



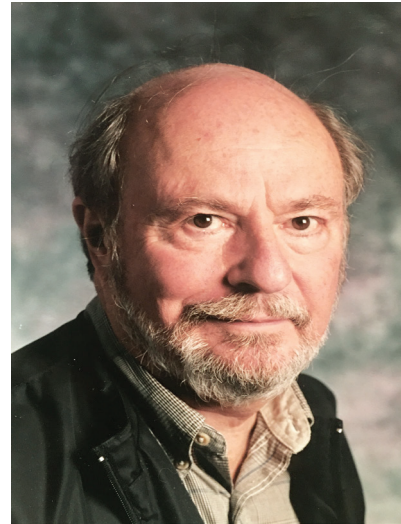
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Peter Kivy 1934-2017

Photo courtesy of Joan Pearlman

## *Remembering Peter Kivy*

**Kathleen Higgins**

University of Texas at Austin

Peter Kivy's death on May 6, 2017, comes as a great loss to the field. Many of us in the American Society for Aesthetics have known him for years, even decades. We extend our heartfelt condolences to Joan Pearlman, Peter's life companion, who has long been as constant and beloved a presence at our meetings as Peter was himself.

Peter has been an esteemed presence in the ASA and in the field of aesthetics for as long as I have been part of it. He published over twenty-five books and the number of his articles approaches three figures. Drawing on his experience as an oboist as well as a philosopher, Peter's writings are most often focused on philosophy of music, beginning with the ground-breaking *The Corded Shell* (1980). Peter was awarded the ASA's Outstanding Monograph Prize last year for *De Gustibus: Arguing about Taste and Why We Do It* (2015), a book that was also the focus of a symposium held at the University of Kent. That Peter's oeuvre culminates with an examination of why we argue about taste is fitting, for Peter loved to argue about art and taste. He enthusiastically defended his positions, even when they were unpopular, and he did so in a style that was distinctively his own.

Peter was President of the Society in 1991-1992, and I greatly admired his style of leadership, which combined directness with thoughtful attention. I was on the Board of Trustees at the time, and I recall his beginning a Trustees meeting with the acknowledgement of the recent death of Guy Sircello. Peter said that a moment of silence did not seem quite in Sircello's spirit, but that he had been one who appreciated a good glass of wine. So Peter proposed a toast in Sircello's honor. I don't think Peter ever just went through the motions or operated on automatic pilot. He was always present, responding to the situation at hand, often with considerable wit.

I will miss Peter's wry sense of humor, which he presented deadpan

but with mirth in his eye. In this connection I think of a self-deprecatory story he told me and my late husband Robert Solomon when we had dinner with Peter and Joan a few months after a conference we had all attended in Honolulu, the East-West Philosophers' Conference of 2005. Peter described receiving the invitation to be a keynote speaker at the conference, which arrived in the form of a traditional letter. He said he had looked at the postmark and, figuring that this was some general mailing, felt annoyance at all the junk mail he was getting. He postponed opening the letter and considered just tossing it, but then decided that he might as well open it before he did. A short time later, Joan, who had seen the envelope, asked him what was in it. In his inimitable sardonic tone, Peter said, "I told her it was an invitation for a two-week trip to Hawaii, all expenses paid."

One of my happiest memories of Peter comes from the conference banquet for that conference. Bob and I were sitting with Peter and Joan, having just finished our dessert course. The venue had lively music and a dance floor, and Joan said that people should dance. So the four of us took the initiative. Our style of dancing was pretty shy and constrained, and we kept to the side of the dance floor nearest our table so we could hastily retreat, but in fact we opened the floodgates. Soon the dance floor was overrun, much to our collective satisfaction. This strikes me as indicative of Peter's willingness to respond to the occasion, whether or not the results were in his comfort zone. Peter was a good sport.

He also was tremendously magnanimous. He was supportive of younger colleagues, even ones (like me) with whom he completely disagreed on many matters. His encouraging attitude as a mentor and champion of the younger generation is evident in his presidential address, which coincided with the occasion of the ASA's 50th anniversary. Significantly, that address was entitled "Differences," and at its close he voiced commendation of younger scholars who would direct the future of the society and the field, concluding, "I wish these young scholars well, and I wish the American Society for Aesthetics another fifty years and more of intellectual vigor." May we all approach the future with Peter's grace, if also with sadness at his absence.

## Differences: Remembering Peter Kivy

Aaron Meskin  
University of Leeds

I met Peter in the early 1990s when I started my PhD at Rutgers. I didn't really know about philosophical aesthetics before I moved to New Brunswick, and I certainly didn't see it as a live career option. Peter's seminars, and those wonderful aesthetics reading groups in the basement of Davidson Hall, introduced me to a field that would come to be the focus of my intellectual life. (Peter's tutorial-style method of teaching, which required us to regularly read out short writing assignments, was incredibly helpful. He told us that when we were in the profession we would occasionally find that we had to produce a decent piece of writing at very short notice and that his class would be good practice. He was right, and it was.) If it hadn't been for Peter's generosity, and the example he provided, I would have likely left the profession after an ill-fated attempt to work in

another area. He was always supportive.

There were some limitations to our academic relationship, of course. I remember sometime during my time at Rutgers seeing an advertisement for a conference focused on faculty/student collaboration. Jokingly, I asked Peter whether we might collaborate. He was not keen. "I've never collaborated with anyone on anything up until this point, and I'm not going to start now." Strictly speaking that wasn't true. His first published article, "Stimulus Context and Satiation," in the *Journal of Comparative and Physiological Psychology*, was co-authored with two others. But that was published while Peter was still an undergraduate at Michigan. And as far as I know he never again co-authored a paper in 60 years. I suppose the world is not really worse for lacking a paper on absolute music and wordless comics. In any case, our relationship continued after I defended my PhD. Peter was loyal to his students, and he inspired loyalty in us. We met pretty regularly — he'd come and give another great talk in Lubbock or Leeds, or we'd see each other at an ASA meeting where he regularly arranged dinners with his former students. Or we'd get together, with his wife Joan of course, in New York or Santa Fe or London. He always had new work and a bit of advice.

I know that it's tempting to focus on Peter's contribution to the philosophy of music. His research shaped the field. (I found *Music Alone* especially memorable, but I know that Peter was particularly proud of his book on opera, *Osmín's Rage*.) His scholarly work on the history of aesthetics was also groundbreaking. Where would our understanding of the development of aesthetics be without *The Seventh Sense* and the rest of Peter's work on Hutcheson, Hume, Reid and others? Not very far along, I venture. And his recent publications in the philosophy of literature have reinvigorated debates about literature's cognitive value, reading, and form/content unity. I love teaching that work — and the responses to it — in my philosophy of literature courses. If you haven't taught Peter's work, I strongly recommend doing so. The clarity of his arguments and his lucid style make it ideal for introductory classes in aesthetics.

But it was Peter's emphasis on the importance of paying philosophical attention to the *differences* between various art forms, as he discussed in his 50th Anniversary Presidential Address to the American Society of Aesthetics, and his 1997 CUP monograph, *Philosophies of Arts*, that made the biggest impact on me. As he put it in his address:

'But I do urge, and indeed predict that progress in the philosophy of art in the immediate future is to be made not by theorizing in the grand manner, but by careful and imaginative philosophical scrutiny of the individual arts and their individual problems, seen as somewhat unique, individual problems and not necessarily as instances of common problems of some monolithic thing called "ART."'

Of course this sort of approach was just how Peter had worked throughout his career. He did do some work that might be characterized as 'theorizing in the grand manner', especially early on in his career. His first monograph was about aesthetic concepts, and there are two great articles on aesthetic emotivism. There is the award-winning 2015 monograph, *De Gustibus: Arguing about Taste and Why We Do It?* But most of his non-historical work involved careful and imaginative scrutiny of the individual arts of music and literature and the distinctive problems they raise. And he made a hell of a lot of progress over the course of a couple dozen books and many dozen articles. The work was original and, for many of us, exemplary.

I think Peter's prediction has largely been proven to be correct. Significant progress in the philosophy of art has in recent years been made by careful scrutiny of the individual problems raised by film,

poetry, dance, music, street art, comics, and videogames (among other things). Yes, even comics and videogames. Peter didn't entirely approve, but he didn't entirely disapprove either.

In fact, I'd go a bit further than Peter. The differences between the arts are not the only differences to which philosophical aesthetics should attend. Thankfully, we are beginning to attend to those differences. But, of course, Peter did not think that philosophers of art should only pursue differences. He warns, in the epilogue to *Philosophies of Arts*, that it would be a serious mistake if the pursuit of differences 'should become the monolith that the pursuit of sameness has been since the Enlightenment'. He's right, and thankfully it hasn't. Work on sameness – most notably the definition of art – has been rein-

vigorated over the last few years. We were very different. The oboe is not really my thing, and I don't care so much for Manhattans. I prefer rap music to the western classical tradition. (Thankfully, he never heard me say that.) I'll probably never be able to tell a joke like him, and I'm certain that I'll never write that many great books. Who will? But despite our differences, there were important areas of sameness. We shared a love of the philosophy of art, of the community of philosophical aesthetics and of the arts. I'll miss being able to talk about those things with him. I'll miss finding out about his new work. I'll miss his advice and his sense of humor. I'll miss him.

This piece was previously published on the Aesthetics for Birds blog: < <https://aestheticsforbirds.com/2017/05/16/aaron-meskin-remembers-peter-kivy/> >.



Peter Kivy was president of the American Society for Aesthetics 1991-1992. His prolific body of works include *Speaking of Art* (1973), *Francis Hutcheson's Inquiry Concerning Beauty, Order, Harmony, Design* (1973), *The Corded Shell* (1986), *The Fine Art of Repetition* (1993), *Authenticities: Philosophical Reflections on Musical Performance* (1995), *The Performance of Reading* (2006), *Antithetical Arts*, *On the Quarrel between Literature and Music* (2012). And there are others. His personality infused every Society session he attended. He will be sorely missed.

# *Some Musical, Personal, and Theoretical Digressions Regarding “Music Without Handles”*

**AJ Kluth**

University of California Los Angeles

At astronomical twilight on the last Sunday morning of August, 2016, Mike Winter sat at the piano to play a minor-third interval for about forty-five minutes. Starting at 4:40am, twenty people spread around the floor in sleeping bags awoke to hear the last performance at the wulf. —what had been one of Los Angeles’ most influential contemporary DIY experimental music spaces. While the rising sun painted pastels through the pressed glass windows of an old industrial warehouse space turned art space, Winter’s piece, “Minor Third Abstract”, had him lazily playing the interval with free variation at an extremely rubato tempo interspersed with long stretches of silence. Another victim of the logic of Los Angeles’ waves of urban gentrification, the building (in the warehouse district near DTLA) had been recently sold for further development, forcing the closing of the experimental music performance space after an eight-year run.

The extremely minimal piece which featured silence as a compositional device was rather *de rigueur* for this scene and reflects the influence in the Los Angeles experimental music scene of the Wandelweiser Collective. Though diverse, most Wandelweiser works deploy protracted silences as a compositional trope. An international organization based in Germany and generally interested in the evaluation and integration of silence in its musical practices, the Wandelweiser aesthetic remains popular in the DIY Los Angeles experimental music scene. This is largely due to the presence of several Wandelweiser Collective members presently teaching at the California Institute of the Arts (CalArts). As a musician and theorist interested in aesthetics, that many community members claim this silent music to be as beautiful and affecting as more conventional music poses several chewy questions to me. The usual handles a theorist might grasp in the process of turning these works over in the mind for analysis are missing from this music: e.g., a score, melodies, harmonies, forms. With their intentional ambiguity, many of these works function as domains for possibilities of a work’s realization rather than any kind of score whose identity can be related to a performed work or easily taxonomized by their written or performative characteristics. And while we can certainly talk about the contexts of their production and reception addressable by many of the methodologies of critical musicology, how can we make sense of so much silence and the claim of its affective power? These practices in the DIY experimental music scene in Los Angeles have become, for me, a useful context to frame challenging questions about the often tacitly-assumed or anecdotally asserted power of music to inexhaustibly speak across time and space—as well as the seemingly autonomous identity of works observable in their self-presencing, or, temporal unfolding.

As it is for so many, it was a circuitous path that led me to research

on music and aesthetics. I didn’t get formal training in philosophy until my doctoral studies. Rather, since my teens I had been slowly making my way through local libraries and Dover Thrift Editions of enlightenment era philosophy that eventually led into the twentieth century. These readings lead me to questions about playing and listening to music that seemed resonant with questions theorists—Peter Kivy, of course, in his multitude of books as well as in the pages of *The Journal of Aesthetics and Art Criticism*—had been rigorously asking for a long time: How or to what degree is music expressive of emotion? How does the experience of playing or listening to music change one’s experience of time? What constitutes the musically beautiful? What does it mean to be “moved” by a musical experience? What are the social vs seemingly transcendent “functions” of musical experience? Most of what I intend to employ in my present study, however, fall on the “continental” side of the divide recently described by Tiger Roholt, also in the pages of this very journal.

After having earned a MA in humanities at NYU and after having earned a MM in jazz saxophone at DePaul University in Chicago, I made my way to UCLA for doctoral work. I showed up in Los Angeles with questions about how to approach the construction of meaning in music—primarily improvised music—and the wish to be part of the city’s creative music scene. As many folks that have lived in or even visited Los Angeles, I found it to be a city that resists showing itself too easily. Apart from the few more commercial and obvious spaces for creative music, it wasn’t until a new friend turned me on to an underground experimental music show that I learned just how rich Los Angeles’ DIY experimental music scene is. Mostly advertised by word of mouth and social media, one can find at least a dozen performance spaces programming super-minimalist music, maximalist harsh noise, and every shade of practice in between.

The “music without handles” to which I have been referring can be found in some of these DIY experimental music performing spaces where composer/performer/theorists—the vast majority of whom received training at CalArts—present new works in small venues that often function as rapid prototyping spaces. Probably due to the kind of challenging work being presented there, the vibrant community, and the frequency of shows (usually three or four per month), the wulf. became a spot I frequented in the last two years before its closure in 2016. Though much of my background had been in jazz and popular styles, I was drawn to the kind of cognitive challenge offered by the music at the wulf.; the amount of labor the listener had to put forth in order to make meaning out of the works. Many of the pieces performed at the wulf. came out of an aesthetic that point to claim John Cage as a spiritual father, a legacy that makes sense as many of the composers had studied at CalArts with artists and theorists directly in Cage’s lineage (and other New York School composers, too); e.g., James Tenney (before his passing in 2006), Ulrich Krieger, Sara Roberts, and others. But one of the most influential composers, who is also currently helming CalArts’ Experimental Sound Practices department, is Michael Pisaro. His own compositional aesthetic which is related to the Wandelweiser Group and his membership therein deploys organized silences as much as sounds to produce works that ask much of the listener.

This silent music continues to interest me. How, I wonder, does it work? The classic, oft-rehashed questions regarding what can be considered music since Cage’s famous silent piece are all applicable here, but what is really interesting is how this community talks about these minimalist, experimental works like any other musical community. This silent music wasn’t simply fodder for intellectual navel-gazing, but seemingly organizes and orients the aesthetic subjectivity of the community. And, if they are to be taken at their

word, potentially refigures their subjective realities.

These questions have led to my organization of a dissertation topic around this community, providing a history and ethnography as well as a theorization about the music's efficacy – its affective power. Furthermore, this community and its concomitant practices have become a tailor-made phenomenon to discuss what I think of as the first-order power of music as it occasions aesthetic experience and informs agents' internal lives and external actions. At this point, I turn my attention from description of Los Angeles' experimental music scene to an explication of my adoption of philosophical hermeneutics and how it has helped me to make sense of this challenging musical phenomenon.

What is phenomenological hermeneutics and why employ it rather than some other theoretical method? Let's first start with a limitation of more conventional critical musicology in addressing this handle-less music. Briefly: I identify an issue in critical musicology (what's come out of the New Musicology from the 1990s) that asserts that music's significance can be decoded as structures isomorphically relatable to social structures; music being understood as "society by other means." The assertion that music fulfills a social function and is complicit in the structuring and reproduction of ideological programs and power structures is, to me, certainly correct, well taken, and is clearly portrayed in analytical works of critical musicology. But, in this assertion is the underlying assumption that music "does" something. Music "works" in the lived experience of individuals and communities. Still, this uncritically-held assumption of music's efficacy – including its availability to be instrumentally wielded in the fields of social position and ideological production as positivist sociology might wish to do – as well as the power of music to open space for criticism, imaginatively rupture ideologies, inexhaustibly signify, and magnify subjects' experience of being in the world – requires further theorization. The assumption of music's cognitive and affective vehemence is a gap in critical musicology's theoretical apparatus, one which can be mediated by the aesthetic understanding offered by philosophical hermeneutics.

The understanding of aesthetic experience from the perspective of philosophical hermeneutics mediates the seeming mutual-exclusivity of these characters of music as it recognizes art works not as formal objects (as does formalist/positivist musicology), or strictly as texts to be decoded (as does critical musicology), but rather as historically situated and hermeneutically-autonomous worlds of signification. Critical musicology almost goes in this direction, but does not take the final theoretical steps in addressing the relationship of aesthetic experience to the construction of understanding – and thus – the production of knowledge as does philosophical hermeneutics. This is in contradistinction to aesthetic theories at least as far back as Kant which considered aesthetic judgement to be non-conceptual and thereby unsuitable to be counted as any kind of knowledge. I appeal to the work of Hans Georg Gadamer and Paul Ricoeur that recovers aesthetic experience by identifying it with an Heideggerian epistemology of understanding, rather than a model of knowledge based on truth claims. Therefore, in the temporal- and historically-situated field of aesthetic experience, what Gadamer calls the horizon of an artwork's world may fuse with a subject's historically-constructed horizon of understanding, thereby occasioning for said subject an experience of ontological disclosure; an increase of understanding and being-in-the-world. This, I suggest, is exactly what can be witnessed in the contemporary DIY community of musical experimentalism in Los Angeles, and all of what we call music, for that matter. As mentioned, this formulation is indebted to the onto-phenomenological project of Martin Heidegger. As with most things Heideggerian, the theory can be rather

opaque. So, in the interest of clarifying the value of this theoretical position, I push onward with my theoretical digression in hopes of making my reasons for the adoption of this method more apparent. The view of aesthetic experience I deploy operates with the assumption that the ontological mode-of-being of perceiving subjects can be understood as a constant engagement in the process of meaning-making. Understood as hermeneuts, or, meaning-makers, perceiving subjects temporally encounter symbols and undergo experiences that, by means of the ever-engaged hermeneutic circle that characterizes being-as-understanding, build their world in which said perceiving subjects understand themselves. Gadamer and Ricoeur – philosophers whose aesthetic theories build upon the onto-phenomenological project of Martin Heidegger – argue that in our interaction with the hermeneutically autonomous worlds of art works, a distancing or recession from the practical field (the "real") may occur. After interaction with the work has passed and we return to our own world and the exigencies of the "real," we may find it refigured and transformed. The potential change occasioned by our encounters with aesthetic experiences are pre-reflective and co-primordial with our experience of being-in-the-world. The relevance of aesthetic experience and the significance of music offered by philosophical hermeneutics characterizes the transformative work that musical works do as immanent, temporal, available to cultural criticism, but also with the potential to transcend a subject's world from within.

This theoretical characterization proves to be a great help as previous issues of a musical work's identity, socio-historical context, and inexhaustibility of signification are mediated. It allows works to speak differently to different interlocutors in time and space while maintaining a form and identity. It also suggests that it is the playing with a work that is of primary significance in occasioning an increase in a subject's being-in-the-world, rather than work's structure or social context. Philosophical hermeneutics mediates critical musicology's theoretical gap (its uncritical assertion of art's efficaciousness) while eschewing the metaphysical and showing the power of art to be a worldly, very real phenomenon implicit in the construction of subjects' sense of being-in-the-world.

Moreover, its horizon-fusing schematization ratifies aesthetic experiences occasioned by art works as sites of socio-culturally constructed subjectivities in a manner that is potentially productive and ideologically rupturing. The hermeneutic turn in music studies does not supplant the methods of critical musicology. Rather, it supports them by offering a rigorous philosophical undergirding to the heretofore oft-assumed efficacy and power of aesthetic experiences occasioned by music – even silent music like Winter's piece noted above. With this theoretical framework in mind, the affective power of a work by Michael Pisaro such as "A Certain Species of Eternity" (1996) – featuring a single note repeated intermittently on electric guitar with the aid of a volume pedal and a focus on silence and patient space for about 30 minutes – begins to make sense. These works are, in a sense, leveraging the power of an engaged subject's cognitive work to refigure their horizon of understanding.

\*For a rigorous explication of history, theory, and applications of philosophical hermeneutics to music study, see: Roger Savage. 2010. "Hermeneutics and Music Criticism." New York: Routledge.

For more about the Wandelweiser Collective, visit: <<http://www.wandelweiser.de/>>. In spite of having lost its permanent space, the wulf. persists. Check out their history and current programming at <[www.thewulf.org](http://www.thewulf.org)>.

# *ASA Pacific Division History: The Early Years in Recollection*

**Russell Moiraq**  
Independent Scholar

An issue of the JAAC has it that the "California Division" of the ASA, as it was initially called, may have first began in 1971 with a meeting at the University of Southern California, in Los Angeles. Professor William Hayes was instrumental in bringing the "Pacific Division" conferences to Asilomar in 1974 or 1975 where it has been held ever since, with one exception. A special National Endowment for the Humanities sponsored meeting was held in Bodega Bay, circa 1979, centering on Greek Classicism. This particular meeting was notable as the occasion in which Martha Nussbaum gave her first Pacific Division Conference paper along with Alexander Nehamas, in a Symposium Session held under the Conference title "Plato's Theories of Art and Beauty." The film *Medea* was shown in support of an open forum discussion.

This writer first started attending Asilomar Conferences in April, 1977 giving an invited paper on "Ornament and Structure in Architecture," a companion piece to the Professor Sara Boutelle's paper on the same subject but specifically related to Julia Morgan's work. Julia Morgan was the original architect of the Asilomar Conference Grounds. In these early years, the analytical approach and the 'linguistic turn' were in full swing. The conference sessions were held in the meeting room of the 1927 Scripp's Lodge. Scripp's is of the 'Arts and Crafts' character entirely constructed of redwood material. The accommodations were in those years rather sparse. For example, the small individual room furnishings consisted of olive drab colored metal army type beds, a bureau and a chair. The bathrooms were shared between two rooms or 'down the corridor.'

One year William Hayes and Jay Bachrach roomed together. I came across Jay early one morning and he looked tired rather than refreshed. I inquired why. Jay said "Bill labored all night long over philosophy." I ask how he came to this conclusion. He said because "He snored all night long." Julius Moravcsik had a habit of summarizing his comments on someone's paper in this way: "Proposition A" No! "Proposition B" Yes!, Proposition C, No!, and so on. Peter Kivy standardly would sit in the audience with his duly caped head bend downward appearing to be sound asleep. Just as the last word of a paper arrived Peter's hand would be the first to rise signaling to all that something was afoot. One evening Peter gave a paper on his favorite subject of music sporting an extra large tie with the black and white piano keyboard printed upon it. He wore it outside his vest for full show along with his perennial pocket watch throb chain. Speaking of papers on music there was the occasion when Jennifer Judkins, on behalf of driving home a point, produced a violin only to totally destroy it by slamming it down on the table before an audience of startled cum laughter. I recall once leaving Dodge Dinning Hall with Monroe Beardsley. Fully expecting to indulge in some intellectual topic he suddenly turned to me, a native Californian,

and asked for details and advice about touring the Napa Valley wine country. Relief. In a 1980 meeting session Ted Cohn gave his paper on "Jokes" to the delight of the audience. Paul Ziff would sit through sessions with a certain dedication to drawing in his ever-present small sketchbook. On one gloriously bright clear blue sky day, at the point of a mid-morning program break, Bill Hayes and I decided to take walk to the nearby white sand beach overlooking the Pacific Ocean. Heavy in conversation we began to walk along one the most beautiful shorelines available to experience in Pacific Grove. So engrossed we were in conversation we came to realize that we had walked all the way to downtown Monterey. We capped the walk by locating a pub for a few beers, returning in time for the last session before dinner.

In those early days the Wednesday evening reception events were anxiously awaited for. This was so because there was always the full spread of foods available, shopped for by volunteer attendees, and highlighted by Don Crawford's perennial contribution each year of some of the finest California modestly price wine selections. With the stone fireplace crackling in the background these receptions would go on into the early hours of the morning.

Because of Asilomar's extraordinary environmental setting and the congenial atmosphere of its facilities, the Pacific Division conferences of the ASA began to attract aestheticians from far and wide. Apart from those already mentioned, philosophers with aesthetic interests such as Bruce Vermazen, Goren Hermeren, Benjamin Tilghman, Richard Shusterman, Alexander Sesonske, Alan Casebier, James Urmson, Stanley Godlovitch, Stephanie Ross, Timothy Gould, Hilde Hein, Steward Hampshire, Haig Khatchadourian, Francis Sparshott, Guy Sircello, Anita Silvers, Arnold Berleant, Alan Carlson, Carolyn Korsmeyer, Ron Moore, John Heintz, Garry Iseminger, Susan Feagin, Kendall Walton, Peg Brand, Eddy Zemach, Alex Neill, and Robert Stecker were rather regular attendees. John L. Fisher, long time Editor of the Journal, attended most of the Asilomar conferences during his long editorship of the JAAC.

Given the conviviality and level of conversation it has come to be known for, the Pacific Division conferences of the ASA thrive to this day. To attest to this, the ASA Conference is by far the most continuous running conference held annually at Asilomar in its post-YWCA history years.

Russell Quacchia

# News from the National Office

## *Annual and Divisional Meetings*

In a few short months, we will meet for our 75th annual meeting in New Orleans. We are planning some special festivities and look forward to seeing many of our members. This month we are announcing the CFPs for the annual meeting in Toronto in 2018, as well as the 2018 Eastern and Pacific Division meetings. In 2018, for the first time, all four ASA meetings will have funds available from the Irene H. Chayes Travel Fund to support presenters with no other access to travel funds. We fear there won't be enough money to meet everyone's needs, but this is at least a start; we encourage everyone without institutional support to submit their work and request consideration for these travel funds.

We have already contracted for an annual meeting in Phoenix in 2019, where we hope to explore the vibrant local culture from the Chicano and Native American heritage of the region. In 2020 we will meet in Washington, DC, one week after the next Presidential election. For future years, we are looking seriously at Mexico City, Boston, and Montreal, popular requests from members. With a good economy, it is increasingly difficult to find hotels that offer us reasonable lodging rates in attractive locations. We always ask for a good supply of doubles with two beds so members on tight travel budgets can look for roommates and cut their costs. We also look for cities with reasonably competitive airfares.

Other popular choices include Chicago and Portland, Oregon. We have repeatedly sought bids from hotels, but nothing has been remotely affordable for our members. Our "window" for meeting from mid-October to mid-November is also a popular time for meetings of business and other professional organizations. As we are a fairly small meeting, we don't have the bargaining power of much larger groups like the philosophers or the historians.

In 2014 we conducted a Survey Monkey of our members to explore alternatives for our annual meetings. Summer meetings on university campuses were decidedly unpopular, as was a meeting over Labor Day weekend, when rates would be cheaper. We are always open to suggestions, but we seem to be locked into a pattern of annual meetings that will be difficult to modify dramatically. If you and your university would like to host a future meeting, please let us know so we can explore

the options.

Meanwhile, all three of our divisional meetings in the spring and summer are thriving, and I encourage people to consider submitting their work to them. Along with excellent programs, all are bringing in enough revenue from registration to cover their costs. These meetings are modest, but it still costs money to put them on (coffee service, AV, meeting rooms, etc.) and we are pleased that we are close to 100% in registrations for all three meetings. ASA is providing some financial support, including \$2,000 to each division for "program enhancement" that funds keynote speakers. Starting in 2018, as noted, each division will receive from ASA \$1,000 in Chayes Travel funds for persons with no other access to travel funds. We are very grateful to the volunteer organizers of these three meetings and hope you will support their efforts. CFPs are included on the ASA web site under "Meetings." We also send out bulk e-mail to all members with those CFPs, post on our Facebook pages, and send out notices by Twitter, along with this print newsletter. We hope we are communicating successfully with all our members in at least one venue.

## *Financial Support for Feminist and Diversity Initiatives*

In the last issue, I provided information on the extensive support that ASA provides to students. This month, I thought members would be interested in ASA's financial support in recent years for feminist and diversity initiatives by ASA members.

This is the third year in which ASA has provided significant financial support to sponsor speakers in aesthetics at summer diversity institutes in philosophy. This includes the University of California at San Diego Summer Program for Women in Philosophy; ASA-sponsored speakers were Anne Eaton, Sondra Bacharach, and Mary Beth Willard. ASA also has sponsored speakers at the Rutgers University Summer Institute for Diversity in Philosophy; Jane Forsey, Anna Ribeiro, and Mary Beth Willard have represented ASA at this program. The third summer institute is the Brown Summer Immersion Program in Philosophy, with Anne Eaton and Shen-Li Lao representing ASA. The financial commitment by ASA for those three years totals \$20,767. We hope to continue sponsoring such speakers in the coming years, as it is proving to be a great way to introduce promising undergraduates to aesthetics.

The Feminist Caucus celebrated its 25th anniversary in 2015, with an all-day celebration at the 73rd Annual Meeting in Savannah.

Over the years, the Caucus has worked to increase the participation of women on the program, the board of trustees, and officers. It often sponsors special sessions at the annual meetings. ASA has provided financial support by subsidizing a luncheon meeting in recent years at the annual meetings for the Caucus and a special reception after the anniversary workshop. The financial outlay by ASA for the previous two years to support these events totals over \$5,000. At the urging of the Caucus, the Board adopted a new policy to provide modest support to defray the costs of dependent care at the Annual Meeting, commencing in 2017. Currently, 55 members in the ASA membership database have indicated their membership on the Feminist Caucus.

The Diversity Committee was established just a few years ago, but also has been quite active. At its recommendation, the Board in 2014 committed \$45,000 over a three-year period to support Curriculum Diversification Grants of \$5,000 each. The winning curricula are posted on the public section of the ASA Web site. ASA also has subsidized a luncheon meeting in recent years at the annual meetings for the Diversity Committee. The financial outlay for those by ASA for the previous two years totals \$2,176. At the urging of the Committee, the Board adopted a new policy to waive registration fees for local faculty and students at Minority Serving Institutions for the Annual Meeting, commencing in 2017. Currently, 55 members in the ASA membership database have indicated their membership on the Diversity Committee.

In addition, through its Major Project Grants Initiative, the ASA has funded conferences of special interest for diversity:

\*Questioning Aesthetics Symposium: Black Aesthetics: Hampshire College, March 31-April 1, 2017 (\$7500 in ASA Grant funds).

\*Conference: Race, Art and Aesthetics: Oberlin College, September 28-29, 2017 (\$7000 in ASA Grant funds).

There is much more to do in promoting and supporting these important initiatives, and we look forward to hearing more ideas for how ASA can play a positive role. If you have ideas for the Feminist Caucus, please contact the new Chair: Sheila.Lintott@bucknell.edu. To share ideas with the new chair of the Diversity Committee, contact Thi.Nguyen@gmail.com.

## *Coming up this fall*

We expect in the coming months an announcement of the application guidelines for the ASA-sponsored 2018 Summer Institute at the University of British Columbia, directed by Dom Lopes, with an application deadline in

January. We will be posting the complete call for applications in the December newsletter, as well as posting on the ASA web site and Facebook page. When the CFA is ready, we'll also send out bulk e-mail to all members to make sure everyone sees it.

The Board is in the process of selecting a program chair for the 2019 annual meeting. Any ASA members interested in being considered as a program chair or program committee member for future meetings should contact me at [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org) and I will forward this to the Board. We are all eager to involve more ASA members in these important responsibilities. To that end, the Board has formalized what had been an informal understanding, that Board members should not ordinarily serve on program committees.

Three members of the Board of Trustees will be completing their terms as of January 31, 2018: Emily S. Brady, A.W. Eaton, and James O. Young. The Board of Trustees is currently working on a slate of six nominees for those three openings on the Board, with terms commencing February 1, 2018. On-line elections will be held on the ASA web site in December. Members may nominate additional candidates by including the names of eight members with the nomination. The deadline for nomination is two weeks after the annual business meeting, December 3. Nominations should be sent to [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org). Please be sure to check with the nominee first to be sure that person agrees to the nomination.

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Secretary-Treasurer & Executive Director  
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## Conference Reports

**Canadian Society for Aesthetics**  
Ryerson University, Toronto  
May 27-29 2017

About twenty scholars traveled to Toronto to attend the CSA's annual meeting. About half the participants traveled from the U.S., continuing the genuinely North American flavor of the meetings. The meeting was held along with seventy other societies under the auspices of Canada's Federation for the Humanities and Social Sciences. This was the largest gathering of CSA participants in many years and made it possible for a full three-day meeting consisting exclusively of CSA papers. In keeping with tradition, the program did not run any concurrent sessions, and along with plenty of time for discussion of each participant's paper, a spirited and congenial atmosphere developed over the three days, enabling participants both to learn from audience comments and to enjoy each other's company. Conversations and good cheer continued into dinner on each of the first two days, at two of Toronto's fine (but affordable) downtown restaurants.

As usual, the papers covered a diverse assortment of topics. Day One began with Victoria I. Burke's "Literature, Politics, Absence: Blanchot's Orpheus"; followed by Jason Holt's "Sport as Art, Dance as Sport." Session two included James W. Mock's "Rational Relativism, John Dewey and Richard Wollheim" and Sonia Sedivy's "Aesthetic Properties, History and Perception." The afternoon began with Jeanette Bicknell's "The Physical Legacy of a Troubled Past"; followed by John H. Brown's "Aesthetic Commensurability." The day closed with a distinctive joining of aesthetic theory and the current political scene: Eva Dadlez's "Kinkade is to Kitsch as Trump is to Bullshit."

Day Two began with Vanda Bozicevic's "Capitalist Realism or How I Learned to Stop Worrying and Love Koons's Balloons"; followed by Christopher T. Williams's "On the Definition of 'Definition of Art'." Two papers on classical themes comprised session two: Suma Rajiva's "Medicine of the Muse or Brandy of the Damned? Poetry and Pleasure in Lucretius' On the Nature of Things"; followed by David Conter's "Peter Berg, Patriots Day, Catharsis and Tragedy." The afternoon session included two papers on performance media: Wesley Cray's

"Transparent and Opaque Performance Personas" and Joshua Myers's "Plays, Productions and Performances: An Ontology of Theatre." The final session revived a practice the CSA followed in the past: a presentation by an artist dealing with themes of his or her work. This time, we were pleased to hear from Farhad Nargol-O'Neill on the use of memory in his sculptural works: "Mnemonics and Art."

Day Three began with Mike Gutierrez's "A Phenomenology of Motion and Rest in the Experience of the Art Object"; followed by Steven Burns's close literary and theoretical analysis of "Alice Munro's 'Wild Swans'." The morning closed with two papers on language and criticism: Victor Yelverton Haines's "Key and Complex Words of Aesthetic Study: Describing Meaning or Defining Terms"; followed by John E. MacKinnon's "Gap, Ground, Horizon: On the Logic of Aesthetic Judgment." In the conference's final session, David Collins presented "Shedding Light on Photographic Transparency"; followed by Ira Newman's "Contested and Half Truths in Literature."

Next year's meeting will be held at the University of Regina (in Regina, Saskatchewan), May 26 - 28, 2018. For further information check the CSA website [www.csa-sce.ca](http://www.csa-sce.ca), the Call for Papers in this ASA Newsletter or contact me at [inewman@mansfield.edu](mailto:inewman@mansfield.edu).

### Report on the second Art and Imagination Workshop

Adelaide  
July 3-6 2017

The workshop Art and Imagination held in Adelaide was the second in a series, funded primarily by the Australian Research Council (ARC), with additional funding and sponsorship from the American Society for Aesthetics. The first ran in April 2016 over three days in San Francisco as a Symposium within, and post-conference of, the American Philosophical Association, Pacific Division. The 2017 workshop in Adelaide was embedded as a stream within the Australasian Association of Philosophy (AAP) Conference, and involved speakers whose affiliations spanned six countries. The speakers were comprised of invited speakers, others who registered in the stream as attendees of the AAP conference, and three speakers who were shortlisted from a CFPs for the ASA travel grant. The three Post-graduate scholars who made up this latter group were Joseph Kassman-Todd from Berkeley who provided an account of the Philosophy of Art Criticism, Eleen M. Deprez from Kent (UK) who developed a Philosophy of





# The American Society for Aesthetics

75th Annual Meeting  
November 15-18, 2017  
Astor Crowne Plaza Hotel  
New Orleans, Louisiana

Registration: Astor Foyer (2<sup>nd</sup> floor)  
Wednesday: 5:30-10:00  
Thursday & Friday: 8:30-4:30  
Saturday: 8:30-12:00

**Opening Reception**  
Astor Ballroom III (2<sup>nd</sup> floor)  
Wednesday, November 15  
7:00-10:00 pm

Exhibits: Astor Foyer (2<sup>nd</sup> floor)  
Thursday & Friday: 8:30-4:30  
Saturday: 8:30-12:00  
  
Coffee Breaks: Astor Foyer (2<sup>nd</sup> floor)  
Thursday, Friday, Saturday: 11:00

**Opening Reception**  
Astor Ballroom III (2<sup>nd</sup> floor)  
Wednesday, November 15  
7:00-10:00 pm

**Feminist Caucus Committee Luncheon**  
Toulouse Room B (Mezzanine)  
Thursday, November 16: 1:15-2:45  
\$10 luncheon: Please pre-pay at on-line registration or with check or cash at registration desk.  
RSVP DEADLINE: Monday, November 13 (on-line registration or email to secretary-treasurer@[aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org))

**Arthur Danto Memorial Plenary**  
**Astor Ballroom III (2<sup>nd</sup> floor)**  
Friday, November 17: 5:30  
  
Reception 7:00-8:30:  
Astor Ballroom Gallery

**Diversity Committee Luncheon**  
Toulouse Room B (Mezzanine)  
Friday, November 17: 1:15-2:45  
\$10 luncheon: Please pre-pay at on-line registration or with check or cash at registration desk.  
RSVP DEADLINE: Monday, November 13 (on-line registration or email to secretary-treasurer@[aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org))

**Business Meeting and Luncheon**  
Astor Ballroom III (2<sup>nd</sup> floor)  
Saturday, November 18: 1:30-3:00  
All registered attendees  
Business Meeting and Luncheon  
Special 75th anniversary celebration!

Thursday, November 16				
	St. Louis (Mezzanine)	St. Ann (Mezzanine)	Astor I (2 <sup>nd</sup> floor)	Astor II (2 <sup>nd</sup> floor)
9:00-11:00	<b>Art and the Social</b> Rebecca Farinas; Rossen Ventzislavov; John Gibson; Michel Xhignesse; Thomas Adajian	<b>Musical Performance</b> Guy Rohrbaugh; Wesley Cray; Jeanette Bicknell; Jennifer Judkins; Jerrold Levinson	<b>Kant</b> Wiebke Deimling; Samuel Stoner; Lara Ostaric; Weijia Wang; Nick Stang	<b>Race, Film and Mass Art</b> Stanley Bates; Deborah Walker-Morrison; Charles Peterson; Sue Spaid; Casey Haskins
11:15-1:15	<b>Aesthetic Value and the Standard of Taste</b> Donald Crawford; Keren Gorodeisky; Michael Kelly; Sarah Gokhale; Stephanie Ross	<b>Music and expression</b> Nils-Hennes Stear; Hye-Yoon Chung; Stephen Davies; Javier Gomez-Lavin; Myriam Albor	<b>Senses Other than Sight and Hearing</b> Mary Wiseman; Cynthia Freeland; Larry Shiner; Luis Antunes	<b>Aesthetics, Unruliness and the Production of Acceptable Women</b> Sybol Anderson; Monique Roelofs; Falguni Sheth; Mickaela Perina
2:45-5:00	<b>Kant and Informed Judgment</b> Paul Guyer; Samantha Mathern; James Shelley; Emine Hande Tuna (Fisher Prize Winner); Reed Winegar	<b>Music, Dance and Jazz</b> Brandon Polite; Matt Pianalto; Jenny Judge; Ted Gracyk; David Goldblatt; Renee Conroy	<b>Authors Meet Critics: Photography</b> Jonathan Gilmore; Catharine Abell; Paloma Atencia-Linares; Diarmuid Costello; Dominic Lopes	<b>Race, Aesthetics and Politics</b> Sherri Irvin; Lawrence Ware; Luvell Anderson; Denise James
Friday, November 17				
9:00-11:00	<b>Interpretation</b> Anna Soy Ribeiro; Szu-Yen Lin; Michalle Gal; Ruth Martin; Nick Curry; Joshua Landy	<b>Ruins and Aesthetic Disvalue</b> Sheri Tuttle Ross; Elizabeth Scarborough; Gregg Horowitz; Alksey Balotskiy; Christopher Williams	<b>Federico Garcia Lorca's aesthetic category, duende</b> Rachel Zuckert; Elizabeth Millán; Christina Karageor-gou-Bastea; Katalin Makkai	<b>Urban Aesthetics</b> Jonathan Maskit; Sondra Bacharach; Mariana Ortega; Andrea Baldini; Pamela Pietrucci
11:15-1:15	<b>Environmental Aesthetics</b> Allen Carlson; Matthew Adams; Emily S. Brady; Ariane Nomikos; Allison Fritz	<b>Author Meets Critics: The Post-Racial Limits of Memorialization: Toward a Political Sense of Mourning</b> Laura Zoe; Al Frankowski; Noelle McAfee; Dwayne Tunstall; Michael Thomas	<b>Author Meets Critics: Conversations in Aesthetics</b> Peg Brand Weiser; Hans Maes; Jenefer Robinson; Elisabeth Schellekens; Anne Eaton; Steve Pyke	<b>Aesthetics and Mind</b> Allan Casebier; Robert Hopkins; Servaas van der Berg; Ted Nannicelli
2:45-5:00	<b>Ritual, Art, &amp; Aesthetics: Cross-Cultural Approaches</b> Yuriko Saito; Tom Leddy; Eva Kit Wah Man; Mara Miller; Don Keefer; Paul C. Taylor	<b>Aesthetics of Adaptation: The Case of Film</b> Gregory Currie; Eileen John; Deborah Knight; Tzachi Zamir	<b>Art in Times of Political Crisis</b> Lydia Goehr; Russell Lord; Daniel Herwitz; Erum Naqvi; Tom Huhn	<b>Performance (In Memory of Peter Kivy)</b> Kristin Boyce; James Hamilton; Susan Feagin; Peter Kivy, 1934-2017; Aaron Meskin; Jonathan Weinberg
Saturday, November 18				
9:00-11:00	<b>Philosophy, Art, and Knowledge in 19th-Century German Thought</b> Andrew Huddleston; Fred Rush; Kristin Gjesdal	<b>Beauty and Function</b> Nick Zangwill; Panos Paris; Glenn Parsons; Jakub Stejskal; Robbie Kubala	<b>Covers and Copies</b> Julian Dodd; Mark Gatten; Christopher Bartel; Matteo Ravasio; Karen Gover	<b>Fiction</b> Robert Stecker; Laszlo Kajtar; Julianne Chung; Ira Newman; Eva Dadlez
11:15-1:15	<b>Experiencing Cities</b> Charlison Nascimento; Erich Hatala Matthes; Saul Fisher; Brian Irwin; Erin Bradfield	<b>Afro-Caribbean Dance</b> Aili Bresnahan; Thomas DeFrantz; Catherine Botha; Jeff Friedman; Josh Hall	<b>Ways of Seeing</b> Karen Zumhagen-Yekple; Caitlin Dolan; Sonia Sedivy; Enrico Terzone; James Mock	<b>Author Meets Critics: Murray Smith's Film, Art, and the Third Culture</b> Derek Matravers; Stacie Friend; Katherine Thomson-Jones; David Davies; Murray Smith
3:00-5:00	<b>Fun and Games</b> Reese Faust; Alan Roberts; Roy Cook; Jonathan Gingerich; Stephanie Patridge	<b>Aesthetics and Ethics</b> Kendall Walton; Madeline Martin Seaver; Brian Soucek; Alessandro Giovannelli; James Harold	<b>Authenticity, Inebriation, &amp; Gluttony: Aesthetic Issues of Food &amp; Drink</b> Thi Nguyen; Carolyn Korsmeyer; Aaron Meskin; Matt Strohl	<b>Art &amp; Aesthetics in the 2017 Global Women's March (Feminist Caucus)</b> Sheila Lintott; Mary Beth Willard; Gemma Argüello Manresa; Jennifer Marra; Christiane Merritt; Jeremy David Bendik-Keymer

Program as of July 18, 2017 - subject to change - visit < <http://aesthetics-online.org> for the most up-to-date schedule > or <<http://www.grupio.com/asa2017/>>.

ASA thanks Wiley-Blackwell Publishing for its generous support for this meeting.

Curating and Matteo Ravasio from Auckland (NZ) who argued for the role of Heuristic Devices in Music. If the excellence and originality of the papers by these three scholars are anything to go by, Philosophical Aesthetics has a very promising future indeed. The winner of the ASA Travel Grant this time was Eleen M. Deprez.

The workshop began with an outreach session, run as a three hour Symposium at the Art Gallery of SA (AGSA), and partly sponsored by them. This was a joint session with the *J.M.Coetzee Centre for Creative Practice* which is based at the University of Adelaide where Coetzee is Adjunct Professor. The speakers in this Symposium were Michael Newall (Kent) who spoke on the role of critique in art school studio practice; the visual artist collaborators Claire Healy and Sean Cordeiro who spoke on the source of their ideas; and Daniel von Sturmer (Monash) who spoke on the role of critique in the studio practice of his students in the Fine Arts Department at Monash University.

The AAP stream Arts and Imagination began the next day at the University of Adelaide located next door to the AGSA, and ran for three days. The other Post-graduate students who participated included Nanda Jarosz (Sydney) who spoke on the Kantian Sublime, Alessio Tacca (UNSW) on Definitions of Art after Duchamp, and Riccardo Carli (Queensland) on Nietzsche on Symbols. Other speakers in order of appearance were Melvin Chen (Nanyang Tech. Uni, Singapore) who critiqued the cognitive theory of imagination, Fred Kroon (Auckland) on Fiction and Assertion, Gavin Smith (W.Sydney) on Poetry and John Dewey, Elizabeth B. Coleman (Monash) on Cross-cultural Aesthetics, Mohan Matthen (Toronto) on Aesthetic Hedonism, while Cynthia Freeland (Houston) spoke on Colour Perception and Art. Nancy Sherman gave a keynote at the AAP conference on Dancers and Soldiers' stylised expression of emotion and this served nicely as the first paper in our Thursday of papers on the imagination. Paul Guyer (Brown) followed next with a discussion of Eighteenth Century Ideas on Imagination, James Phillips (UNSW) critiqued many historical concepts of imagination through his account of Heidegger's theory of art, Robert Sinnerbrink (Macquarie) discussed ethical insight through film appreciation, Nicolas Bullot (Charles Darwin, NT) expanded on Bullot-Reber's (2013) Psycho-historical model of Art Appreciation, David Macarthur (Sydney) discussed the role and importance of imaginative "pictures" in Wittgenstein's conception of thinking while Jennifer McMahon argued that art does not provide knowledge (as this would constitute

delusion) but can nonetheless be insightful due to the peculiar exercise of the imagination occasioned by art. A few of the papers presented were further developed versions of the papers given in San Francisco in 2016. Papers by Coleman, Freeland, Guyer, Matthen, McMahon, Sherman and Sinnerbrink will be published as part of an anthology forthcoming with Routledge in 2018, and edited by McMahon, entitled: *Social Aesthetics and Moral Judgment: Pleasure, Reflection and Accountability*.

The papers in total continued the aims and objectives of the ARC funded project ArtSense, to explore diverse perspectives on pleasure, appreciation and imagination for the purposes of understanding the conditions of communication and community. Members of this project joined other philosophers and art historians in Melbourne and Sydney in the following week for further workshops designed to create the context for genuine exchange and sharing of perspectives across the disciplines of art history/practising artists and philosophy. The venues were the Victorian College of the Arts (VCA) at the University of Melbourne and the Art Gallery of NSW (AGNSW) in Sydney.

As with last year, the Workshops provided excellent opportunities for communication between practising artists, art historians, curators, and philosophers, an achievement in itself. We hope to develop the format used at the VCA and the AGNSW further. We are planning to edit an issue of the foremost journal for art historians in Australasia, *Australian and New Zealand Journal of Art*, including the participating philosophers, art curators and art theorists as authors, to demonstrate the challenges and successes of these latter events.

In addition to the publications, we will have recordings of our talks on the AGNSW website and our ArtSense website, available to all. A web-based APP in very early development but which has been trialled in a gallery by University students is also available to anyone who is interested. Just contact: <jenny.mcmahon@adelaide.edu.au>.

I would like to thank all speakers, commentators and audience, in particular Alexandra Gregg and Josephine Touma (AGNSW) and Sean Lowry (VCA Head of Critical and Theoretical Studies) for their sterling work in making the AGNSW and VCA events happen effectively and efficiently.

Finally, I give special thanks to the ARC, and the ASA for supporting our endeavours.

Professor Jennifer A. McMahon  
University of Adelaide

## Amazon Smile Program

Do you shop at Amazon.com? If so, please consider signing up for the Smile program and designating the American Society for Aesthetics as your charity. Amazon will send 0.5% of all such purchases to ASA through this program. The ASA Board of Trustees has decided to send all funds raised in this way to the three current donation funds (The Ted Cohen Fund, the John Fisher Memorial Fund, and the International Scholars Fund). Through December 31, 2018, all funds raised will be directed to the Ted Cohen Fund, at which time the Finance Committee will review the designation.

To sign up: go to <Smile.amazon.com>, sign into your on-line account, and designate ASA as your charity.

You can also make donations directly to any of these funds on the ASA web site: <<http://aesthetics-online.org/donations/>>. Donations made directly to ASA are tax-deductible on US taxes, to the extent permitted by law, and you will be sent a receipt for your taxes. (Donations made via the Smile program are not tax-deductible.)

# Aesthetics News

## 2018 Summer Seminar on Beauty and Why It Matters

Vancouver Campus  
E370-1866 Main Mall  
Vancouver, BC Canada V6T 1Z1  
July 9-27, 2018

Tremendous material and cultural resources have long gone into adding aesthetic value to the world. Among the first signs of the modern mind are pieces of jewelry dating back hundreds of thousands of years, and architectural remains on a grand scale pepper the globe. The fine arts grab the headlines, and more art is now made than ever before, sometimes using new technologies to yield new forms. Meanwhile, design is ubiquitous and adds value to mass manufactures, civic events are dressed in aesthetic trappings, the glories of nature are passionately preserved and lie within easy reach, and scientific models are crafted with rigorous style and economy. Ours is an era unsurpassed in the richness of its aesthetic offerings. Yet the meaning of all this aesthetic activity has

*Journal of Aesthetics and Art Criticism Special Issue:  
The Good, the Beautiful, the Green:  
Environmentalism and Aesthetics*

Guest Editors: Sandra Shapshay and Levi Tenen

Submissions on any philosophical treatment of environmental aesthetics and ethics are welcome, but papers addressing these questions are especially welcome:

- Do we have aesthetic reasons, moral reasons, or some combination of these for protecting the natural environment?
- How does an object's aesthetic value structure our reasons for acting?
- Are environmentally beneficial projects (e.g. wind farms) aesthetically flawed?
- How do non-western aesthetic approaches conceive of the relation between aesthetics and ethics, especially with respect to the natural world?
- Can Land Art be aesthetically flawed for negatively impacting the environment?
- What particular actions ought we to take towards the environment?
- Are moral reasons more normatively fundamental than aesthetic reasons, vice versa, or is neither more fundamental than the other?
- Can, and do, aesthetic values conflict with moral values?
- How have past philosophers conceived of the relation between environmental aesthetics and ethics?
- What role do aesthetic considerations play in motivating people to act for the sake of the environment?
- Does positive aesthetics rest on a moral claim?

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions. (See "Submissions" on the JAAC page on the American Society for Aesthetics website: [www.aesthetics-online.org](http://www.aesthetics-online.org).) Upload submissions to the JAAC online submission website, <<https://mc.manuscriptcentral.com/jaac>>, making sure they are identified as submissions for the special issue: at the prompt for manuscript type, select "special issue" rather than "original article."

If you have questions, please contact: Sandra Shapshay at <[sshapsha@indiana.edu](mailto:sshapsha@indiana.edu)> or Levi Tenen at <[ltenen@uimail.iu.edu](mailto:ltenen@uimail.iu.edu)>.

Deadline: December 31, 2017

cluded scholars in the humanities. In this summer seminar, philosophers and others scholars of the arts or aesthetic phenomena will spend three weeks at the University of British Columbia exploring, assessing, and building upon recent efforts in philosophy to take aesthetic value seriously.

#### *Stipends*

Twelve scholars will be awarded stipends of USD 2700 to support their participation in the seminar. Stipends are funded by the American Society for Aesthetics. The UBC Department of Philosophy is providing meeting and research facilities for the duration of the seminar.

Stipends will be paid in US dollars on the first day of the seminar. Cheques will not be sent by mail. The Canadian dollar is exchanging for an average of around USD 0.75.

#### *Our Agenda*

The seminar is organized around four approaches to answering the question why aesthetic value matters. While the first two approaches are represented in the literature in contemporary aesthetics, two borrow from (and promise to contribute to) other areas of philosophy. Readings will be finalized in consultation with seminar participants – especially non-philosophers and philosophers outside aesthetics – in the months leading up to the seminar.

#### *Our Daily Routine*

The seminar will meet four mornings a week, with discussion continued informally over lunch. The remaining time is reserved for participants to form discussion groups, to prepare presentations, to read, write, and incubate ideas. Some members of the UBC faculty will be willing to engage with seminar participants. The philosophy department web site is [philosophy.ubc.ca](http://philosophy.ubc.ca) and other departments in the humanities and social and behavioural sciences can be located through [arts.ubc.ca](http://arts.ubc.ca).

All participants will be expected to make presentations. Non-philosophers will be asked, in the lead up to the seminar, to shape the reading list and to present work that connects theoretical discussions with lived aesthetic reality.

#### *Your Contributions*

Perhaps you will concentrate your energy on a seminar-related research project. UBC has an excellent library, and space can be arranged for collaborations. Work in progress will be

published on the seminar web site, and the director will aim to organize publishing opportunities, such as a journal special issue or symposium.

The seminar director is especially interested in developing materials for PHIL 100, where aesthetics is not well represented. What is needed are rich and evocative papers that are accessible to students who are curious about the fact of their aesthetic commitments.

#### *Application Materials*

A complete application requires:

1. the application cover form (download here after October 1),
2. a statement of interest not exceeding two single-spaced pages,
3. a curriculum vitae, and
4. two letters of reference.

Items (1) to (3) must be combined into a single PDF and sent to [beauty@mentalpaint.net](mailto:beauty@mentalpaint.net). Letters of reference must be sent to the same address under separate cover. The deadline for applications is January 14, 2018.

Use your statement to convey what you have to offer the seminar and how you expect to gain from it. The statement should give your reasons for applying to the seminar, document your capacity to contribute to the seminar, outline how you plan to benefit from the seminar, and situate your seminar project with respect to your immediate and long-range objectives as a scholar. Be sure to detail your proposed research or teaching project, providing a concrete plan of work and a statement of expected impact. If your proposed project is part of a long-term undertaking, describe the present state of the larger undertaking and how the summer project fits in. Also be sure, when drafting your statement, to take careful account of all the material provided about the seminar on this web site.

Director: Dominic McIver Lopes  
Assistant: Servaas Van Der Berg

Submissions open on October 1, 2017

Deadline: January 14, 2018

#### *Evental Aesthetics*

*Evental Aesthetics* has published its latest edition, a themed issue on "Sound Art and Environment."

It was guest-edited by Gascia Ouzounian

from the University of Oxford and produced by EA's editorial wizards Mandy-Suzanne Wong, Heather Kettenis and Rich Andrew.

Here is the link to the issue:

<<http://eventalaesthetics.net/vol-6-no-1-2017-sound-art-and-environment/>>.

Juljan Krause  
Co-Editor-in-Chief

#### **2017 Curriculum Diversification Grant winners announced**

The American Society for Aesthetics is pleased to announce the winners of the 2017 Curriculum Diversification Grant competition:

**Chris Jenkins**, Associate Dean for Academic Support, Oberlin Conservatory  
Project: The Aesthetics of African-American Classical Music

**Erich Hatala Matthes**, Assistant Professor, Wellesley College  
Project: Art and Cultural Heritage

**Rossen Ventzislavov**, Associate Professor of Philosophy, Woodbury University  
Project: The Aesthetics of Performance Art

Each will receive a grant of \$5,000 to prepare the proposed diversity curriculum. These will be posted on the ASA web site in September 2017. This is a project of the ASA Diversity Committee, chaired by Thi Nguyen.

To see the final curricula of the 2015 and 2016 winners:

<<http://aesthetics-online.org/?page=CurriculumGrants>>.

#### **ASA Trustees Approve New Chayes Awards**

The Board of Trustees of the American Society for Aesthetics has approved several new opportunities for ASA members using the revenue from the generous bequest from the estate of Irene H. Chayes.

Irene Hendry Chayes (1916-2014) was graduated from Kearny High School in Kearny, New Jersey, and received her B.A. and M.A. from New York University and her Ph.D. from Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton. Her work on English romantic poets Coleridge, Shelley, and Blake was published in several academic journals.

Members were invited to submit proposals to the Board for how best to make use of the funds for the benefit of aesthetics and the ASA. An ad hoc committee appointed by the ASA President reviewed the proposals and made recommendations to the Board. After extensive discussions, the Board has approved the following new programs.

#### *Irene H. Chayes Travel Grants to the ASA Annual Meeting*

Commencing with the 2018 Annual Meeting in Toronto, up to three travel grants of \$1250 each will be available to persons with papers accepted for the program who do not otherwise have access to travel funds. The Board recognizes that the expense of travel to ASA's annual meetings, as well as its divisional meetings, is very problematic for an increasing number of our members. In the past, when tenure-track jobs with travel support were more plentiful, that was the usual way for members to pay for their travel to these meetings. With the general decline in such jobs throughout the academy, and the increasing reliance on part-time faculty and temporary lecturers, more of our members find themselves without access to travel funds to meetings. In recent years, ASA has added generous support for full-time students whose papers are accepted, as well as ASA editors, program committee members, and winners of ASA prizes. But no funds have been available for those who have finished their PhDs but have not secured a full-time job with travel support.

To apply for these funds for the 2018 annual meeting, interested ASA members should submit a paper to the program committee as they normally would. In addition, they should notify the Program Chair that they wish to be considered for a Chayes Travel Grant. They must meet these conditions to receive the award:

- They are not eligible for any other travel funds from ASA for that meeting (as a full-time student, editor, program committee member, or prize winner).
- They have no other access (or only de minimis access) to professional travel funds during the academic year. (Note: This means that if they have some access to professional travel funds but prefer to use it for a different meeting, they are not eligible for a Chayes Travel Grant.)
- They are a member of ASA in good standing in the calendar year of the paper submission and presentation and register for the meeting.
- They notify the program chair that they wish to be considered for a Chayes Travel Grant, but should not make any such indica-

tion in the paper itself.

- The program committee, after papers have been selected for the meeting, will select up to three eligible papers for these awards.
- Should more than three papers qualify for this award, preference will be given to persons who have not previously received a Chayes Travel Grant. If this does not limit the papers to three, then the Program Committee will decide which, based on merit, programmatic, and diversity priorities, should get the awards.
- These travel awards will follow the same guidelines as the other travel awards for the annual meeting, viz., reimbursement only for actual expenses for hotel, travel, registration, and ground transportation.

The ASA expects one additional payment from the Chayes estate. If funds are sufficient, it is possible that additional grants will be made available, subject to Board of Trustees approval.

#### *Irene H. Chayes Travel Grants to ASA Divisional Meetings*

Commencing in 2018, each of the three ASA Divisions will have available \$1000 to use for travel support for meeting organizers and persons presenting papers at the meeting, with these conditions:

- They have no other access (or de minimis access) to professional travel funds at their teaching institution(s) during the academic year. (Note: This means that if they have some access to professional travel funds but prefer to use it for a different meeting, they are not eligible for a Chayes Travel Grant.)
- They are a member of ASA in good standing in the calendar year of the paper submission and presentation and register for the meeting.
- Eligible persons include faculty members, independent scholars, students, and organizers, with the final allocations made by each Division.
- Policies and procedures for how to allocate the funds should be discussed at the Division's business meeting, with decisions made by the organizing committee and officers.
- Credit to the Irene H. Chayes Travel Fund and the American Society for Aesthetics must be given in any announcements of these awards in advance publicity, web sites, programs, etc.

With the additional funds expected from the Estate, it is possible that the funds available to each division will be increased, subject to Board of Trustees approval.

#### *Irene H. Chayes New Voices Award*

The ASA Board of Trustees approved establishing a New Voices Award, inviting paper submissions and personal statements from scholars who meet the conditions specified [below], and a) including the winning submissions in the annual ASA meeting program and b) providing EITHER a monetary award of \$1000 and a travel subsidy OR a subvention equivalent to the student travel stipend to the award winner, if any, to help cover travel and accommodation expenses incurred in the course of attending the ASA annual meeting in which the presentation will be made.

Which of these disjuncts will be enacted and the details of requirements for submission and evaluation of applications for this award will be determined subsequently, but no later than November 2017.

The personal statements required to establish eligibility must address the following:

1. An understanding of the barriers facing women, domestic minorities, LGBTQ individuals, persons with disabilities, persons from low-SES backgrounds, and other members of groups underrepresented in higher education careers, as evidenced by life experiences and educational background. (Evidence of this understanding includes but is not limited to the following: attendance or employment at a minority serving institution, ability to describe and explain the barriers in question, and participation in higher education pipeline programs such as the McNair Scholars or Diversity summer institutes. Applicants may cite this evidence in their personal statement.)
2. The capacity to bring to their academic research the critical perspective that comes from their understanding of the experiences of groups historically underrepresented in U.S. higher education or under-served by academic research generally. (Applicants should demonstrate this critical perspective in the scholarly presentation they propose to deliver with the support of the Chayes New Voices Award. The demonstration might involve, for example, addressing research topics that pertain in a substantial way to the artistic production or aesthetic experience of underrepresented groups.)

#### **Student Conferences on Aesthetics**

The American Society for Aesthetics is interested in supporting events in North America which introduce promising undergraduate and graduate students to aesthetics. We welcome 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 biannual 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. The ASA expects to support no more than four such conferences in a calendar year.

For details on requirements for proposals, see <[http://c.ymcdn.com/sites/aesthetics-online.org/resource/resmgr/files/calls/CFP\\_student\\_conferences.pdf](http://c.ymcdn.com/sites/aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf)>.

Inquiries and draft proposals should be submitted at any time to: <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>.

### **ASA Funds Conference on Race, Art and Aesthetics in the 21st Century**

The Board of Trustees of the American Society for Aesthetics has approved \$7,000 in funding to support the conference on "Exploring Beauty and Truth in World of Color: Race, Art and Aesthetics in the 21st Century." The conference, organized by Professor Charles Peterson, will be held at Oberlin College September 29-30, 2017. The ASA Trustees also approved an additional \$1,000 to support travel by ASA student members to attend the conference. The conference will be free and open to the public.

The conference aims to take part in the growing movement to examine the role of race and ethnicity in the production of various arts and in aesthetic experience, appreciation, and judgment (where these are construed broadly to include popular culture and many aspects of everyday experience, as well as their appreciation and other aesthetic engagement with them). Race, Art and Aesthetics aims to go beyond the racial binary

of Black/White to include the complexity of race and aesthetics in a multi-ethnic, multi-racial society. With this in mind, scholars are included who will discuss Jewish, East-Asian, and Latino/a perspectives, as well as African and African-American expressions.

The general approach for the conference is deeply interdisciplinary. This conference brings together both scholars from a wide range of fields – such as critical race studies, literature, film studies, English, Studio Art, Art History, History, African and African American Studies, Ethno-musicology, Fashion Studies and Comparative Literature and practitioners in these fields – with an eye toward examining the production, consumption, and appreciation of various art forms. Interdisciplinarity is also manifest within the more narrow field of philosophical aesthetics in the sense that Continental and broadly analytic perspectives are brought into conversation with one another. These various perspectives, positions, methodologies and approaches will create a gumbo of thought and discussion.

### **ASA 76th Annual Meeting**

Fairmont Royal York Hotel  
100 Front Street W  
Toronto, Ontario M5J 1E3  
Canada  
October 10-13, 2018

Deborah Knight, Associate Professor, Queens University, Kingston, Ontario, will serve as the Program Chair for this meeting. Travel support: All full-time students with papers or panel presentations accepted for the program receive a travel grant to attend the meeting.

Three (3) Irene H. Chayes Travel Grants will be available for this meeting for presenters with no other access to travel funds.

Outstanding Student Paper: From the papers by full-time students accepted for the meeting, the Program Committee will select one as the outstanding student paper. That student will receive a prize of \$250, in addition to travel support.

For more information, contact:  
American Society for Aesthetics  
<[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>

**The American Society for Aesthetics is pleased to announce opportunities in 2018 for prizes, fellowships, and grants.**  
ASA Fellowships

ASA Dissertation Fellowship: \$25,000 + \$5,000 (tuition/fees). <<http://aesthetics-online.org/?page=dissfellowships>>.

Deadline: January 1, 2018

ASA/UBC Summer Seminar: \$2700 stipend. <<http://aesthetics-online.org/events/EventDetails.aspx?id=937732&group=>>.  
Deadline: January 2018

### ASA Prizes

Outstanding Student Paper: \$250 prize. Outstanding paper selected for the 2018 Annual Meeting.  
<<http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=>>.  
Deadline: January 15, 2018

Outstanding Monograph Prize: \$1000 prize.  
<<http://aesthetics-online.org/?page=MonographPrize>>.

Deadline: February 1, 2018

Selma Jeanne Cohen Prize in Dance Aesthetics: \$1000 prize.  
<<http://aesthetics-online.org/?page=CohenPrize>>.

Deadline: May 1, 2018

Ted Cohen Prize: \$1000 prize.  
<<http://aesthetics-online.org/?page=TedCohenPrize>>.

Deadline: May 1, 2018

### ASA Grants

ASA Student Aesthetics Conferences: Proposals accepted at any time  
<[http://aesthetics-online.org/resource/resmgr/files/calls/CFP\\_student\\_conferences.pdf](http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf)>.

ASA Major Project Initiative Grants: Proposals accepted at any time:  
<<http://aesthetics-online.org/?page=majorgrants>>.

### ASA Travel Grants

All four ASA meetings in 2018 will have funds from the Irene H. Chayes Travel Fund. Please see the individual meeting sites for more information. The ASA will continue to provide travel support to the Annual Meeting for all full-time student ASA members with papers selected for the program. Look at the bottom of any page on our web site for "Meetings." Click "more" to see the complete

list. <<http://aesthetics-online.org>>.

## Calls for Papers

### American Society for Aesthetics

2018 Annual Meeting  
October 10 - 13, 2018  
Royal York Hotel  
Toronto, Ontario, Canada

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.

Submissions on the theme, *The Tenor of the Times: Art in the Present Moment*, as well as topics in Art and Aboriginality, Canadian Cinema, Changing Artworld Institutions, and Urban Aesthetics 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 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.

Please submit any inquiries to the Program Chair, Dr. Deborah Knight (Department of Philosophy, Queen's University at Kingston, Canada), at [Deborah.Knight@queensu.ca](mailto:Deborah.Knight@queensu.ca). We will be using a new submission system for 2018. Instructions on how to submit will be posted no later than December 1 at <<http://aesthetics-online.org>>.

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.

For the first time, funds will be available for three Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify the program chair that you wish to be considered. Do not include this in your paper.

Full-time students who are presenting a paper or a panel presentation on the program at the Annual Meeting will receive 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 2018. Full-time students in Spring 2018 who complete the PhD and are unemployed in Fall 2018 will also receive travel stipend.

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.

Conference sessions will be held in the Royal York Hotel in Toronto, Canada, 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.

We look forward to seeing you in Toronto!

Deadline: January 15, 2018

### **The Art of Artertainment: Nobrow, American Style**

Many of our current cultural practices are marked by a union of art and entertainment. Underlined by all-pervasive processes of globalization and digitalization, this union comes in all shapes and sizes, transforming culture so that it can no longer be comfortably classified as high or low, art or genre. Surprisingly, this 'art of artertainment' has not, as yet, attracted much scholarly interest. It is with the aim of overcoming this omission that we launch this call for papers.

As editors of a collection titled *The Art of Artertainment: Nobrow, American Style*, we warmly invite articles that focus on all aspects of American culture, such as literature, television, cinema, music, painting, material culture, photography, theater, and all other

that are influenced by the crossovers of highbrow with lowbrow. Of special interest are historical and/or analytical approaches illuminated by colorful studies of cases where art and entertainment come together, written from the perspective of aesthetics, history, sociology, anthropology, art history, communications, digital culture, and the like.

Please send an abstract of minimum 400 words along with a biographical note to both editors, Peter Swirski, Distinguished Professor of American Studies and American Literature <[peter.swirski@ualberta.ca](mailto:peter.swirski@ualberta.ca)> and Iris Vidmar, Senior Researcher in the Analytic Philosophy of Art and Literature <[ividmar@ffri.hr](mailto:ividmar@ffri.hr)>. To coin a slogan, we are looking for highbrow content and reader-friendly, lowbrow style.

Deadline: September 1, 2017

### **Aesthetics Between Art And Society Perspectives Of Arnold Berleant's Postkantian Aesthetics Of Engagement**

The recognition of the necessity to revise traditional aesthetics has been an important factor throughout the 20th century, witnessing essential social and political changes oriented towards democratization and changes in the art sphere as well. Transcendental rational Kantian aesthetics has been doubted, questioned, criticized – after the discoveries of Charles Darwin, after opening to non-Euro-American cultures, and after the fall of rationalism with the machinery of the Holocaust – after the Great Avantgarde and later, land art, body art, performance art, happenings, (interactive) installations, bio art, and internet art. In order to deal with all these changes it appeared helpful to turn to the original idea of aisthesis related to perception and recognition through senses and not through the rational mind, better suited to analyze new phenomena in art and aesthetically experienced individual and social lives. On this basis Arnold Berleant develops his proposal of aesthetics of engagement, being motivated by the need to form a positive frame for understanding the directedness of experience where the aesthetic becomes the key. Berleant's endeavour is interesting and worth closer attention, not only because of its intellectual precision, sublimity, and sensibility, but also due to its evolution, which allows considering contemporary issues such as environment, landscape, contamination, city, capitalism, and culture. The perspectives which open up in Berleant's reflection deserve to be investigated, and the current issue of the *Espes Journal* is dedicated to contribute to that task.

Aesthetical engagement introduces under-



standing an environment not as the object in front of the subject (us as humans), but as the continuum in which we are immersed, and which can be analyzed analogically through aesthetical concepts; in the case of art, no longer separated into appreciator and the art object, or the artist, the performer, and the audience, because they “disappear in the reciprocity and continuity of appreciative experience.” This environment trespasses the differentiation of nature-culture and is perceived as artifactually transformed and sensibly experienced by subjects, who very often live in cities and not in the bosom of nature. The urban environment is a vital sphere and we should understand what conditions an urban environment offers its inhabitants and how these affect the quality of their experiences, which are not only pleasing and beautiful, but “encompass the full range of intrinsic perceptual experience and its associated meanings.” Opening the unnecessarily narrow concept of aesthetics, Berleant notices both that “the values we recognize in arts are found more widely in social experience” and that art is never free from its social role (not limited to social constraints).

Arnold Berleant combines continental phenomenology and American pragmatism, which all the more designates him as the right figure to focus on when trying to replace analytical divisions with reflections corresponding to contemporary grasp of society and culture. We invite your involvement in the development, analyses, and critique of Arnold Berleant’s ideas, and to send papers related to the topics listed below, to the e-mail address: [aleksandra.lukaszewicz.alcaraz@akademiasztuki.eu](mailto:aleksandra.lukaszewicz.alcaraz@akademiasztuki.eu) with the fraze in the title: “CFP: Espes”.

- Berleantian critique of Kantian aesthetics
- Proposal of aesthetics of engagement
- Environmental aesthetics
- Urban aesthetics
- Garden and landscape aesthetics
- Social aesthetics
- Aesthetic negativity

Guidelines for publishing papers: <http://www.casopisespes.sk/index.php/eng/criteria-forpublishing>.

Deadline: September 30, 2017

### *Contemporary Aesthetics*

Established in 2003 as the first online, free-access, and peer-reviewed journal in aesthetics, *Contemporary Aesthetics* provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics.

*Contemporary Aesthetics* has a wide national and international readership that included nearly 150,000 visits last year. Prospective authors are encouraged to be mindful of this wide reach, as well as the journal’s commitment to inclusivity. Specifically, manuscripts should be of relevance and interest to readers from diverse disciplinary and cultural backgrounds. The journal also welcomes those works that embrace ethical, social, religious, environmental, and cultural concerns, reflecting aesthetics’ historically interdisciplinary character as well as its recent developments. Papers whose maximum length is 7,000 words (including abstract and notes) should be formatted according to the submission guidelines specified here: <http://www.contempaesthetics.org/pages/guidelines.html>.

In the interest of broadening our scope and increasing accessibility to our readers, *CA* has added 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” offer an opportunity for discussion and may present points of view on topics such as modes of appreciation of environment or of a theater performance, an insight gained from a book, or a response to an article previously published in the journal. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations.

Suitable Notes and papers are published as soon as they are ready in the order accepted with the most recent appearing at the top of the Journal page. We welcome the use of visual images and auditory and video clips to illustrate the text.

We invite your submission. For specific instructions for preparation and submission, please go to the journal’s home page at [contempaesthetics.org](http://contempaesthetics.org) or contact: [editor@contempaesthetics.org](mailto:editor@contempaesthetics.org).

Deadline: October 15, 2017

**ASA Pacific Division**  
Asilomar Conference Center  
800 Asilomar Avenue  
Pacific Grove, California 93950  
United States  
April 4-6, 2018

Aesthetics in Asilomar: A Tradition Revisited

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, sea-side setting at Asilomar has traditionally produced a strong program

with a broad draw from within philosophy of art. The 2017 meeting featured a special presentation by filmmaker Olivier Asselin discussing philosophical themes in some of his recent films, and his work in augmented reality. Other recent contributors have included Stephen Davies, Sherri Irvin, Sean Kelly, Elisabeth Schellekens, Alva Noë, Jennifer Robinson, Dom Lopes, 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! We plan to have a panel honoring the work of Peter Kivy (1934-2017), who was a prominent contributor to Asilomar over many decades. Please note that we will be continuing the new meeting structure that we successfully debuted in 2017.

In order to promote and facilitate discussions of your work with participants, and further benefit from the fact that we do not run concurrent sessions, speakers will be asked to limit their presentation time to 10 minutes with a focus on their paper’s main claims and arguments. Each presentation will be followed by a brief commentary (±5 minutes) and a 25 minutes long discussion period.

All papers and commentaries will be made available to registered participants ahead of the conference. As a result, the audience will be adequately prepared to engage the speaker’s work in a manner that should prove dynamic and productive for all involved. Paper submissions must not exceed 3,000 words in length and must be accompanied by 300 to 400 words abstracts. Submissions should be prepared for blind review.

Panel submissions must include a brief description of the panel’s topic, and 500 words abstracts for each paper along with the names and affiliations of all proposed participants. Panelists will also be asked to limit their presentation to no more than 10 minutes.

As usual, we welcome paper and panel submissions from persons in all arts-related disciplines as well as from graduate students. Submissions may treat any area of interest within aesthetics and the philosophy of art. We especially welcome papers that address themes related to the work of Peter Kivy, either engaging directly with his own work, or with topics that were of special interest to him.

For the first time, \$1000 will be available for Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify meeting organizers that you wish to be considered, with an esti-

mate of your travel costs. Do not include this in your paper.

As always, volunteers to serve as commentators and/or chairs are welcome.

All papers or proposals should be submitted electronically to <asapacific2018@gmail.com>. Please email the organizers Margaret Moore and Anthony Cross at this address if you have any questions or would like to volunteer to comment on a paper or chair a session.

Margaret Moore & Anthony Cross  
<asapacific2018@gmail.com>.

Deadline: November 1, 2017

### **The Philosophy of Portraits**

University of Maryland  
College Park, Maryland 20742  
United States  
April 13-14 2018

The American Society for Aesthetics Board of Trustees has approved a grant of \$3,990 for a conference on "The Philosophy of Portraits" at the University of Maryland, April 13-14, 2018.

The conference has been organized by Hans Maes, Senior Lecturer in History and Philosophy of Art and Director of the Aesthetics Research Centre at the University of Kent, and Jerrold Levinson, Distinguished Professor of Philosophy at the University of Maryland. Confirmed keynote speakers include A.W. Eaton, Cynthia Freeland, and Jenefer Robinson.

ASA is funding two travel grants for ASA student members of \$500 each for papers selected for the program.

The conference registration fee of \$35 will be waived for all ASA members attending the conference.

Hans Maes  
<h.maes@kent.ac.uk>.

Deadline: November 30, 2017

*Journal of Aesthetics and Art Criticism*  
**Special Issue:** The Good, the Beautiful, the Green: Environmentalism and Aesthetics

Guest Editors: Sandra Shapshay and Levi Tenen.

Submissions on any philosophical treatment of environmental aesthetics and ethics are welcome, but papers addressing these ques-

tions are especially welcome:

- Do we have aesthetic reasons, moral reasons, or some combination of these for protecting the natural environment?
- How does an object's aesthetic value structure our reasons for acting?
- Are environmentally beneficial projects (e.g. wind farms) aesthetically flawed?
- How do non-western aesthetic approaches conceive of the relation between aesthetics and ethics, especially with respect to the natural world?
- Can Land Art be aesthetically flawed for negatively impacting the environment?
- What particular actions ought we to take towards the environment?
- Are moral reasons more normatively fundamental than aesthetic reasons, vice versa, or is neither more fundamental than the other?
- Can, and do, aesthetic values conflict with moral values?
- How have past philosophers conceived of the relation between environmental aesthetics and ethics?
- What role do aesthetic considerations play in motivating people to act for the sake of the environment?
- Does positive aesthetics rest on a moral claim?

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions. (See "Submissions" on the JAAC page on the American Society for Aesthetics website: [www.aesthetics-online.org](http://www.aesthetics-online.org).) Upload submissions to the JAAC online submission website, <<https://mc.manuscriptcentral.com/jaac>>, making sure they are identified as submissions for the special issue: at the prompt for manuscript type, select "special issue" rather than "original article."

If you have questions, please contact: Sandra Shapshay at <[sshapsha@indiana.edu](mailto:sshapsha@indiana.edu)> or Levi Tenen at <[ltenen@umail.iu.edu](mailto:ltenen@umail.iu.edu)>.

Deadline: December 31, 2017

**American Society for Aesthetics, Eastern Division Meeting**  
Philadelphia, PA April 20-21, 2018

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 underrepresented 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.

For the first time, \$1000 will be available for Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify meeting organizers that you wish to be considered, with an estimate of your travel costs. Do not include this in your paper.

Please send submissions in PDF, Word, or RTF format to David Clowney and John Dyck at <[easa.submissions@gmail.com](mailto:easa.submissions@gmail.com)>.

Please feel free to direct questions to the Program Co-Chairs: David Clowney (Rowan University) <[clowney@rowan.edu](mailto:clowney@rowan.edu)> or John Dyck (CUNY - The Graduate Center) <[john.dyck@gmail.com](mailto:john.dyck@gmail.com)>.

Submission deadline: January 15th, 2018

**2018 Canadian Society for Aesthetics**  
University of Regina  
Regina, Saskatchewan, Canada  
May 26-28, 2018

The 2018 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 87th 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 3) Images and Representation 4) Aesthetic education 5) 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 programme. 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 programme 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>.

Deadline: February 15, 2018

**ASA Rocky Mountain Division**  
Drury Plaza Hotel in Santa Fe  
828 Paseo de Peralta  
Santa Fe, New Mexico 87501  
July 6-8 2018

Reuben J. Ellis, Ph.D.  
<reuben.ellis@woodbury.edu>.  
(818) 393-3316 x. 316.

The Division will have \$1000 from the Irene H. Chayes Travel Fund and the American Society for Aesthetics to support travel to the meeting for persons with no other access to travel funds.

Deadline: March 1, 2018

## Upcoming Events

**75th Annual Meeting of the American Society for Aesthetics**  
Astor Crowne Plaza  
739 Canal Street  
New Orleans, LA, Louisiana  
United States  
November 15-18, 2017

Contact: American Society for Aesthetics  
<secretary-treasurer@aesthetics-online.org>  
<asanola2017@gmail.com>.

### REGISTRATION:

- Early-bird registration is available on-line through October 15.
- To register on-line (with a credit card), click the red REGISTER button on this page.
- To receive the discounted ASA member rates, please log into the ASA site FIRST.
- To mail in registration (with a check), use this form.
- Early-bird deadline for mail-in registration: postmark by October 10.

Everyone on the program (as a presenter,

panelist, commentator, or chair) MUST register for the meeting and MUST be a member of the ASA.

The Wollheim Lecturer at this meeting will be Professor Derek Matravers, Open University, UK.

**Exploring Beauty and Truth in Worlds of Color: Race, Art and Aesthetics in the 21st Century**  
Oberlin College  
173 W. Lorain St.  
Oberlin, Ohio 44074  
September 29-30, 2017

The conference aims to take part in the growing movement to examine the role of race and ethnicity in the production of various arts and in aesthetic experience, appreciation, and judgment (where these are construed broadly to include popular culture and many aspects of everyday experience, as well as their appreciation and other aesthetic engagement with them). Race, Art and Aesthetics aims to go beyond the racial binary of Black/White to include the complexity of race and aesthetics in a multi-ethnic, multi-racial society. With this in mind, scholars are included who will discuss Jewish, East-Asian, and Latino/a perspectives, as well as African and African-American expressions.

The general approach for the conference is deeply interdisciplinary. This conference brings together both scholars from a wide range of fields – such as critical race studies, literature, film studies, English, Studio Art, Art History, History, African and African American Studies, Ethno-musicology, Fashion Studies and Comparative Literature and practitioners in these fields – with an eye toward examining the production, consumption, and appreciation of various art forms. Interdisciplinarity is also manifest within the more narrow field of philosophical aesthetics in the sense that Continental and broadly analytic perspectives are brought into conversation with one another. These various perspectives, positions, methodologies and approaches will create a gumbo of thought and discussion.

For a complete list of grants funded by the ASA in recent years:

<[http://aesthetics-online.org/resource/resmgr/Files/GrantsPrizes/Grants\\_awarded.pdf](http://aesthetics-online.org/resource/resmgr/Files/GrantsPrizes/Grants_awarded.pdf)>.

For newly updated guidelines for ASA Major Project Initiative Grants:  
<<http://aesthetics-online.org/?page=majorgrants>>.

KEYNOTE ADDRESS: Kymberly Pinder (University of New Mexico).

The Board of Trustees of the American Society for Aesthetics has approved \$7,000 in funding to support the conference on *Exploring Beauty and Truth in World of Color: Race, Art and Aesthetics in the 21st Century*.

The conference, organized by Professor Charles Peterson, will be held at Oberlin College September 29-30, 2017. The ASA Trustees also approved an additional \$1,000 to support travel by ASA student members to attend the conference. The conference will be free and open to the public. Contact Dr. Charles Peterson <cpeterso@oberlin.edu>.

## Active Aestheticians

**TSION AVITAL** published *The Confusion Between Art and Design* with Vernon Press (2017).

**RICHARD SHUSTERMAN** has published *The Adventures of the Man in Gold: Paths between Art and Life* with Hermann Publishing. The text is bilingual (English and French), is literary fiction and contains images by the artist Yann Toma.

*The editors welcome any submissions about your professional achievements: books published, grants, prizes, honors and accolades, and more. Please send your news to us at <goldblatt@denison.edu> and <shelby.moser@gmail.com>.*

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Send calls for papers, event announcements, conference reports, and other items of interest to:

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or

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