of Trustees meeting, and other documents under: Members--Annual Meeting Records

The hotel rate for the conference at the Renaissance Seattle was so attractive that the room block was booked very quickly in late August. The hotel gave us 35 more rooms, but those also went quickly. Now that the economy is in a strong recovery in most of the country, hotels have less incentive to bargain with us for economical sleeping rooms. Although rates for the hotels in the next few years are not this attractive, they will still be economical compared with the open market. I encourage people to plan ahead to arrange roommates, when possible, and book their rooms early. With the help of our Experient Travel rep, we have already initiated discussions with the New Orleans hotel

for 2017 to expand the room block, but I am reluctant to expand by too much. We get free meeting rooms and several other perks for attendees when we meet our rooming commitment. Some old-timers will remember when Secretary-Treasurers had to plead with people to stay at the conference hotel. Those days are long gone.

We used, for the second time, an app called Grupio at the annual meeting. Everyone is able to look up the meeting schedule, maps, hotel information, restaurants, and much more on your tablets, smart phones, and laptops. The app works with both Apple and Android tablets and smart phones. On laptops, the same information is available in a different format: <http://www.grupio.com/asa2016>. Preliminary schedule information was available on Grupio in July. The Grupio app can be downloaded for free at the Apple Store and Google Playstore. We received many positive comments on Grupio in 2015, especially from those adept at newer devices. Although some members don't particularly care for these new communication vehicles, we continue to publish extensive information in our print newsletter, which was mailed in August. We explored alternative apps for 2016, but Grupio is by far the most economical and is more than adequate for our needs. In 2015, the Board approved an overhaul in the registration fees for our annual fall meeting and that rate structure was continued for 2016. Among other things, we added early-bird discounts for those registering at least 30-days before the meeting. This has been very popular and makes preparation for the meeting much easier (e.g., printing name tags and placing catering orders). ASA's fees have been very low compared with the American Philosophical Association, the American Political Science Association, and the British Society for Aesthetics. We run this important meeting at a substantial deficit and hope to reduce that somewhat. We now consider special requests for fee reductions from unemployed and underemployed aestheticians, following the case-by-case approach of APA-Pacific, although none was received for the 2015 meeting and only one was received (and approved) for the 2016 meeting. Because of the substantial deficit, the Board approved a 10% across-the-board rate increase for the 2017 meeting, but our fees will still be very low compared to comparable organizations and less than the 2017 APA registration fees.

One of my priorities the past two years has been securing hotel commitments for the Annual Meetings for the next several years. Other members of the American Council of Learned Societies (ACLS) typically book an-

nual meetings three to five years in advance. With the economy strong, hotel space at acceptable rates is increasingly difficult to come by. Our membership has indicated they want to meet in interesting areas, with cultural opportunities. I routinely look at airfares to various cities, to find locations with competitive rates for our members. Finding hotels with acceptable rates and adequate meeting rooms in attractive and inviting venues is an increasing challenge.

On the new web site, we have a (very unscientific) survey for preferred cities for future meetings. I encourage everyone to vote if you have not yet done so. Now that we are booked for meeting sites through 2020, we have some breathing space before we start looking at locations for 2021 and beyond. Strong contenders at this point are Havana, Mexico City, Portland, Oregon, and Montreal. Several members have suggested we look at Detroit, home of a magnificent art museum and opera house. Although it is perhaps too early to plan on meeting in the next decade in Havana, especially due to the lack of appropriate hotel facilities for a meeting like ours, I hope we can make such a trip eventually. Mexico City has been a successful meeting site for other American professional groups and would enable us to address our strong and growing intercultural interests. As always, if you and your university would like to host a future meeting, please contact me at your earliest opportunity.

## Schedule of annual meetings

New Orleans: Astor Crowne Plaza Hotel: November 15-18, 2017 (Program chair: Jonathan Neufeld)  
Toronto: Fairmont Royal York Hotel: October 10-13, 2018 (Program Chair: Deborah Knight)  
Phoenix: Sheraton Phoenix Downtown Hotel: October 9-12, 2019  
Washington, DC: Hilton Crystal City: November 11-14, 2020

## Membership

When I was handed the baton on February 1, 2015, the paid membership stood at 388. This is truly alarming, given that membership in 1999 was 1042. We finished 2015 at 533 and in early December 2016, we are at 595. I am still hopeful that we can hit 600 by the end of this calendar year. The increases result from a mix of returning members who had lapsed for several years and new members. It appears that some new members are participants in our Facebook-Group who see regular announcements of our activities and decide to join. ASA membership is not



required for the Facebook-Group and membership as of November stands at 754. To date, six people have signed up for the new Green Membership option, three of them new members in Europe. We hope this option will make it easier for persons (especially international members) who do not get institutional support to purchase a membership.

The Board last year added a few requirements for membership to encourage more to join the ASA. Beginning in 2016, although non-members may submit a paper for the annual meeting, if that paper is accepted, the person must join ASA within 30 days or be replaced on the program. We considered the approach used by the APA that everyone must be an ASA member at the time of submission, but the program committee was concerned that this would discourage new people to the field. The new 30-day rule (which also applies to commentators, panelists, and chairs) worked very well for the 2016 meeting and we expect to continue with this approach.

Each division also now requires ASA membership for all on the program and all on the organizing group. Although enforcement methods are left to each region, compliance has been very good.

The Board also added ASA membership requirements for some on-going prizes, beginning in 2016, including the John Fisher Prize and the Ted Cohen prize. For students wishing to publish their dissertation abstract on the *ASAGE* site, a valuable form of self-promotion, ASA student membership is now required.

We also require ASA membership at the time of application for several new opportunities we created in 2015, including presentations at the Summer Institute for Diversity in Philosophy at Rutgers University, the UCSD Summer Program for Women in Philosophy, and the Brown Summer program, cooperative ventures we continued in 2016 and hope to continue in 2017.

*Adding perks for members:* We have added several valuable perks for members which are only available in the members section of the new web site. Currently, that includes access to historic archives from the ASA, minutes, other documents from current ASA activities, newsletters, annual meeting programs, and divisional meeting programs, as well as discounts from Oxford University Press. A new member-search function also is available on the site, available only to members; we hope members find this helpful in identifying possible speakers for confer-

ences and persons in the same geographic area with shared interests. In 2016, members have had access for one-year to the on-line version of the new *Oxford Encyclopedia of Aesthetics-2d* edition and six months of on-line access to *Grove Art Online* and *Ben-ezvit Dictionary of Artists*, available only to members on the new web site. We are very pleased that Oxford is extending this benefit through 2017 for ASA members.

*New grant-funded conferences:* I have made encouraging grant applications a major priority the past two years and I am pleased at the steady stream of applications we have received. Among other things, I made presentations at all three divisional meetings in 2015 and 2016 to talk about the future of ASA and encourage brainstorming with me about possible conferences and other activities. Our grant-funded conferences aim to show the rest of the academy, as well as the broader public, the value of aesthetics for a wide range of interests: architecture/design and aesthetics, the ethics and aesthetics of the environment, art and cultural images (held at the APA-Pacific meetings for 2016), theater and aesthetics, cognitive science and aesthetics, philosophy of games, etc. Among other things, these conferences help demonstrate the interdisciplinary possibilities of aesthetics and attract more members. The Board also approved a new requirement two years ago that all grant-funded activities must give credit to the ASA and include our logo. This is helping us build the identity of the ASA as an organization supporting a wide range of important and worthwhile activities in aesthetics and thus promote future membership.

*New modes of communication:* We are expanding our means of communication in several ways, which I hope will reach a broader range of people interested in aesthetics of various ages. We are straddling several generations, so we still have a print newsletter which included information on the Annual Meeting in the summer issue, but we added several newer forms of communicating in 2015 and are very active on all of them: a Twitter feed (@ASA\_aesthetics), a Facebook group page (now with 756 members) (<https://www.facebook.com/groups/7399905817/>), and the new web site (as of August 2015) with many more interactive features. While "community" was shaped largely by in-person meetings only a few decades ago, these new forms of social media are building new senses of community, available to people who love the arts and aesthetics but for whatever reasons are unable to attend our meetings. We need to continue staying in touch with new media that respond to contemporary interests, including the *Aesthetics*

*for Birds* blog, which the ASA Board funded as a start-up in 2014. We funded an on-line conference in 2015, but that is on hold due to the illness of the organizer; we hope this will occur in 2017.

### Digitized On-line Archives

We have wondered what to do with the physical archives of the history of the Association, including programs of meetings and minutes of the Board. Many of these are on deposit in the archives of San Diego State University. A detailed inventory, along everything we have on hand, was scanned in the summer of 2016 and posted on the web site: newsletter archives, annual meeting programs, and divisional programs. These are of specialized interest to some researchers. E.g., the Feminist Caucus can search old records concerning the participation of women in the ASA. For those interested in specialized topics, such as dance or opera, it is possible to search presentations at annual meetings to see when these topics were addressed and which scholars were doing pioneering work on them. The on-line archive has the distinct advantage of being available to everyone with access to the Internet worldwide. We are still missing a few items, as noted on those pages, if anyone can loan us their copies for scanning.

### Grants

I am always happy to brainstorm with people on project ideas and to review draft proposals with an eye to issues that have been of concern to the Board. Funding decisions are made by the Board of Trustees, and proposals are accepted throughout the year. The Board needs at least a week to discuss by e-mail and another to vote, but schedules sometimes require a longer review period. We have several important priorities we are trying to support with these grants and welcome ideas for future projects.

In the past, we funded a one-day graduate student conference in conjunction with the ASA Eastern meeting in Philadelphia and we again funded this in 2016, one day after the ASA-Eastern meetings. However, the organizing committee has moved on and we were unable to recruit a new one. Instead, we hope to nationalize the experience of one-day student conferences. The Board approved a CFP for grants up to \$3500, with up to four conferences each year; the first one will be held in Charleston, SC, for the southeastern region in March 2017. We hope this is a model for other regional conferences for students, e.g., New England, southern California, greater Chicago, Bay Area, etc.

We awarded our first Dissertation Fellowship to David Johnson of Northwestern University, who has now completed his PhD. Marilyn Johnson of CUNY-Graduate Center received the second one. The deadline for the third Dissertation Fellowship competition is January 1, 2017.

We are especially proud of funding three important summer programs for undergraduate philosophy students in 2016. For the two-week UCSD Summer Program in Philosophy for Women, at the University of California, San Diego, we funded one of the two faculty members. Six ASA members applied for this opportunity and we are pleased that Sondra Bacharach represented us. For the one-week Summer Institute for Diversity in Philosophy at Rutgers University, we sponsored one guest speaker. From six applicants, we selected Anna Ribeiro to represent us. For the first time, we also supported a speaker at the Brown summer diversity program, and Anne Eaton represented us. Our financial support not only helps promote diversity in the profession but also introduces these promising undergraduate students to aesthetics. We hope to continue supporting these diversity initiatives in the coming years.

The ASA Diversity Committee completed its second competition for \$5,000 awards to develop curriculum modules that could be used in teaching aesthetics. The winners in 2016 were Meilin Chinn, Hans Maes, and Mariana Ortega. The winning curricula have been posted to the ASA web site under ASA-Diversity. Up to three awards are anticipated in 2017. Guidelines will be announced in the spring.

*Congratulations to 2016 Prize Winners!*

Monograph Prize: Peter Kivy, *De Gustibus: Arguing about Taste and Why We Do It* (Oxford University Press, 2015)

Ted Cohen Prize: Anna Christina Soy Ribeiro, "The Spoken and the Written--An Ontology of Poems," in *The Philosophy of Poetry*, John Gibson, ed. (Oxford University Press, 2015), pp. 127-148.

Selma Jeanne Cohen Prize in Dance Aesthetics: Chantal Frankenbach, "Dancing the Redemption of French Literature: Riviere, Mallarme, and Le Sacre du Printemps," *Dance Chronicle* 38:2 (2015), 134-160.

Outstanding Student Paper Prize: Emine Hande Tuna, "Kantian Hybrid Theory of Art Criticism: A Particularist Appeal to the Generalists"

Our four in-person meetings each year are successful and popular, and we will continue those. But we understand that many members are unable to attend these, due to financial and scheduling complications. We are exploring additional means of dissemination and communication. We are funding streaming video from the Australian conference in 2017. We have awarded a grant for an online aesthetics conference; if it is successful, we can consider making this an annual event. ASA funded the start-up costs for the popular blog, *Aesthetics for Birds*, developed by Christy Mag Uidhir at University of Houston and now directed by Alexandra King at SUNY-Buffalo. As technology develops and costs decline, we are open to taping and/or live-streaming at least some of our annual meetings, for people without the means to attend in person.

Complete guidelines for major grants are available on the web site: News--Grants and Prizes--Major Project Initiative Grants. At the bottom of that page is a link to an up-to-date list of grants funded by ASA from 2011-present.

**75th anniversary of the ASA**

Our 75th anniversary will be in 2017. The editors of *JAAC* have already announced an exciting schedule of special publication. Jonathan Neufeld accepted the Board's invitation to be the Program Chair for the meeting, to be held in New Orleans, LA. We hope everyone will share their ideas for how to commemorate this event throughout the year.

**Divisional Meetings**

Our three divisional meetings in 2016 (in Philadelphia, PA; Asilomar, CA; and Santa Fe, NM) were great successes. All three finished their meetings with sufficient carry-over funds for 2017 in case there is an unexpected registration drop in the next year. All registrations and financial disbursements are now handled through the ASA web site. I asked for time on the agendas at all three meetings so I could make a presentation on the future of ASA and had many productive brainstorming conversations with persons interested in pursuing grant applications. One gap in the funding arrangements for the regional meetings is support for travel for students and unemployed/underemployed philosophers. We are grateful to the British Society for Aesthetics in offering travel grants to their students to present their work at our divisional meeting.

**JAAC**

We are now completing the third year of a five-year publication contract with Wiley-Blackwell. Theodore Gracyk and Robert Stecker, co-editors of the *Journal*, have five-year terms that continue through 2017 and the Board will commence formal review in 2016. They are both eligible for a second five-year term. We are all very grateful for the editorial and finance success of the journal. After a major search, Jonathan Neufeld was named the next Book Review Editor, taking office in January 2018. He will work with the current Book Review Editor, James Harold, on transition.

**ASA Newsletter**

David Goldblatt and Henry Pratt continued as co-editors, publishing three issues each year. To avoid the considerable expense of a print mailing of schedule and registration information for the Annual Meeting, I compiled a four-year insert on green paper for the summer issue of the *Newsletter*, with a skeletal schedule, mail-in registration form, mail-in membership renewal form, and other information, as I did in 2015. I expect to do this next year, again to save printing and mailing costs. Henry Pratt has informed us that he wishes to step down, so we have begun recruitment for his replacement.

**ASAGE**

New editors have started work on *ASAGE* (the *ASA Graduate E-Journal*). Nick Curry serves as Managing Editor and Eric Murphy as Book Review Editor will serve for two years, 2016-17. Many thanks to Michel-Antoine Xhignesse and Robbie Kubala for their excellent service these past two years. As *ASAGE* is approaching its 10-year anniversary, a review committee to assess the role and success of the publication will be undertaken in 2017.

**Guide to Graduate Studies in North America**

An updated *Guide* (now in its fourth edition) was published in June 2016 and is available for free to the public on the web site. As we had some difficulty getting department chairs to respond to the questionnaire mailed in early 2016, an addendum has been started to include departments not included in the original published *Guide*; information should be sent to secretary-treasurer@aesthetics-online.org.

## Financial Affairs

ASA is presently in excellent financial shape. The *Journal* generates substantial income (over \$200,000 a year) which, along with membership dues of about one-tenth of that, cover our operating expenses. We all wish that nothing would ever change in the earning capacity of the journals, but nobody knows what publishing will look like in five, let alone ten years. We are making a heavy investment in grants to promote the ASA and aesthetics and hope that future budgets will show a much greater revenue stream from memberships. As noted, we are fortunate to have a substantial investment account. It is certainly possible, in the future, that the revenue from this account will be needed to support basic operating expenses. But we have several years (at least) to work on promotion of ASA membership and aesthetics.

Julie Van Camp  
Secretary-Treasurer & Executive Director  
American Society for Aesthetics  
1550 Larimer St. #644  
Denver, CO 80202-1602  
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## Aesthetics News

### Co-Editor Search for ASA Newsletter

Applications are now being accepted for the position of co-editor (together with current co-editor David Goldblatt) of the *American Society for Aesthetics Newsletter*, to begin service April 1, 2017. Duties include soliciting articles, compiling various types of listings, layout, and proofreading, for three issues annually. The position requires competence using Adobe InDesign: experience with that program or other desktop publishing is helpful; willingness to learn is essential. Institutionally provided access to InDesign is also optimal. Each co-editor receives a \$3000 annual honorarium and reasonable travel to the ASA annual meeting. ASA membership is required for all editors.

For more information about the position, contact David Goldblatt at goldblatt@denison.edu or outgoing editor Henry Pratt at henry.pratt@marist.edu. At the direction of the Board of Trustees, the selection committee will take into account the possible transition to all-electronic distribution of the *Newsletter* at some time in the future.

To apply, send a letter of interest and a cur-

riculum vitae no later than February 15, 2017 to: Julie Van Camp, secretary-treasurer@aesthetics-online.org.

### ASA 75th Anniversary

The American Society for Aesthetics will celebrate its 75th anniversary in 2017. We invite you to contribute to the commemoration:

*ASA Newsletter*: Anecdotes and photographs commemorating ASA history are welcome. Deadline: Ongoing. Send to the editors: David Goldblatt (goldblatt@denison.edu) and Henry Pratt (henry.pratt@marist.edu).

75th Annual Meeting, New Orleans, LA: November 15-18, 2017: Panel proposals on the 75th anniversary are welcome. Deadline: February 15, 2017. See the Call for Papers at [http://aesthetics-online.org/resource/resmgr/conferences/ASA16CFP\\_NewOrleans.pdf](http://aesthetics-online.org/resource/resmgr/conferences/ASA16CFP_NewOrleans.pdf).

If you are working on an article, panel proposal, or anecdotes to commemorate ASA's 75th anniversary, don't forget to look at the resources on the red Members tab in the upper right corner of the ASA web site (log in as a member to see them):

ASA Records: founding documents + annual meeting programs for almost all years  
*Newsletter* Archives: 1981-2016  
Division Archives: Meeting Programs

Let us know if you have any questions or suggestions for additional ways in which we might celebrate this important milestone.

### Jonathan Neufeld Named Book Review Editor of JAAC

The Board of Trustees has approved the appointment of Jonathan Neufeld as the new Book Review Editor of the *Journal of Aesthetics and Art Criticism*. The appointment, effective January 1, 2018, was made at the recommendation of the JAAC Editorial Board after an extensive search. Neufeld will work with the current Book Review Editor, James Harold, in 2017 on the transition.

Neufeld is Associate Professor of Philosophy at College of Charleston, where he has been appointed to the Lightsey Humanities Chair and is affiliated with the Department of Music and the Arts Management Program. He has been active in the American Society for Aesthetics since first presenting a paper as a graduate student at the Eastern ASA meeting in 2000. He chaired the program committee

for the Eastern meeting in 2011 and 2012 and is currently program chair for the 2017 annual meeting.

For more information on his publications and professional activities: <http://philosophy.cofc.edu/faculty-staff-listing/neufeld-jonathan.php>.

### ASA Publishes New Graduate Guide

The American Society for Aesthetics is pleased to announce the publication of the new *Graduate Guide to Aesthetics in North America* (4th ed.) Please share with your colleagues, students, and appropriate list-servs.

From the ASA home page (<http://aesthetics-online.org>), look for "resources" on the red tab in the upper right corner. *Graduate Guide* is one of the sub-menus.

Alternatively, this is the direct link: <http://c.ymcdn.com/sites/aesthetics-online.org/resource/resmgr/Files/graduateguide.pdf>.

The guide is available to the public; you do not need to log in as a member. An addendum has been created: <http://aesthetics-online.org/?page=GraduateGuide>.

If your department was inadvertently omitted, please send your information to secretary-treasurer@aesthetics-online.org so it can be included in the addendum.

### Planning Ahead? ASA Meeting Dates in 2017

ASA Pacific Meeting: Asilomar Conference Center, Pacific Grove, CA, April 5-7, 2017.  
ASA Eastern Meeting: Independence Park Hotel, Philadelphia, April 28-29, 2017.  
ASA Rocky Mountain Meeting: Drury Plaza Hotel, Santa Fe, July 7-9, 2017.  
ASA Annual Meeting: Astor Crowne Plaza, New Orleans, LA, November 15-16, 2017

For the complete schedule of all ASA Meetings and ASA-co-sponsored conferences, see the ASA Web site. At the bottom of each page, look for "meetings" and click "more."

### Time to Renew your ASA membership!

If your membership has expired, there's still time to renew! You'll save more money by renewing for two or three years.

How to find out when your membership expires: Log into the new web site. Click Manage Profile in the upper right. On the next

page you see, look on the left for Membership. Click that and it will tell you when your membership expires.

How to renew your membership on-line: Log into the new web site. Click Manage Profile in the upper right. Click on the left for Membership. You can renew up to three months before your expiration date. The new site accepts credit cards from MasterCard, Visa, Discover, and American Express. To use a check, you must mail in a membership form (see below).

How to renew your membership through the mail:

1. Go to the new web site. You do not need to log in. Hover over the red ASA button in the upper right and look for "Join ASA (mail-in)" on the sub-menus, near the bottom of the list. Click that and it will open a Word document which you can print out and mail in with a check. We are not able to accept credit cards with mail-in membership. OR
2. Look for the membership form in this issue or on the green paper insert in the August 2016 issue of this *Newsletter*.

What are the benefits of membership?

- \*Members get print copies of *JAAC* (four per year) and the *ASA Newsletter* (three per year).
- \*Members get immediate access to the latest issues of *JAAC* via the web site of Wiley, the publisher. (Databases such as JStor have a one-year delay in availability.)
- \*Members now have the option of a green membership, with no print mailings, at a substantial cost savings, especially for international members.
- \*In 2017, ASA members will continue to have on-line access for one-year to the new *Oxford Encyclopedia of Aesthetics*, 2d ed. and a 40% discount on purchase of the hard-copy edition.
- \*ASA members receive a 20% discount on all Oxford University Press hardcover titles.
- \*Student members are eligible for travel support to the annual meeting if they have a paper accepted.
- \*Only ASA members can apply for the Dissertation Fellowship, the Monograph Prize, the John Fisher Prize, the Ted Cohen Prize, Major Grants, and other opportunities.
- \*Only ASA members can serve as editors, trustees, or officers of the Society.
- \*Only ASA members may present papers or commentaries at the annual meeting.
- \*Beginning in 2016, all divisional meetings require that program participants be ASA members.

\*Only members can access the Members section of the new web site, which includes current and historic records of the ASA, annual meeting programs, Divisional meeting programs, and past newsletters.

\*Only members can vote in elections for trustees and officers.

If you have never logged into the new web site:

- \*Use your entire e-mail address as your UserID.
- \*Click "forgot password?" and it will send you an e-mail that will let you set your own password.
- \*Check your "spam" file, as this message sometimes ends up there.

### **ASA Approves Registration Waivers for Annual Meeting**

The American Society for Aesthetics Board of Trustees, at its meeting November 16, approved waivers of annual meeting registration fees for attendance by students and faculty at local Minority Serving Institutions, who do not have access to financial support to attend the meeting.

Eligible institutions include Asian American and Pacific Islander Serving Institutions (AAPISIs), Hispanic Serving Institutions (HSIs), Historically Black Colleges and Universities (HBCUs), Predominantly Black Institutions (PBIs), and Tribal Colleges and Universities (TCUs), as recognized by the US Department of the Interior and/or the US Department of Education.

Requests for waivers should be submitted to the Secretary-Treasurer no later than the week prior to the meeting. Review of the request will be conducted by the Secretary-Treasurer, the President, and a member of the ASA Finance Committee. Assistance in identifying eligible institutions and in publicizing the meeting will be made by the ASA Diversity Committee.

For more information, please contact secretary-treasurer@aesthetics-online.org

### **ASA Announces 2016 Prize Winners at Annual Meeting**

The American Society for Aesthetics announced the winners of four prizes at the Business Meeting at the 74th Annual Meeting in Seattle:

Monograph Prize: Peter Kivy (Rutgers University) for his book, *De Gustibus: Arguing*

*about Taste and Why We Do It* (Oxford University Press, 2015).

Ted Cohen Prize: Anna Christina Soy Ribeiro (Texas Tech University) for her article, "The Spoken and the Written--An Ontology of Poems," in *The Philosophy of Poetry*, John Gibson, ed. (Oxford University Press, 2015), pp. 127-148.

Selma Jeanne Cohen Prize in Dance Aesthetics: Chantal Frankenbach (CSU Sacramento) for her article, "Dancing the Redemption of French Literature: Riviere, Mallarme, and Le Sacre du Printemps," *Dance Chronicle* 38:2 (2015), 134-160.

Outstanding Student Paper Prize: Emine Hande Tuna (University of Alberta): "Kantian Hybrid Theory of Art Criticism: A Particularist Appeal to the Generalists."

For information on prizes to be awarded in 2017, please see the ASA web site (News=>Grants and Prizes) <http://aesthetics-online.org/?page=grantsprizes>.

### **ASA Elections**

The American Society for Aesthetics will elect three new trustees and a new Vice-President this December. As provided in the ASA By-laws, Article VII, the current Board of Trustees has nominated six ASA members to stand for election: Gemma Argüello, Jane Forsey, Robert Hopkins, Anna Christina Ribeiro, Sandra Shapshay, and Paul C. Taylor. The three elected trustees will serve for three-year terms (February 1, 2017 – January 31, 2020). For biographical information on these candidates, see the links to the voting process below.

The Board also has nominated two members to stand for election as Vice-President: David Davies (McGill University) and Susan Feagin (Temple University). The person elected will serve for a two-year term (February 1, 2017 – January 31, 2019) and will then succeed to the Presidency.

Additional nominations can be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (December 3, 2016). These can be sent by e-mail (secretary-treasurer@aesthetics-online.org), or through US Mail (American Society for Aesthetics, 1550 Larimer St. #644, Denver, CO 80202-1602), or delivered in person at the Seattle annual meeting in November. As

we go to press, none was received.

Voting will be conducted on the ASA web site from December 4, 2016 – January 3, 2017. All current members of ASA are eligible to vote by logging into the web site, looking for the “Members” tab in the upper-right, and clicking the “Trustee elections” sub-menu. If you are not able to vote on-line, please notify the Secretary-Treasurer no later than December 3, 2016, and you will be sent a mail-in ballot. Notification should be sent to the ASA mailing address, above.

Gary Iseminger, Peg Brand Weiser, and Rachel Zuckert will complete their terms as trustees on January 31, 2017. For more information on the current trustees and the ASA By-laws, see the ASA Web page (<http://aesthetics-online.org>). Look for “ASA” on the red tabs in the upper-right and the “About” sub-menu.

### **Arthur Danto/ASA Prize**

The American Philosophical Association and the American Society for Aesthetics are pleased to announce the establishment of the Arthur Danto/American Society for Aesthetics Prize. The prize recognizes outstanding published work in aesthetics in honor of the late Arthur Danto, a past-president of the APA-Eastern Division.

The Prize will be awarded to a member of the APA and ASA for the best paper in the field of aesthetics, broadly understood, in a refereed journal, or an original book chapter or original essay published in a collection with a multiplicity of contributors. The award will be presented in even-numbered years, commencing in 2018.

The winner will receive a \$1,000 prize. In addition, a symposium in honor of the recipient of the Prize will be held at the APA Eastern Division meeting, normally the next such meeting following the selection of the prize winner. The symposium will normally include a summary of the selected paper by the award winner, followed by panelists commenting upon the ideas of the selected paper, then followed by a response from the award winner.

For the 2018 award, the nomination deadline is May 31, 2017. Nominations of papers published in 2015 and 2016 are encouraged from journal editors, authors, and colleagues. Nominations must be from a person who is a member of both APA and ASA at the time of nomination. Each such person may nominate only one paper per year and self-nominations

are not permitted. The nominated material should be submitted electronically as a PDF replicating the original publication. Eligibility is governed by the volume year of the journal, regardless of the date on which the issue containing the nominated article actually appeared in print.

In addition to providing the funds for the award, the ASA will provide travel support to the winner if that person has no other access to travel funds that could be used for the meeting during the academic year of the prize receipt. The travel funds would be determined solely on the basis of financial need, not the perceived merit of the paper.

Selection of the winner and the commentators for the symposium will be made jointly by representatives from the ASA and the APA with expertise in aesthetics, broadly understood.

For more information, please contact secretary-treasurer@aesthetics-online.

### **ASA to offer Day Care subsidies at Annual Meetings**

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has unanimously approved a new program to subsidize day care at its annual meetings, commencing with the 2017 meeting in New Orleans.

Providing on-site day care is prohibitively expensive for the ASA, as it is for many other professional associations. It is hoped that this subsidy will provide meaningful assistance to members with day care needs. The new policy is modeled after the day care subsidy offered at the APA-Pacific meetings. The ASA policy is as follows:

1. Persons requesting assistance must be current members of the ASA and must be registered for the annual meeting;
2. Requests for assistance should be submitted to the Secretary-Treasurer no later than the week prior to the meeting;
3. Review of the request, including any special circumstances, will be conducted by the Secretary-Treasurer, the President, and a member of the ASA Finance Committee;
4. Persons requesting assistance are responsible for finding their own day care for the meeting and understand that ASA is unable to provide recommendations or services itself or in any way warranty the quality and reliability of any local day care services;
5. The support provided shall be calculated as follows: (a) Cost, with documentation, of

dependent care during the meeting (b) Minus any subsidy provided by the traveler’s home institution (c) Minus any savings in home dependent care costs realized by the traveler as a result of attending the meeting.

For further information, please contact secretary-treasurer@aesthetics-online.org.

### **Student Conferences on Aesthetics**

The ASA Board of Trustees has approved a new Call for Proposals for supporting events in North America to introduce promising undergraduate and graduate students to aesthetics. The ASA anticipates funding up to four student conferences per calendar year, commencing in 2017.

The ASA welcomes proposals from ASA members, sponsored by their home department or a regional consortium, to conduct such events, beginning in 2017. A typical event would occur on a Saturday or Friday-Saturday. It would be free of registration charges to students and supervising faculty. It would be promoted among philosophy and related departments in the geographical region of the event. If an event is successful, it could be eligible for continued annual or bi-annual support from ASA. In setting dates, applicants should consult with the secretary-treasurer of ASA to avoid conflicts with other ASA events.

Proposals can be submitted at any time, but it is strongly suggested that they be submitted at least six months before the planned event to allow for adequate publicity and planning. Proposals should be designated as the conference of a particular city or region, not an individual campus. E.g., the Chicago-area Student Conference on Aesthetics or the New England Student Conference on Aesthetics.

Proposals should show how the event will accomplish the following:

- Introduce students in philosophy and related fields to aesthetics, e.g., with presentations by professionals through engaging talks or panel discussions
- Provide a showcase for a few papers by students, with commentary, to demonstrate work in the discipline
- Recruit students from the region to attend
- Introduce students to information about graduate and undergraduate programs offering aesthetics courses and research
- Publicize the events broadly through the region, e.g., with a web site, digitized publicity poster
- Evaluate the success of the event

Budgets up to \$3500 for the event are eligible and could include:

- Travel and honorarium for a keynote speaker from the profession
- Travel and honoraria for panel presentations by professionals in the field
- Travel support for student papers selected in formal review
- Travel support for students to attend, e.g., mileage for students and faculty to drive to the event
  - Meeting room rental
  - AV costs for events
  - Catering, e.g., continental breakfast, coffee break, buffet luncheon, reception
  - Design costs for publicity poster that can be digitized for electronic distribution.

Cost-sharing from the host institution is encouraged and might include, e.g.:

- Student assistance at the event
- Web design and publicity
- Reduced cost for rental of meeting room and AV.

Inquiries and draft proposals should be submitted at any time to: [secretary-treasurer@aesthetics-online.org/](mailto:secretary-treasurer@aesthetics-online.org/). The complete CFP is available here: [http://aesthetics-online.org/resource/resmgr/files/calls/CFP\\_student\\_conferences.pdf](http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf).

### **Aesthetics Diversity Curricula**

The American Society for Aesthetics is pleased to announce three new aesthetics diversity curricula prepared by ASA members.

*Asian Aesthetics* by Meilin Chinn  
*The Aesthetics of Portraiture* by Hans Maes  
*Aesthetic Othering—The Case of Photographic Representation* by Mariana Ortega

In addition, two curricula prepared in 2015 are available:

*What is Art? A Reading List* by Simon Fokt  
*Theories of the Aesthetic* by Monique Roelofs

Each received a grant of \$5,000 to prepare a diversity curriculum. This is a project of the ASA Diversity Committee, chaired by A.W. Eaton. The ASA has a three-year commitment to this project. Three more awards will be made in 2017. Guidelines will be available in the spring of 2017.

For future reference, all are available on this web site: <http://aesthetics-online.org/?CurriculumGrants>. From the ASA web site (<http://aesthetics-online.org/>), go to the red tabs in the upper right: ASA==>Diversity.

### **2016 Rutgers Summer Institute for Diversity in Philosophy Report**

The 20th Summer Institute for Diversity in Philosophy at Rutgers University included eighteen undergraduate students and five graduate student mentors, plus ten faculty, including the Director, Prof. Howard McGary. It was a very diverse and thoroughly engaged group of students, from institutions across the country. All faculty papers were sent in advance to the students, and they were completely prepared. I had spoken for no more than ten minutes when the first hand went up with a question, and the lively discussion continued apace for the next three hours (with a short break halfway through). It was an absolutely wonderful experience.

Some students had some familiarity with aesthetics because their home institutions have an aesthetician (John Kulvicki, Garry Hagberg), but most did not. Most were familiar with both the Continental and analytic traditions in philosophy. Our conversations continued during our lunches and dinners the next couple of days.

Besides Prof. McGary, the faculty included Amy Ferrer (Executive Director of the APA), Jameliah Shorter-Bourhanou, Jacoby Adeshi Carter, Christia Mercer, Ted Sider, Carolyn McLeod, Jorge Garcia, and Ernie Lepore.

Topics included Kant's cosmopolitanism and race theory, adoption and parental licensing, paradoxes of time travel, pragmatism and the philosophy of race, slurs, women in the history of philosophy, ethical personalism, and my own presentation on the ontology of poems. So students were exposed to a variety of topics from a group of philosophers who reflected the diversity exemplified in their own group. They also attended presentations and workshops on applying to graduate school, applying to fellowships, academic ranks and responsibilities, and the American Philosophical Association. The Institute is an unquestionably valuable experience for the students and an enormous force for good in the profession. I was delighted and honored to contribute the aesthetics segment to it.

Respectfully Submitted,  
Anna Christina Ribeiro

### **3 year Leverhulme Early Career Research Fellowships at Warwick**

The Department of Philosophy at Warwick will be supporting up to three Leverhulme Early Career Fellowship applications this year.

If you are interested in being considered, please see the notes for applying here: <http://www2.warwick.ac.uk/fac/soc/philosophy/research/newsevents/leverhulmeecr/>.

Details of the scheme can be found here: <http://leverhulme.ac.uk/funding/ECF/ECF.cfm>

Diarmuid Costello and Eileen John in the Dept are looking for expressions of interest from strong early career aestheticians with distinctive research proposals to support for these fellowships. If you are interested in applying, please first check the eligibility criteria on the Leverhulme link above and then send us your CV and a brief indication of the project you would work on for an informal view on its potential fit with research in aesthetics at Warwick.

### **New MA in Philosophy and the Arts at the University of Warwick, UK**

Applications are now open for an innovative new MA at the University at Warwick allowing students to combine Philosophy with one or more Arts disciplines. Warwick Philosophy operates a rolling admissions process, considering applications as they come in. Early application is encouraged to secure a place.

The contributing departments to the new degree are i) Philosophy ii) English & Comparative Literature iii) Film & TV, and iv) Art History. Candidates take modules from Philosophy plus one or more arts disciplines, and have the option of gaining the degree by fulfilling the coursework requirements of 6 modules or of 4 modules plus dissertation. The degree has been designed to introduce students from both Philosophy and a variety of Arts and Humanities backgrounds to detailed philosophical study of the arts, in combination with the kind of first order critical, theoretical and historical attention to works of art, film and literature offered by the relevant Depts. A first degree in Philosophy is not required for this program, but conveners will be looking for evidence of previous theoretical/philosophical study of a relevant art, plus aptitude for philosophical study of the arts.

The degree has been structured so as to allow students maximum flexibility in tailoring the degree to their specific interests—e.g. by focusing narrowly on philosophy and one art, or more widely across philosophy and diverse arts.

Together with modules of their choice from the extensive list available across the contributing Depts. Information on the modules currently available can be found here:

<https://www2.warwick.ac.uk/fac/soc/philosophy/postgraduate/modules/>  
[http://www2.warwick.ac.uk/fac/arts/english/currentstudents/pg/masters/modules/mamodules16\\_17/](http://www2.warwick.ac.uk/fac/arts/english/currentstudents/pg/masters/modules/mamodules16_17/)  
<http://www2.warwick.ac.uk/fac/arts/film/prospective/ma>  
<http://www2.warwick.ac.uk/fac/arts/arthistory/applying/postgraduate/macourses/modules/>

More detailed information on the degree can be found by following the links on the pages below:

<http://www2.warwick.ac.uk/study/postgraduate/courses/depts/philosophy/taught/philosophyartsma/>  
<http://www2.warwick.ac.uk/fac/soc/philosophy/studywithus/pgtstudy/ma-philosophy-and-arts>

### Logos Dance Collective: A Dance Dialog

The American Society for Aesthetics awarded \$5136 in support of Post-Performance Philosophy Panels after programs of the Logos Dance Collective in New York City, March 4-5, 2017, at 7 pm each evening.

The programs, "The Missing Shade of You: A Dance Dialog between L.A. Paul and Marcel Proust," will be followed by a panel discussion of philosophers, professors of dance, and Proust Scholars. The programs will be held at the Tank in NYC, 151 W. 46th St. (8th floor): <http://www.thetanknyc.org/>.

This project, organized by Professor Barbara Montero of the CUNY-Graduate Center, aims to engage academics, artists, and the general public with great questions of philosophy. The panels will draw from work by Proust, Aristotle, Tolstoy, Plato, Nietzsche, Kant, and others.

Tickets to the performance will go on sale 4-6 weeks before the show. Free tickets are being made available to philosophy students in the greater NYC area. For more information, contact the project organizer, Barbara Montero: [BMontero@gc.cuny.edu](mailto:BMontero@gc.cuny.edu).

## Calls for Papers

### ASA Eastern Division Meeting

Philadelphia, PA  
April 28-29, 2017

Plenary Lecture: Jerrold Levinson (University of Maryland, College Park), "The Artist and the Aesthete."

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. Papers and proposals from traditionally under-represented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged. We welcome volunteers to serve as session chairs and commentators. To submit a paper or panel proposal for consideration you must be a member of the American Society for Aesthetics, and if your paper is accepted you must register for the conference. You can join ASA on-line: <http://aesthetics-online.org>. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Panel proposals must include a general description of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each of the presentations. The abstract should articulate the thesis and central argument(s) of the talk.

Please send submissions in PDF, Word, or RTF format to Brandon Cooke and Alessandro Giovannelli at [easa.submissions@gmail.com](mailto:easa.submissions@gmail.com).

Please feel free to direct questions to the Program Co-Chairs: Brandon Cooke (Minnesota State University, Mankato) [cooke@mnsu.edu](mailto:cooke@mnsu.edu) or Alessandro Giovannelli (Lafayette College) [giovannelli@lafayette.edu](mailto:giovannelli@lafayette.edu).

Deadline: January 9, 2017

### John Fisher Memorial Prize in Aesthetics

The American Society for Aesthetics sponsors the biennial John Fisher Memorial Prize in Aesthetics. The prize is awarded to an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988.

The Prize is offered to foster the development of new voices and talent in the field of aesthetics. The Prize is intended to foster the development of new talent in the field of

aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editor of JAAC in advance ([jaac@cmich.edu](mailto:jaac@cmich.edu)). Entrants should include with their entry a statement indicating how they qualify. Entrants must be members of the ASA.

The essay may be on any topic in aesthetics understood according to the characterization on the masthead of JAAC. The essay should be a maximum of 7,500 words (about thirty double-spaced pages). Entries will also be considered for publication in JAAC, unless the entrant requests otherwise. The bi-annual winning essay will be published in JAAC. The author will also have the opportunity to read the paper at the annual meeting of the American Society for Aesthetics that follows announcement of a winner.

Submissions must not have been previously published or under consideration for publication elsewhere. Upload submissions to the JAAC online submission website, <https://mc.manuscriptcentral.com/jaac>. Submissions should include an abstract. Make sure the submission letter clearly identifies the paper as a submission for the John Fisher Memorial Prize, and include a statement of qualifications.

For questions, contact [jaac@cmich.edu](mailto:jaac@cmich.edu).

Deadline: January 15, 2017

### ASA Annual Meeting

New Orleans, Louisiana  
November 15-18, 2017

Papers on any topic in aesthetics or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, and other special sessions. We welcome volunteers to serve as session chairs and commentators. Panels on the 75th anniversary of the ASA—where aesthetics is going, where it is, where it has been—are welcome. Submissions related to the arts in New Orleans (jazz, participatory art, urban planning and architecture, cultural appropriation, carnival and Mardi Gras, arts of the African diaspora, Native American art) as well as submissions pertaining to systemic social difference and the arts are especially encouraged.

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. Proposals for panels, author-meets-critics sessions, and other special sessions

**THE AMERICAN SOCIETY FOR AESTHETICS**  
**Membership Application/Renewal**



Member Name: \_\_\_\_\_

Department: \_\_\_\_\_

University: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_

Country: \_\_\_\_\_ Postal Code: \_\_\_\_\_

E-Mail: \_\_\_\_\_

**Mailing Address:**

American Society for Aesthetics  
 c/o J. Van Camp  
 1550 Larimer St. #644  
 Denver, CO 80202-1602  
 E-Mail: Secretary-Treasurer@aesthetics-online.org

**Membership Rates in U. S. Dollars**

*Regular Membership*

One Year:

- \_\_\_\_\_ \$ 80 (North America)
- \_\_\_\_\_ \$ 95 (International)
- \_\_\_\_\_ \$ 77 Green (North America & International)

Two Years:

- \_\_\_\_\_ \$ 140 (North America)
- \_\_\_\_\_ \$ 170 (International)
- \_\_\_\_\_ \$ 134 Green (North America & International)

Three Years:

- \_\_\_\_\_ \$ 190 (North America)
- \_\_\_\_\_ \$ 235 (International)
- \_\_\_\_\_ \$ 181 Green (North America & International)

*Emeritus Membership*

One Year:

- \_\_\_\_\_ \$ 60 (North America)
- \_\_\_\_\_ \$ 75 (International)
- \_\_\_\_\_ \$ 57 Green (North America & International)

Two Years:

- \_\_\_\_\_ \$ 100 (North America)
- \_\_\_\_\_ \$ 130 (International)
- \_\_\_\_\_ \$ 94 Green (North America & International)

Three Years:

- \_\_\_\_\_ \$ 140 (North America)
- \_\_\_\_\_ \$ 185 (International)
- \_\_\_\_\_ \$ 131 Green (North America & International)

*Student Membership-1 Year (full-time students)*

- \_\_\_\_\_ \$ 35 (North America)
- \_\_\_\_\_ \$ 50 (International)
- \_\_\_\_\_ \$ 32 Green (North America & International)

Must send proof of current student status

*Joint Membership-1 year*

- \_\_\_\_\_ \$ 120 (North America)
- \_\_\_\_\_ \$ 135 (International)
- \_\_\_\_\_ \$ 117 Green (North America & International)

Membership with another ASA member at the same address; receives one copy of JAAC

*Lifetime membership: \$1,000*

**Dues and Contributions**

Annual Membership Dues \$ \_\_\_\_\_

The following contributions might be tax deductible in the US:

Contributions in support of the ASA:

- Friend of the ASA \$100 \$ \_\_\_\_\_
- Benefactor of the ASA \$100 - \$300 \$ \_\_\_\_\_
- Patron of the ASA \$300 - \$1,000 \$ \_\_\_\_\_

Contributions to Prizes, Awards:

- John Fisher Memorial Prize Fund \$ \_\_\_\_\_
- Ted Cohen Prize Fund \$ \_\_\_\_\_
- International Scholars' Assistance Fund \$ \_\_\_\_\_

TOTAL \$ \_\_\_\_\_

Checks should be made payable to the American Society for Aesthetics and must be in US dollars.

Credit card payments can be made ONLY via our secure web site <http://aesthetics-online.org>

\_\_\_\_\_ Check if an Official Receipt is requested

\_\_\_\_\_ Check if your contribution (above) is anonymous

The ASA membership year is January 1 – December 31 of each calendar year. We regret that it is not possible for us to pro-rate memberships for partial years and encourage you to renew your membership in December for the following year or January for the current year. New members joining in the last three months of the year will be extended through 12/31 of the following year.

Green Members receive all Membership benefits except print materials (JAAC, ASA Newsletter). Those publications are available on-line to Green Members.



should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and abstracts of all papers.

Please note that all program participants (including paper presenters, panelists, commentators, and chairs) must be members of ASA. Submissions from non-members are welcome. However, all participants must become members of the ASA within 30 days of their paper's acceptance or of their acceptance of being a commentator or chair. Anybody who is not a member within 30 days of acceptance will be replaced on the program. All participants must register for the conference.

All submissions must be PDF or Word files. You may submit a paper or be a member of a proposed panel, but not both. A paper cannot be presented at both a regional meeting of the ASA and the Annual Meeting. Submissions not meeting the requirements will not be considered.

The ASA supports the goals of the Gendered Conference Campaign (GCC). In selecting panels the Program Committee will consider whether steps have been taken to support the GCC, as evidenced by the participation of women and members of other historically underrepresented and excluded groups.

Full-time students who are presenting a paper or a panel presentation on the program at the Annual Meeting are eligible for a travel stipend. When you submit your paper, please also send a message to the Program Chair indicating that you will be a full-time student in Fall 2017. Full-time students in Spring 2017 who complete the PhD and are unemployed in Fall 2017 are also eligible for a travel stipend.

Conference sessions will be held in the Astor Crown Plaza hotel in New Orleans, and the normal practice is for participants to lodge in the hotel. (A group rate for the ASA meeting will be available). The hotel's meeting rooms, business center, main entrance, self-parking, registration desk, restaurant and fitness center entrance are accessible for those with mobility limits, and accessible guest rooms are available. Prospective participants are welcome to contact the Program Chair at any point to discuss how we can best offer accessibility accommodation.

Please submit any inquiries to the Program Chair, Prof. Jonathan Neufeld (Department of Philosophy, College of Charleston), at

neufeldja@cofc.edu. Submissions should be sent to asanola2017@gmail.com.

Deadline: February 15, 2017

**ASA Rocky Mountain Division Meeting**  
Santa Fe, New Mexico  
July 7-9, 2017

Manuel Davenport Keynote Address: Mary Devereaux. Michael Manson Artist Keynote Address: Robert Brian Welkie.

We welcome critical papers in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. We are always particularly interested in research involving interdisciplinary and intercultural approaches emphasizing the natural character of the American Southwest.

The ASARMD Division's long-standing practice has been to invite proposals, in the form of abstracts, for papers that you wish to present. Proposals should be no more than 250 words in length and follow the format of a typical abstract, which is to say, offer a formal, albeit succinct, summary of the work to be presented, including conclusion(s) to be drawn. Papers should be suitable for 20-minute presentations and not exceed 3000 words (excluding footnotes).

Proposals should be formatted as .doc or as .pdf and sent as an attachment via email. Your current email address will be the means of notification upon acceptance.

If you are interested in organizing an entire panel of three or four papers for the conference, please query the officers for information about how to put together a panel proposal. We encourage complete panel proposals.

Please send proposals as 200 word abstracts and offers to organize panels to: aesthetics.rmd@gmail.com.

The Center for Philosophical Studies (CPS) at Lamar University will again be offering its Best Graduate Student in Philosophy Essay Prizes, up to 4 awards, in the amount of \$125.00 each.

Dr. Arthur Stewart, CPS Director, and Professor James Mock, of the University of Central Oklahoma, will serve as primary referees. Professor Eva Dadlez, also of UCO, will serve as a third, tie-breaking voter, should the need arise. Competition Procedure: Graduate students in philosophy should provide, with their abstracts (due March 1, to aesthetics.rmd@gmail.com), information about their

official degree aspirations and academic affiliation. Upon acceptance to the 2016 Divisional Program, full, completed essays will be required, and will be due no later than May 15. They should be sent to: Arthur.Stewart@lamar.edu and to jmock@uco.edu.

Deadline: March 1, 2017

**Outstanding Monography Prize**

Each year, The American Society for Aesthetics awards a prize for an outstanding monograph in the philosophy of art or aesthetics that was published in the previous calendar year. The selection is made by a committee appointed by the ASA President. The committee members remain anonymous. The review of books by that committee commences in the spring of each year. Anyone may nominate a book. Self-nominations are encouraged.

To be considered, a book must meet the following conditions:

- (1) the US publication date must be the previous year,
- (2) the book must be an original work written in English,
- (3) the author must be a member of The American Society for Aesthetics (in the case of joint authors, at least one must be a member),
- (4) the book must be a monograph in aesthetics or the philosophy of art, including the aesthetics or philosophy of individual arts ('monograph' is intended to exclude translations, collections of essays, text books, anthologies, introductions and other works intended for a popular audience, and reprints of earlier editions).

Nominations from publishers or individual authors should be accompanied by at least two copies of the book. They should be sent to the American Society for Aesthetics, c/o Julie Van Camp, Secretary-Treasurer, 1550 Larimer St. #644, Denver, CO 80202-1602.

Deadline: March 1, 2017

**Arthur Danto/ASA Prize**

The prize recognizes outstanding published work in aesthetics in honor of the late Arthur Danto, a past-president of the APA-Eastern Division.

The Prize will be awarded to a member of the APA and ASA for the best paper in the field of aesthetics, broadly understood, in a refereed journal, or an original book chapter

or original essay published in a collection with a multiplicity of contributors.

The winner will receive a \$1,000 prize. In addition, a symposium in honor of the recipient of the Prize will be held at the APA Eastern Division meeting, normally the next such meeting following the selection of the prize winner. The symposium will normally include a summary of the selected paper by the award winner, followed by panelists commenting upon the ideas of the selected paper, then followed by a response from the award winner.

Nominations of papers published in 2015 and 2016 are encouraged from journal editors, authors, and colleagues. Nominations must be from a person who is a member of both APA and ASA at the time of nomination. Each such person may nominate only one paper per year and self-nominations are not permitted. The nominated material should be submitted electronically as a PDF replicating the original publication. Eligibility is governed by the volume year of the journal, regardless of the date on which the issue containing the nominated article actually appeared in print.

Nominations should be submitted via the APA web site: <http://www.apaonline.org/?danto>

Deadline: May 31, 2017

### **Ted Cohen Prize**

To honor the enormous contributions of Ted Cohen to aesthetics and the American Society for Aesthetics, Andy Austin Cohen and the ASA established in 2014 a \$1000 annual prize "to recognize writing that is clear, graceful, and unencumbered by jargon or academic clichés. It should examine serious problems in aesthetics while also giving pleasure to the reader." In memory of Ted, his wife Andy Austin Cohen has generously funded this prize.

The ASA selection committee welcomes published work of distinction published between June 1, 2016 – May 31, 2017. Eligible works are articles or chapters/sections of books. Chapters/sections of books should be of length comparable to a journal article. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Eligible publication includes reputable on-line journals. Nominations will be judged based on adherence to the standards of writing in the statement above. Self-nominations are welcome. Only one nomination per year

should be submitted. Nominees must be ASA members at the time of nomination.

Submissions should be directed c/o Julie Van Camp, ASA Secretary-Treasurer, at 1550 Larimer St. #644, Denver, CO 80202-1602, or [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org). The nominated article or book chapter/section must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If PDF submission is not possible, then three copies of articles or book chapter/section must be submitted.

Deadline: June 1, 2017

### **Selma Jeanne Cohen Prize in Dance Aesthetics**

In memory of Selma Jeanne Cohen, the American Society for Aesthetics established a \$1000 biennial prize in dance aesthetics, dance theory, or the history of dance. In 2017, the Prize will be awarded for an outstanding book published from July 1, 2014 – May 31, 2017.

The ASA selection committee welcomes published work of distinction that contributes to dance aesthetics, dance theory, or the history of dance. Eligible publications must have appeared in reputable peer reviewed venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. "Article" nominations may be either a refereed article that appeared in a recognized journal or an original, previously unpublished, chapter or essay in an anthology. Co-authored articles are eligible. "Book" nominations should consist of a published, refereed monograph of original scholarship. Co-authored monographs are eligible. Collections of previously published work, anthologies of work by multiple authors, and translations are not eligible. In the case of co-authored articles or books, prize and travel support will be divided equally among the co-authors. Nominations will be judged based on significance of the topic or issue, quality of the research, quality of the writing, originality, and contribution to the dance literature.

Submissions should be directed to Julie Van Camp, ASA Secretary-Treasurer, 1550 Larimer St. #644, Denver, CO 80202-1602 or [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org). The nominated article or book must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If electronic submissions are not available, two copies must be

submitted, whether books or articles.

Deadline: June 1, 2017

### **Southeastern Student Conference in Aesthetics**

College of Charleston  
March 18, 2017

The American Society for Aesthetics is pleased to provide \$3,470 to support the Southeastern Student Conference in Aesthetics at College of Charleston on March 18, 2017. The conference will be conducted in workshop format. Graduate and undergraduate students will be invited to submit papers up to 3000 words, along with 400-word abstracts, in any aesthetics-related subject for anonymous review. Accepted papers and abstracts will be distributed electronically in advance for all participants to read. At the conference, there will be three 90-minute panels with three students on each panel. Each will have at least one undergraduate presenter.

Sherri Irvin (University of Oklahoma) and Julian Dodd (University of Manchester) will have a plenary roundtable at the conference to present their own work while synthesizing the discussion from the previous sessions.

The primary constituency for the conference is students within easy traveling distance of Charleston. Departments in aesthetics-related departments will be encouraged to bring or send literature on their own aesthetics courses and graduate degrees, where appropriate, to be available at the meeting.

There will be no registration fee for the conference, but advance confirmation RSVPs will be requested by February 10 for distribution of papers and to assist in planning. Students presenting their work will be eligible for reimbursement of up to \$325 for travel and lodging, especially if such funds are not available from their home institutions.

This is the first grant by the ASA in response to the Call for Proposals for student conferences in aesthetics. The complete CFP is here: [http://aesthetics-online.org/resource/resmgr/files/calls/CFP\\_student\\_conferences.pdf](http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf).

Deadline: January 6, 2017

### **Aesthetic Foundations**

Ascea, Italy  
May 18-21, 2017

There is an explosion of works on the aesthetics of this and the aesthetics of that –

sport, film, design, television, video games, atmosphere, graffiti, rap, food, etc. This contemporary diversification involves a confident and often facile use of such notions as aesthetic experience, aesthetic value, aesthetic appreciation, and so on. But this use in fact belies confusion about what these terms mean, or what we mean when we use them. The question of what makes any kind of encounter a particularly aesthetic one cuts to the heart of the discipline at its most complex. Not only are there divergent approaches to locating the aesthetic – in the properties of objects on the one hand, or the phenomenology of our experiences on the other – there is also a great deal of disagreement about what values arise from, or are involved in, these experiences, and how they differ from the ways we otherwise give our attention to the world.

*Wassard Elea* invites philosophers and aestheticians to submit papers on the topics of this year's theme (to which papers in applied aesthetics are not relevant). Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, *Wassard Elea Rivista*.

Full papers (format: word) should be sent directly to co-organizers: Prof. Lars Aagaard-Mogensen, Via La Chiazetta 27, I-84046 Ascea (Sa), Italy: [wassardelea@gmail.com](mailto:wassardelea@gmail.com) or Prof. Jane Forsey, University of Winnipeg, Canada: [j.forsey@uwinnipeg.ca](mailto:j.forsey@uwinnipeg.ca).

Deadline: January 15, 2017

**Society for Philosophy and Psychology**  
Johns Hopkins University  
June 28-July 1, 2017

Please submit an abstract of no more than 1500 words. Submissions are refereed and selected on the basis of quality and relevance to philosophy, psychology, and cognitive science. They must be written in a format appropriate for anonymous review and employ gender-neutral language. Individual authors may submit only one abstract as first author, though they may be co-authors on other submissions. All submissions will be considered for oral or poster presentation.

There will also be addresses by SPP President Shaun Nichols and the winner of the 2017 Stanton Prize, which is awarded to a leading young interdisciplinary researcher. The William James Prize will be awarded

for the best student submission, and attendees will vote on the best poster for the SPP Poster Prize.

SPP has established a fund devoted to increasing diversity within the society. Eligible student presenters are invited to apply for travel awards when submitting via Easy Chair. Travel awards are to be used to cover conference-related expenses, including transportation, lodging, food, and conference registration. A limited number of additional graduate student travel awards will also be allocated.

A pre-conference workshop, co-sponsored by the American Society for Aesthetics, is scheduled for Wednesday, June 28, on Cognitive Science and Aesthetics. There will also be a general discussion, led by Jerry Levinson, and a dance performance by Barbara Gail Montero and Gregory Kolarus of "Echolocation", with music composed by Dmitri Tymoczko. Note: submissions concerning cognitive science and aesthetics that are accepted for poster presentation will be included in the first poster session, the evening of the workshop.

Inquiries about the meeting should be directed to the Program Committee Chairs: Steven Gross <<mailto:sgross11@jhu.edu>> and Tamar Kushnir <[tk397@cornell.edu](mailto:tk397@cornell.edu)>. Inquiries about the local arrangements should be directed to the Local Arrangements Chair Steven Gross. See <https://easychair.org/conferences/?conf=spp2017> for further details.

Deadline: February 10, 2017

**Canadian Society for Aesthetics Annual Meeting**  
Toronto, Ontario, Canada  
May 27 - 29, 2017

The 2017 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, including the Canadian Philosophical Association, as part of the 86th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Environmental and everyday aesthetics; 2) Philosophy of fiction and narrative; 3) Ethical and political issues in any of the arts; 4) The arts, mind and cognition; 5) Aesthetic education; 6) Philosophy of music. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later

and only if vacancies occur in the program. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion in the program are required to pay CSA membership and conference registration fees. Submissions must be sent as e-mail attachments (PDF, Word or RTF formats). Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); [inewman@mansfield.edu](mailto:inewman@mansfield.edu).

Deadline: February 15, 2017

**Transmissions and Traces: Rendering Dance**  
Columbus, Ohio  
October 19-22, 2017

The conference programming committee invites proposals for papers, panels, roundtable discussions, lecture-demonstrations, movement workshops, dance works, and screen dances that address the question of how dance is transmitted across time, locations, contexts, and media, and the implications of this transmission in and outside the dance field. We invite proposals that engage the following questions and topics:

How is dance transmitted? By what corporeal and incorporeal means does it extend its reach? In what ways do dance forms and practices travel, and what residues do they leave behind, marking the event of their passing? How and why might some dance forms resist working in more common modes of transmission, desiring to reach some audiences and not others? When is this a practice of resistance and when might it be a practice of maintaining hierarchies? What is transmitted through dance—what histories, legacies, cultural values, theories of the body, etc.? How does dance materialize and re-materialize in different contexts? How does pedagogy evolve? What is the role of legacy? What are the stakes of different forms of transmission, and who benefits from these different forms of circulation?

With this conference, we seek to address where dance scholarship sits in the broader arena of dance transmission, with considerations of how dance might be tracked, or how it might be untraceable. We wish to explore common assumptions about the vestiges of dance, and less expected or less known ways that its traces manifest. We are further interested in how dance transmission interacts with educational and presentational practices, with efforts to document dance

permeating the current legibility of dance as a cultural phenomenon. We look forward to submissions that evaluate the range of transmission processes, from one-on-one oral traditions to viral electronic circulations, and that weigh notions of intellectual property, material and immaterial culture, authorship, and spectatorship in the project of tracing dance transmissions.

Although priority will be given to proposals that relate to the conference theme, we welcome proposals that address the full spectrum of dance studies and practice. We highly encourage fully formed panel and performance submissions.

Abstracts consist of 250 words plus 3 keywords; panels include additional 150-word rationale. More information and submission form will be available in December at <http://sdhscordconference.org>

Deadline: February 15, 2017

### **The Nordic Society of Aesthetics Annual Conference**

June 8-10 2017

University of Bergen, Norway

The question of the nature and importance of aesthetic experience has been at the core of philosophical aesthetics since its beginnings. Even though attempts to define aesthetics have encountered much philosophical criticism, it seems likely that any such attempt must include some sort of story of the role of aesthetic experience and its distinguishing features. Lately, the discussion of aesthetic experience has gained new impetus from developments in empirical and experimental aesthetics. In this conference, we wish to explore the full range of issues pertaining to aesthetic experience, what may set it apart from other experiences, what its value is, as well as its relations to art, science and the everyday. We propose to analyse and discuss how aesthetic experience connects with affect, percept, and concept, with art and non-art. While we welcome contributions that discuss empirical or experimental aesthetics, we want them to discuss the conceptual issues underlying such research rather than to merely present empirical results.

We welcome papers in English, from all traditions, and on any topic related to the conference theme(s). The presentations, which will be organised in parallel sessions, should be no longer than 20 minutes, followed by another 10 minutes of moderated discussion.

We request abstracts of 200-300 words, sketching the main ideas and claims of the

paper, together with outlines of the arguments in favor of them. Please submit in PDF-file format, and anonymize your submission to allow for blind refereeing. (We do not accept full papers, and submissions are limited to one per person.) Use this e-mail address: [nse2017@uib.no](mailto:nse2017@uib.no).

Further information about the conference will be available on our own conference website <http://www.uib.no/fof/nse2017> and on the Nordic Society website <http://nsae.au.dk/>.

If you have questions, please send them to the conference organisers: [nse2017@uib.no](mailto:nse2017@uib.no)

Deadline: February 20, 2017

### **Summer Institute on Objects, Places and the Digital Humanities**

June 19-23, 2017 & June 2018

The Summer Institute on Objects, Places, and the Digital Humanities at the National Humanities Center in Research Triangle Park, North Carolina will focus on the theory and practice of digital work for topics in art, architectural, urban history or material culture. The two-year Institute will provide "hands-on" training with tools for geospatial mapping, 3D modeling, photogrammetry, and data collection and visualization.

Participants will develop a digital component to a research project related to the lives of things as interrogations of meaning, circulation, and change over the long life of places and objects. Participants will examine how modeling, database and mapping tools can move research in new directions, reframing evidence towards new questions and expanding scholarship into new arenas of research and public outreach. The workshop is intended for mid-career scholars engaged in research that can be expanded to include a digital dimension. No previous experience in digital scholarship required. The Institute will be led by Caroline Bruzelius and Mark Olson, both in the Department Art, Art History & Visual Studies and co-founders of the Wired! lab at Duke University. Instructions are available via <http://nationalhumanitiescenter.org/sidh/index.htm>.

Deadline: February 21, 2017

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

London, UK

July 21-22, 2017

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.

Papers are invited that deal with issues relating to the ethics of video games. Topics may include (but not limited to) the role of imagination in our engagement with video games, the nature of fiction and the status of games as works of fiction, foundational questions about the moral framework needed to critique video games, or specific analyses of games and virtual actions within games.

Attendance at the conference is free, as is the conference dinner. All other costs will need to be met by the speakers themselves.

Essays should be no longer than 3,000 words (allowing for a 30 minute presentation). Submitted essays should be prepared for blind review. All contact information (including the author's name, institutional affiliation, essay title, and email address) should be included in the email accompanying the submission. Essay submissions are due by 1 March 2017. Successful authors will be notified by early May. Submit essays in Word or PDF format to [bartelcj@appstate.edu](mailto:bartelcj@appstate.edu). Please include 'VGVE2017 Submission' in the subject line.

Inquiries can be addressed to Christopher Bartel ([bartelcj@appstate.edu](mailto:bartelcj@appstate.edu)) or Derek Matravers ([derek.matravers@open.ac.uk](mailto:derek.matravers@open.ac.uk)). Please use 'VGVE 2017' in the subject line.

Deadline: March 1, 2017

### **The British Society of Aesthetics Annual Conference**

Oxford, UK

September 8-10, 2017

Proposals for symposia are invited in all areas of philosophical aesthetics. Proposals may be for panels on particular themes, author-meets-critics sessions or other special sessions. Proposals for symposia should include a general description of the topic or theme, along with the names and affiliations of all proposed participants and brief abstracts of all papers. Symposia will last two hours, including discussion time, and should normally have three participants (at most four). Students may not submit proposals for symposia, though symposia may include students as participants, in which case their status should be specified.

The BSA has adopted the Good Practice

Policy recommendations of the British Philosophical Association and the Society for Women in Philosophy. When drawing up a list of potential speakers, organisers must take appropriate steps to ensure that women are well represented, and provide evidence of having done so in their proposals. See the Good Practice website ([bpa.ac.uk/resources/women-in-philosophy/good-practice](http://bpa.ac.uk/resources/women-in-philosophy/good-practice)) for more information and advice.

Papers are invited in all areas of philosophical aesthetics. All submissions should include a 200-word abstract and must be prepared for anonymous review.

You may either submit a paper or be a member of a proposed panel, but not both.

Submissions should be sent by email attachment in Word format to: [admin@british-aesthetics.org](mailto:admin@british-aesthetics.org). Include the author's name, affiliation, status (student or not) and contact details in the body of the email. Please also indicate whether you are willing to serve as a chair for a conference session. Please also direct any questions to this address. For more information, see <http://www.british-aesthetics.org>.

Deadline: March 1, 2017

**6th Dubrovnik Conference on the Philosophy of Art**  
Dubrovnik, Croatia  
April 18-22, 2017

The Inter-University Centre in Dubrovnik, Croatia hosts a large number of conferences in a wide variety of disciplines each year, bringing together scholars from Europe, North America, and further afield. In April 2017, we shall be holding the sixth Dubrovnik Conference on the Philosophy of Art. We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference held earlier in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by March 18 at the latest, and earlier if possible. We'll notify all those who provide abstracts and titles as to whether their proposals have been accepted within a couple of days of that deadline, and earlier in the case of submissions received before the deadline. We can also provide, if requested, formal letters of invitation for those whose submissions have been accepted – these may be helpful in obtaining funding from institutions or grant-giving agencies. A draft of the program will be

circulated to participants in the weeks prior to the conference, allowing for adjustments to be made if necessary to accommodate the schedules of those arriving late or departing early. There will be five or six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hospitality in the Old Town, or to explore the city. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with two such events taking up a single one-hour slot in the program.

We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. Apartment accommodation in the Old Town is also available at very reasonable cost. There will be a small conference fee (around 40 Euros) in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at [david.davies@mcgill.ca](mailto:david.davies@mcgill.ca). For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David Davies at the same e-address.

Deadline: March 18, 2017

### ***Contemporary Aesthetics***

*Contemporary Aesthetics*, now in its fifteenth year, publishes articles that probe current issues and stretch the borders of aesthetics. *Contemporary Aesthetics* invites papers and Short Notes for its fifteenth annual volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. In the interest of broadening our scope and increasing accessibility to our readers, *CA* is adding a new section to the journal for shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes" should offer an opportunity for discussion and may offer points of view on topics such as modes of appreciation of environment or of a theater performance, or an insight gained from a book. Short Notes are more focused than regular articles and should be directed to *CA* readers whose disciplinary and cultural backgrounds are diverse. With the excep-

tion of discussions of books or articles, Short Notes will not ordinarily require citations. Papers of 7,000 words (including abstract and notes) and Short Notes should be submitted following the guidelines on submissions accessible on our Home Page and both will be refereed. Suitable Notes and papers will be published in the order accepted with most the most recent appearing at the top of the Table of Contents. We welcome the use of visual images and auditory and video clips to illustrate the text. Our journal is able to publish accepted work quickly and offers simple and free access. *Contemporary Aesthetics* has a wide national and international readership that included nearly 150,000 visits last year. We invite your submission. For more information about submitting work to *Contemporary Aesthetics*, visit [www.contemporary-aesthetics.org](http://www.contemporary-aesthetics.org).

Deadline: November 1, 2017

## ***Upcoming Events***

### **ASA Pacific Division Meeting**

Pacific Grove, California

April 5-7, 2017

The Asilomar Conference Grounds on the Monterey peninsula have served as the stage for the Pacific Division Meeting of the American Society for Aesthetics for over 40 years. The idyllic setting at Asilomar has traditionally produced a strong program with a broad draw from within philosophy of art. The 2016 meeting hosted a special panel on cinema and neuroscience with James Cutting (Cornell University, psychology), Amy Coplan (Fullerton, philosophy), and Robert Sinnerbrink (Macquarie, philosophy). Other recent contributors have included Stephen Davies, Sherri Irvin, Sean Kelly, Elisabeth Schellekens, Alva Noë, Jennefer Robinson, Dom Lopes, Peg Brand Weiser, Derek Matravers, Robert Stecker, and David Davies. We are now busy preparing next year's meeting and we would very much like to see you there!

You can find a copy of the program here: <https://drive.google.com/file/d/0B9j2OSBPCpXnMVdCOUVjSjdjSFk/view?usp=sharing>. For more information, see <https://sites.google.com/site/asapacific-division/>.

### **2017 Atmosphere Symposium**

University of Manitoba, Winnipeg Canada

February 2-4, 2017

"Beauty, Memory, Entropy" is the theme for the 2017 Atmosphere Symposium Faculty

of Architecture, University of Manitoba, Winnipeg Canada. Keynotes: Ellen Braae, David Leatherbarrow, Guy Maddin, Gabi Schillig

What are the shared values and challenges framing interdisciplinary design? This symposium suggests three: Beauty, Memory and Entropy. These are conditions over which designers have limited control, but which we nevertheless desire, succumb to, and cultivate. Beauty, Memory and Entropy represent common aesthetic, ecological, and cultural ambitions of interdependent design disciplines. Researchers are invited to submit paper proposals addressing one or more of the symposium themes through discussion of specific built works, settings, theories, or pedagogies.

Plato admitted perplexity before the beautiful, qualifying it as “a soft, smooth, slippery thing... which easily slips through our hands and escapes us” (Lysis, 216d). In spite of its persistent elusiveness, beauty remains a quality that is ardently desired and powerfully affective. However, for contemporary designers working in and across expanded fields, there is an important question: where does beauty reside? To what extent is beauty built into a crafted work? found latent in a site? revealed through environmental agencies? and/or manifested during the enactment of cultural practices? Beyond the elusive problem of aesthetic judgment, this Atmosphere Symposium invites reflection on dispersed and temporal manifestations of beauty, through discussions of particular works and settings.

Alvaro Siza holds that “all gestures—including the gesture of drawing—are laden with history, with unconscious memory, with incalculable anonymous wisdom” (Writings on Architecture, 17). Though here emphasizing drawing, the wisdom of unconscious memory may also be found in ephemeral patterns of cultural activities and in material sediments of sites. Memory tends to recall past experience, yet Siza reminds us that the past is also present and operable in the present. How can designers, who are usually projecting works in the future, engage the power memory? In design disciplines frequently obsessed with novelty, how can the past be engaged in ways that “invigorate” (to use Nietzsche’s word)? In what ways can works and settings, both intentionally and serendipitously, help to sustain and revive cultural and natural heritage?

“Architecture is what makes beautiful ruins” (Auguste Perret/1935). Whereas beauty suggests an active pursuit of enduring harmony, entropy tends toward inevitable decay, disorder, and loss of energy. Yet, this is not a whol-

ly negative process. Through such decline, as Robert Smithson suggested, “lethargy is elevated to the most glorious magnitude” (Entropy and the New Monuments, 1966). Expanding Smithson’s thesis, Alessandra Ponte has shown the apparently destructive forces of climate and time to be productive and regenerative agencies (House of Light and Entropy, 2013). For designers seeking permanence, resilience and integrity, natural forces present Sisyphean challenges. In what ways can design best collaborate with the ultimately ruinous forces of entropy?

Atmosphere 2017 is, in part, a 50-year celebration of the interdisciplinary pursuits of our Faculty’s Undergraduate Environmental Design Program. The triptych of topics reflect both the origins of this program and the need to continually re-articulate common ground for trans-disciplinary fields.

For more information, see <http://umanitoba.ca/faculties/architecture/atmosphere/2017/about-9.html>.

#### **BSA Graduate Student Conference**

University of Kent, UK  
January 27-28, 2017

We are delighted to invite you to the 3rd Annual British Society of Aesthetics Postgraduate Conference organized by the Aesthetic Research Centre at the University of Kent on January 27-28, 2017. The conference is entitled: ‘Art, Aesthetics and Beyond.’ The distinctive aim of the conference is 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.

Should you have any questions about the conference, please do not hesitate to contact us at [beyond.bsa@gmail.com](mailto:beyond.bsa@gmail.com). For further information about the conference please visit <http://aesthetics-research.org/beyond-bsa/>.

#### **Questioning Aesthetics Symposium: Black Aesthetics**

Amherst, Massachusetts  
March 31-April 1, 2017

The American Society for Aesthetics is pleased to provide \$7500 in partial support of the Questioning Aesthetics Symposium: Black Aesthetics, to be held at Hampshire College, Amherst, MA, March 31-April 1, 2017. Funding is also being provided by Hampshire College, the Five Colleges, and the Transdisciplinary Aesthetics Foundation. The conference is co-organized by Monique

Roelofs, Professor of Philosophy at Hampshire College, and Michael Kelly, Professor of Philosophy at the University of North Carolina, Charlotte, and the Founder and President of the Transdisciplinary Aesthetics Foundation. The symposium will be free and open to the public. As more information becomes available, including the schedule of events, it will be posted at <http://aesthetics-online.org/events/EventDetails.aspx?id=880253>.

#### **Dance Fields: Staking a Claim for Dance Studies in the 21st Century**

Roehampton, UK  
April 19-22, 2017

This conference offers the blurring of boundaries between scholarly, writerly and material based artistic practices; emergent discourses between and across disciplines. New forms of collaborative and collective working will be emphasized and explored via mixed modes of enquiry, presentation, participation and dialogue. By asking, ‘Where are we now?’ the conference will focus on strategic issues and questions pertaining to the UK socio-political landscape, whilst acknowledging the importance of the European and international dimensions as practices cannot be contained within any specific country-based framework.

For further information, email [julia.noyce@roehampton.ac.uk](mailto:julia.noyce@roehampton.ac.uk).

#### **International Conference: Art, Aesthetics, And The Future Of City Life East/West**

Milwaukee, Wisconsin  
April 5-7, 2017

Scholars and other professionals interested in the future of city life are invited to attend the interdisciplinary conference and participate in discussions with the 12 invited scholars. The conference will take place in Raynor Memorial Library, Marquette University, Milwaukee, Wisconsin, USA.

Registration is required, the conference attendance is free, i.e. no registration fee. Please send registration to Conference Chair and organizer Curtis L. Carter, e mail [carter@marquette.edu](mailto:carter@marquette.edu) Phone 414 235 1034. Hotel: Reservations: Ambassador Hotel W. Wisconsin Ave. Milwaukee. Request conference rate of Marquette university.

The aim of this conference is to bring together a select group of interdisciplinary scholars and other professionals to examine this topic from their respective disciplines including aesthetics, urban planning, and related professional fields to explore the common

ground that might emerge. The conference will include 10 to 12 invited speakers, each allocated one hour, thirty minutes for presentation and thirty minutes discussion.

### **Ethics and Aesthetics of Stand-Up Comedy**

Lewisburg, Pennsylvania  
April 5-8, 2017

This conference aims to bring together scholars and practitioners interested in stand-up comedy from a range of academic disciplines, including but not limited to philosophy, performance studies, women's and gender studies, African-American studies, theatre, art history, and culture studies. In addition to academic papers, panels, comments, and discussion, the conference also includes workshops, an open mic night, roundtable discussion with comedians, and stand-up comedy performances.

For further information, see <http://www.bucknell.edu/BUSStandUpComCon> or email [sheila.lintott@bucknell.edu](mailto:sheila.lintott@bucknell.edu).

### **Jazz and Philosophy Intermodal Conference**

Winslow, Arizona  
May 5-7, 2017

The Jazz and Philosophy Intermodal conference dedicates itself to supporting, promoting, and contributing to scholarly investigations of philosophical issues relating to jazz. To better understand the field of philosophy of jazz click on this website: <http://poj.fm>. For the conference website itself go here: <http://jpic.fm>.

Because the conference is intermodal, it combines scholarly investigation with jazz jam sessions Friday and Saturday nights, featuring professional jazz musicians, including several of the conference's speakers and organizers.

Early bird registration for the conference is at the reduced price of \$75.00 and can be done via <http://PayPal.me/JPIC2017/75> with students registering here <http://PayPal.me/JPIC2017/10> for only \$10.00.

Besides the cool hotel rooms each named after a favorite celebrity who stayed in that very room, La Posada Hotel & Gardens boasts an association with the Turquoise Room, one of the best restaurants in the United States hosted by a 2011 James Beard nominated chef, John Sharpe. It also has a martini bar.

### **The Arts and Imagination**

Adelaide, Australia  
July 4-6, 2017

This workshop is also sponsored by the American Society for Aesthetics (ASA); and most sessions will run as a stream within the annual conference of the Australasian Association of Philosophy: <http://aap.org.au/>.

The papers will address topics which bear upon the way cultural artifacts acquire meaning and value as an example of the process by which communities establish shared terms of reference. This workshop is the second held in connection with the Australian Research Council funded ArtSense Taste and Community project. The project is directed by Jenny McMahon, and the other researchers are Sean Cordeiro, Cynthia Freeland, Paul Guyer, Claire Healy, Mohan Matthen, Robert Sinnerbrink, and Daniel von Sturmer. The project aims to develop a framework for understanding the perception of meaning and value as a response to cultural artifacts. For more information visit: <http://artsense.edu.au/workshops/> or email [diane.stringer@adelaide.edu.au](mailto:diane.stringer@adelaide.edu.au).

## *Active Aestheticians*

The Department of Psychology at the Faculty for Social Wellbeing of the University of Malta recently launched the book *Psychology and the Arts: Perceptions and Perspectives*, edited by **CARMEL CEFAL** and **LOUIS LAGANA** and published by Malta University Publishing.

**DAVID GOLDBLATT** was a juror at the Taubman School of Architecture, University of Michigan, Ann Arbor for final graduate student projects, April 25-27 2016.

*The editors welcome news of your professional achievements and honors for this column. Please send any news items to [goldblatt@denison.edu](mailto:goldblatt@denison.edu) or [henry.pratt@marist.edu](mailto:henry.pratt@marist.edu).*

### *Planning Ahead? ASA Meeting Dates in 2017*

**ASA Pacific Meeting: Asilomar Conference Center, Pacific Grove, CA, April 5-7, 2017**

**ASA Eastern Meeting: Independence Park Hotel, Philadelphia, April 28-29, 2017**

**ASA Rocky Mountain Meeting: Drury Plaza Hotel, Santa Fe, July 7-9, 2017**

**ASA Annual Meeting: Astor Crowne Plaza, New Orleans, LA, November 15-18, 2017**

For the complete schedule of all ASA Meetings and ASA-co-sponsored conferences, see the ASA Web site. At the bottom of each page, look for "meetings" and click "more."

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**Deadlines: 1 December, 15 April, 1 August**