



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

VOLUME 37 NUMBER 1

SPRING 2017

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A Beautiful Future for Aesthetics: Three Avenues of Progress

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What is the future of the ASA? Where is it going? Where *should* it be going? I will make some suggestions about how the ASA can ensure a healthy and beautiful future not only for itself as an organization, but also for philosophical aesthetics and philosophy of art. I will outline three main opportunities. First, I will suggest fruitful new directions of research within philosophical aesthetics. Second, I will show how the ASA can be fruitful within the academy at large, encouraging *interdisciplinary* work in aesthetics. Finally, I will show how the ASA can spread its wings beyond the academy, *engaging the public* regarding aesthetics. Pursuing any of these avenues helps to ensure a healthy future for the ASA and aesthetics.

What do I mean by a ‘healthy future’ for the ASA? Mainly, I mean a *well-populated* future. This involves, first, number of members; the ASA will be well-populated if it has lots of members. But it also means diversity of membership. Sherri Irvin has recently shown that aesthetics has a diversity problem, in particular regarding publication.¹

The ASA needs active members who identify as minorities in terms of their ethnic, gender, and sexual orientation, and ability status. Besides being inclusive of minority voices, the ASA ought to strive for diversity in terms of disciplinary identification; the ASA will be healthy if it can include academics from outside of philosophy, and non-academics. My suggestions below are aimed at promoting a well-populated future in all of these senses.

These two kinds of population growth—growth in quantity and quality—are mutually supporting. But they also support other crucial dimensions of a healthy future. They support a more vibrant

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future for the ASA, and for aesthetics generally. And they support an intellectually responsible future. We can't get aesthetics and art right if we focus only on one tradition of making, appreciating, and philosophizing about art and beauty; likewise, aesthetics suffers if it comes only from a single people-group.

New Directions within Aesthetics

I will outline three main growth areas within philosophical aesthetics: (1) promoting social and political issues in research; (2) a focus on non-western, non-'classical' art; and (3) a focus on non-western traditions of aesthetics.

1. New directions in intra-disciplinary research: At present, philosophy of art has not been afraid to engage other areas of philosophy. It has engaged work in metaphysics – think of the sizable literature on the ontology of music. Aestheticians have explored connections to work in philosophy of perception and normativity.² Looking toward the future: Increasingly, many branches of philosophy are engaging social and political issues. In philosophy of mind, work on implicit bias is a growth field. In philosophy of language, work on slurs is a growth field. In metaphysics, work on the ontology of race, gender, and sexual orientation is a growth field. It is time for aesthetics to engage social/political philosophy in a concerted effort.

Of course, engaging social and political issues is not new in aesthetics.³ But there has not been a consistent, sustained focus on particular questions of engaging social and political issues. There are several natural lines of research here: What's the relationship between art and implicit bias? Is artistic formalism inconsistent with social efficacy of art? How does art contribute or detract from social inequality? Is Western art essentially a means for class-stratification? Mainstream art is connected very tightly in many peoples' minds with the struggle for social equality, both as a negative and a positive force. (Think of Kendrick Lamar's album *To Pimp a Butterfly*, Beyoncé's album *Lemonade*, or the issue of diversity at the Oscars last spring.)

There are three ways that ASA can promote social/political work in aesthetics: (1) by promoting workshops on this topic at national and regional conferences, both at the ASA and the APA; (2) by promoting stand-alone conference – modest, half-day affairs – on this topic in major metropolitan areas; and, (3) by sponsoring conferences on this topic. These conferences could take one of two approaches in format: they could either (i) feature aestheticians as presenters, who raise social-political issues from the direction of aesthetics; or (ii) feature both aestheticians and social/political philosophers as presenters, who raise issues from both directions.

2. Moving beyond the traditional boundaries of the field: In tandem with an increased engagement with social/political issues, aesthetics ought to move beyond its traditional boundaries of application. Much philosophy of art focuses on western 'classical' fine art-music.⁴ For example: despite the plethora of literature on philosophy of music, there is relatively little attention devoted to music outside the western 'classical' tradition.

Moving beyond a focus on western 'classical' artworks. First, contemporary aesthetics will benefit from more engagement with contemporary art. The contemporary art-world is changing rapidly; installation art and sound art are increasingly common in museums, but there is so far very little literature on these art-forms.⁵ Since they are different in many ways from traditional art-forms, it's not clear that traditional analyses of art will apply to these art-forms. Philosophers need to be aware of, and learn from, developments in sound art, installation art, and contemporary fine art. Furthermore, and in concert with

the last point, much contemporary fine art is political in nature; consider Kahinde Wiley's work. We can learn useful lessons about the interaction between aesthetics and social-political philosophy by focusing on such art.

3. Moving beyond western traditions of theorizing about art: Aesthetics will grow if we learn more not just about other traditions of *making* and *appreciating* art, but also about other traditions of *theorizing* and *philosophizing about* art. Indian aesthetics is a rich tradition of aesthetics, but it is featured very little at ASA meetings. Paul C. Taylor's new book on black aesthetics will hopefully encourage this trend with its engagement of non-eurocentric traditions of art and aesthetics. The time is ripe for the ASA to take explicit, institutional steps in this direction as well, so that philosophical aesthetics is not still marred by a myopic focus on western traditions of art-making and aesthetic theory.

Here are some institutional steps that the ASA can take to move beyond a focus western 'classical' art: the ASA can educate aestheticians on non-western traditions of art creation and philosophical aesthetics. At national meetings, the ASA could feature a scholar who can accessibly introduce and interrogate the history of some contemporary art-trend, or some tradition of non-western art. To move beyond western traditions of theorizing about art, the ASA can take formal steps to educate philosophers on non-western traditions of aesthetics. The ASA can promote workshops on black aesthetics or Indian traditions of aesthetics, for example, so that philosophers of art are more aware of the history of these traditions. The ASA can promote sessions on, say, black aesthetics and philosophy of art at the national conference. The ASA could sponsor afternoon-long workshops in large metropolitan areas such as LA and NYC. By actively promoting knowledge about non-western traditions, we can better incorporate those traditions into the field, and inject the field with under-represented perspectives about aesthetics and art.

Of course, none of this needs to come at the cost of doing traditional aesthetics. And the ASA stands to benefit by taking these steps. Increased engagement with social and political issues will be healthy for the discipline. None of the tremendous inheritance of traditional aesthetics need be sacrificed for all this. But a piecemeal approach that involves only western 'classical' art cannot be fruitful, and it is not intellectually responsible. Indeed, the western high-art trajectory in the literature cannot be healthy for the future of the discipline. Undergraduate students will not be drawn to aesthetics if it does not engage with the kind of art they regularly consume.

New Directions for Promoting Aesthetics between Disciplines

Arguably, aesthetics is an object of research across various academic disciplines: anthropology, social psychology, neuropsychology, art criticism, African-American studies, and sociology, to name just a few. Aesthetics is not the sole province of philosophy. Furthermore, philosophical aestheticians are eager to bring extra-philosophical research on board, but often lack familiarity with other disciplines. The ASA ought to take institutional steps to promote and facilitate cross-disciplinary research and interaction. I will suggest two ways that this can be done.

First, the ASA can help philosophers of art and aesthetics become educated with aesthetic research across disciplines. For example, it could commission "state of the art" review articles from authors in history, psychology, African-American studies, religious studies, disability studies, for example. In these articles, a noted academic in some non-philosophical area could take a substantial literature in that field, and explain its philosophical relevance. For example, we

could have a sociologist explain research on the 'omnivore thesis' in sociology: what lessons have been learned through this kind of research, and how the literature is evolving. If philosophers know about research in aesthetics from outside philosophy, aesthetics will be healthier, diverse, and more intellectually responsible.

Second of all, the ASA can help to promote an inter- or cross-disciplinary journal of aesthetics. As mentioned above, aesthetics is increasingly uniting various academic disciplines. While much of this work relates to each other, it remains fragmented in its production and dissemination. There is no single venue for discussion that connects threads from these fields. Scholars in one field don't know the state of aesthetics research in other fields. Given this situation, it seems that a respectable but truly inter-disciplinary journal would be ideal for the study of aesthetics and art.

There is good precedent for this practice. Consider journals such as *Religious Studies* and *Behavioral and Brain Sciences*. These are well-ranked journals which unite various disciplines in the study of religion and cognitive sciences, respectively. Given that they have been successful, and given that the situation in these fields is relevantly like aesthetics, it seems that a cross-disciplinary aesthetics journal would be successful.

The existence of such a periodical would be a huge boon to research in aesthetics. And, of course, the ASA stands to benefit substantially in particular from creating, or helping to create, such a journal. It would promote the ASA across several disciplines; it would encourage membership across several disciplines; and it would encourage attendance at ASA meetings.

New Directions for Promoting Aesthetics to the Public

Aesthetics is popular. Americans love art and artists. Most Americans care far more about Kanye West and Taylor Swift than they do about politicians, CEOs, moral saints, or scientists. But, further, many Americans love to think about art. Consider the influx of recent books for popular audiences on the philosophy and psychology of art: Noel Carroll's *On Criticism*, Anjan Chatterjee's *The Aesthetic Brain*, Alva Noe's *Strange Tools*, Sarah Thornton's *Seven Days in the Art World*, and A.O. Scott's *Better Living through Criticism*. Consider the numerous think-pieces online about the music video for Beyonce's "Formation." Clearly, there's a significant population of people who really care about how they think about art. Philosophy of art is unique among philosophical subfields for having a domain that lots of Americans really care about. If the ASA actively targets this population, it can retain a more substantial presence, and gain more members from outside of the academy.

Here are several ways the ASA can target the public at large:

Public talks and discussions. Public lectures could engage issues of art and neuroscience, art and race, etc. These discussions could involve (say) a philosopher, an artist, and a public figure. By doing this, the ASA can give people the tools to think about aesthetics themselves and thereby promote aesthetics and the ASA. These talks could take place at public libraries in major metropolitan areas.

Start a YouTube channel, featuring videos on aesthetics produced by the ASA. The ASA could produce something along the lines of John Corvino's videos on morality, which the APA is now supporting. The ASA would do well to support an effort to produce some smart and snappy videos which explain core questions or issues in philosophy of art.

Corvino's videos are excellent examples of how this might be done.

Applied aesthetics. Usually, philosophers start by explaining things as generally and abstractly as possible. This means that aestheticians usually start from some general meta-aesthetic perspective – for example, some standard problem or puzzle in the field. In my experience, non-philosophers find concrete cases far more interesting than abstract, general theses or puzzles.⁶ By writing about concrete cases of art, aestheticians and the ASA can better command the attention of non-academics. Philosophers can start by discussing particular artworks, or particular issues in the art-world, or issues in popular arts.

Sponsor a high-school essay competition. The ASA should encourage high schoolers to argue about art and aesthetics. For example, the ASA could sponsor an essay prize for high school students. Perhaps the winning prize could be featured on the ASA website.

The Importance of a Committee for Outreach

I have suggested some ways that the ASA can – and ought to – take concerted, intentional, institutional efforts to promote aesthetics – ways to promote aesthetics outside of traditional boundaries of the sub-discipline, to promote it to the academy outside of philosophy, and to promote it outside of the academy to the public at large. If the ASA is to grow, we cannot rely upon the random efforts of our members. If it is to create a substantial impact on these areas, there must be a concerted and intentional effort on the part of the ASA to re-think its mission. To accomplish this goal, I suggest that the ASA form a committee on outreach.

Notes

1. Sherri Irvin, "Diversity in Aesthetics Publishing", accessed February 28 2016 at: <http://www.aestheticsforbirds.com/2014/10/diversity-inclusiveness-in-aesthetics.html>
2. See, for example, *Aesthetics and the Sciences of Mind*, edited by Currie, Kieran, Meskin, and Robson (New York: OUP, 2014); see also Bence Nanay, *Aesthetics as Philosophy of Perception* (New York: OUP, 2016).
3. Here I think especially of work by Noel Carroll, Lydia Goehr, Jonathan Neufeld, and Paul C. Taylor.
4. Witness the literature on ontology of music, which focuses nearly exclusively on western 'classical' music.
5. What literature there is often shows that ontological analyses of these artforms can be surprising. See for example Sherri Irvin, "Installation Art and Performance: A Shared Ontology" in Christy Mag Uidhir ed, *Art and Abstract Objects* (New York: OUP, 2011); Andy Hamilton, "Music and the Aural Arts," *British Journal of Aesthetics* 47 (2007).
6. Again, I take a cue from John Corvino. See Corvino's recent article on applied philosophy: <http://www.philosophersmag.com/index.php/tpm-mag-articles/11-essays/113-applied-philosophy-out-of-the-closet>.

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Suggestions for the ASA: Creativity, Diversity, and Interdisciplinary Study

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In this essay I offer some preliminary suggestions for the future of the philosophy of art in general and for the ASA in particular. These considerations fall into three main areas: 1. Creativity, 2. Diversity, and 3. Interdisciplinary Study. In my discussion of each area, I will comment on ways the ASA is already doing well in this area, and then offer some suggestions for ways to move forward. I hope this essay offers its readers a sense of both the significant progress the ASA has made already and of some specific ways it can improve further.

First, creativity. What is the ASA doing well? Philosophers of art embrace creative, weird, and expansive thinking, while also adhering to rigorous formal philosophical methods. The ASA rewards this type of thinking – thinking that is both out of the box and adherent to academic standards. A great strength of the philosophers of art who comprise the ASA is that they tackle really strange and intriguing problems in meticulous ways. For example, in recent ASA conferences I've attended, I've heard very interesting talks about: the grunge movement, natural and non-natural musical tones, and video games as a way to do philosophy, just to name a few. This is all new and experimental material. In each case, the respective authors/speakers handled this innovative material in very methodical, reasoned ways. In addition, the ASA sponsors a variety of creative performances throughout the year, such as the recent *The Missing Shade of You*, a dance dialogue between L.A. Paul and Marcel Proust. This sort of creatively driven academic and artistic event invites both participants and audience members to make novel connections between seemingly unrelated subjects.

Moving forward, the ASA could allocate a larger portion of its budget towards these sorts of creative academic events. There's also room for creativity on the written page. I suggest that conference papers and journal articles need not always adhere to stylistic conventions such as specific font size, standard layout, etc. While there may be constraints on pagination and layout due to printer specifications for particular aesthetics journals, I also think there's room to be inventive with **s p a c e** within these constraints. Part of dealing with creative issues of art philosophically can include not only creative *prose*, but also creative layout and formatting. There's also room to experiment with accompanying written articles with audio works, performance pieces, visual media etc. When an expert writes an article about the nuances of timbre in a particular piece of jazz music, it could help readers be on the same page as the expert if they actually *heard* the type of phenomenon the expert describes. There's no reason why direct links to artworks philosophers reference in written articles and/or conference presentations can't be made more accessible by the ASA. For example, the ASA website could include links to works referenced in recent journal articles or conference presentations.

Second, *diversity*. There is an increasingly diverse set of philosophers working in philosophy in general as well as the sub-field philosophy of art. This includes more women, more persons of color, more gender non-conforming persons, more queer persons, more disabled persons, etc. To the ASA's credit, it has clearly made an exerted ef-

fort to accept papers from underrepresented persons. Not only are more diverse persons being represented at conferences, in journals, etc., but so are a more diverse set of issues being represented. This includes issues like beauty, normativity, body image and gender conformity, video games, comedy, etc. Some of these issues may not immediately come to mind when one is thinking about aesthetics, but these non-standard issues have become more popular due to an increased presence in conference presentations and articles. Additionally, in my own experience, there has been increased attention on and discussion of non-Western artworks in conference presentations and journal articles. There's more and more awareness of ways to be more inclusive and well-rounded philosophers of art in terms of *persons* and *content* represented.

However, philosophers of art could benefit from more direct discussion in the *classroom* with undergraduates and graduate students about the lack of diversity in philosophy. This includes more attention towards adding female philosophers and non-white philosophers to syllabi. It also includes actual, explicit discussion with undergraduates about the lack of diversity in the field of philosophy. For example, in my own intro to aesthetics class as an undergraduate, the syllabus consisted entirely of reading Kant. While this was informative in a particular sense, it was not representative of the field of aesthetics. I had no idea what else was out there. I've heard other cases of introductory classes including only white, male philosophers of art. More representation of diverse perspectives and identities can strengthen the field.

Professors can and should *talk* openly about this lack of diversity problem. Students deserve to be aware of this problem. It should not be swept under the rug. It too often goes underdiscussed, even by professors who are actively engaged in eradicating this lack of diversity problem in their own lives and work. For me personally, it would have helped my understanding of the field of philosophy of art tremendously to learn early on that this was a problem and that attempts are being made to correct it. Otherwise, it's too easy to interpret the lack of discussion about diversity as a signal that white men are naturally *better suited* to philosophical expertise. Most of us are now aware of the extent of this problem. A positive next step could be active discussion about it not just among our fellow experts, but also with the general public and undergraduate and graduate students.

Third, more attention to *interdisciplinary study*. I think a huge benefit of studying the philosophy of art is that it is, already, a very interdisciplinary field. Philosophers of art deal with related fields including: ethnomusicology, perception, ethics, metaphysics, history, anthropology, sociology, etc. Philosophers of art also deal with the individual arts, including: music, film, dance, theater, painting, sculpture, installations, etc. There are many overlapping issues being raised in these various fields and it is an advantage to philosophers of art that they already engage with academics in other areas.

Still, there's way to push these dialogues with other fields forward even further. More direct collaboration with the individual arts could be mutually beneficial to philosophers and artists. Because philosophers of art rely in large part on examples from the individual arts in crafting their arguments, the more they know about what artists are up to, the better their philosophical arguments can become. More collaboration and true dialogue between these two groups can function to help philosophers with their examples, and also help artists gain insight into how their works are being discussed in academic contexts. One specific way to encourage this connection is to invite artists to give presentations and/or keynote speeches at the ASA annual conferences. Another suggestion is to have ASA-sponsored events featuring talks by artists. These types of events could potentially be available to the general public, too. This would encourage

non-philosophers to take an interest in the philosophy of art, which is ultimately in the ASA's interests, i.e. helping to grow membership. The ASA might also seek promoting growth via local chapters (NYC meet-ups, Pacific Northwest meet-ups, Southern California meet-ups, Southern meet-ups, etc.) to encourage discussion of aesthetics and other related fields amongst smaller groups.

In sum, I've suggested that the ASA is doing several helpful and progressive things in the areas of creativity, diversity, and interdisciplinary

study. Yet, I've also suggested that there's room for further improvement. I've outlined some specific steps in this direction, including: non-conventional layout and formatting, more direct discussion of lack of diversity *in the classroom*, increased collaboration with artists, and more regular location-based group meet-ups.

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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.) 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 or Levi Tenen at ltenen@umail.iu.edu.

Deadline: December 31, 2017

News from the National Office

As a member of our dissertation fellowship review committee said recently, "The future of aesthetics is very bright." We were very pleased to receive nine competitive applications this year for the ASA Dissertation Fellowship and saddened that we could only award one. (The winner is Madeleine Ransom, University of British Columbia.)

As the future of the ASA and aesthetics rests heavily on the students and junior scholars rising up the ranks, I thought members would be interested in knowing more about what we are doing to support them in their scholarship and participation in ASA activities.

Student Travel to the ASA Annual Meeting

A few years ago, the Board of Trustees significantly increased the travel support to the annual meeting for students with papers accepted by the program committee after the standard anonymous review. For the last three meetings (2014, 2015, 2016), we have awarded a total of 59 student awards (17 in 2014, 21 in 2015, 21 in 2016). Twelve students received support in two of those years; two received support in all three years. Of those 59 awards, 43 different students received travel support.

Students can claim up to \$1250 in actual travel expenses; the average claimed over these three years was \$990. ASA has reimbursed a total of \$58,398 over those years. We hope that by attending these meetings, students will continue as members of ASA and remain active in aesthetics. Of the 30 students who received support in 2014 and/or 2015, 20 continue as student members (and eight received 2016 travel awards), three are now regular ASA members, and seven are no longer members.

Student Travel to ASA-co-sponsored Conferences

For several of our co-sponsored conferences, calls for papers have been announced, with travel support for the best selected; ASA student members have sometimes been selected for those. Something new we are trying this year is travel support for ASA student members to attend our conferences. This initiative started with the conference organized by Michael Kelly and Monique Roelofs, "Questioning Aesthetics Symposium: Black Aesthetics." Four students were granted travel awards after showing how the confer-

ence would further their own studies and research. We have suggested this for several other conferences in the next year, offering up to \$1000 per conference for this support, and we encourage this for future events. We are always looking for ways to extend the benefits of our conferences beyond the traditional publication of journal articles and this has proven a promising avenue.

Students are also eligible for travel support to present their work at our Student Aesthetics conferences; the first was held this March at the College of Charleston and we hope other regional events will be held in the coming years. Proposals are accepted at any time. The CFP is here: http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf.

Student Eligibility for Grants and Prizes

A prize exclusively for ASA student members is the Outstanding Student Paper awarded each year at the Annual Meeting. We have now awarded three Dissertation Fellowships, which provide \$25,000, plus up to \$5,000 for tuition and fees. A prize for junior scholars who have completed their PhDs and are early in their careers is awarded in alternate years, the John Fisher Memorial Prize. Student ASA members are eligible for our other prizes; although senior scholars are most competitive, a junior scholar won the Selma Jeanne Cohen Prize in Dance Aesthetics last year. Students and junior scholars have also been eligible for the Diversity Curriculum Grants, now in their third year, and have sometimes won those. The Rocky Mountain Division awards student prizes for outstanding papers at its annual meeting, generously funded by the Center for Philosophical Studies at Lamar University.

Students and junior members of the profession have signed up in large numbers for our Facebook-Group and follow us on Twitter. As ASA membership is not required, this has been a good way to introduce people worldwide to aesthetics and the work of the ASA, and many have decided to join us as members. The Graduate Guide to Aesthetics in North America was updated last year and is available for free on our web site.

We are always looking for more ideas for how we can support students and junior members of the profession. Do send us your thoughts and ideas.

Annual Meeting

Jonathan Neufeld and the program committee are hard at work reviewing papers and

assembling the program for the 2017 Annual Meeting in New Orleans this November. We expect to post the program by early June on the web site and will include notices on Facebook and Twitter. In the print ASA Newsletter in August, we will have complete information on the meeting, including forms for mailing in registration and membership renewals. On-line registration is available now on the ASA web site.

For the first time, we are offering subsidies for child care and waiving registration fees for students and faculty at local Minority Serving Institutions with no access to travel funds. For more information, please see the web page for the meeting.

Schedule of Annual Meetings through 2020

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

Membership

Our new Green membership has been available since January 1, 2017. Members receive all benefits of membership, but no print mailing of the journal or newsletter. To date, 35 members have enrolled. Of those, 14 are international members, eight are students, and four are US retirees. The cost-savings for international members is substantial, as they no longer pay the \$15 postage surcharge. A US retiree told me he is trying to get rid of paper and doesn't need any more coming into his home. (Green members do receive on-line access to the journal via the Wiley On-line Library.)

Grants

I am always happy to brainstorm with people on project ideas and to review draft proposals with an eye to issues that are typically of concern to the Board. We recently posted revised guidelines which address many issues that have been of special concern to the Board in recent years. Funding decisions are made by the Board of Trustees, and proposals are accepted throughout the year. The Board needs at least a week to discuss by e-mail and another to vote, but schedules sometimes require a longer review period. Please note that we often have several proposals in the pipeline and the Board typically

only reviews one at a time by e-mail. Allow plenty of time to plan a good conference and obtain Board approval. In setting dates, please check with us at your earliest opportunity to avoid conflicts with ASA meetings and other co-sponsored conferences. For dates of those already announced, look for "meetings" at the bottom of any page on our web site and click "more" to see the complete list. Complete guidelines for major grants are available on the web site: News-->Grants and Prizes-->Major Project Initiative Grants. At the bottom of that page is a link to an up-to-date list of grants funded by ASA from 2011-present.

75th anniversary of the ASA

Our 75th anniversary is in 2017. The editors of *JAAC* have announced an exciting schedule of special publication. The *Newsletter* is publishing special remembrances from members. The Program Committee is planning special events for the meeting this November in New Orleans. For interesting historical information about those 75 years, please log in as a member to the web site, look for the big red Members tab in the upper right, and visit the several "archives" and "records" sub-menus. We are missing a few documents from the early years, but it is a fascinating history to peruse.

ASA Newsletter

This is Henry Pratt's last issue as co-editor of the *Newsletter*, and we thank him for his service. After a public recruitment for his replacement, Shelby Moser was selected. David Goldblatt will continue as co-editor. All ASA members receive a print copy of the *Newsletter* three times a year; green members can read it on the ASA web site. It also is available via the Ebsco on-line publication services at many colleges and universities.

As always, if you have ideas for how we can strengthen the ASA and aesthetics, please send them along. I attend all three divisional meetings and, of course, the annual meeting. E-mail is also fine for sharing your thoughts and suggestions: secretary-treasurer@aesthetics-online.org

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Conference Reports

ASA Annual Meeting

Seattle, Washington
November 11-15, 2016

We received 100 paper submissions for the meeting. Of these, a few were desk rejected as unsuitable. One was desk rejected because it was far over the word limit. One was withdrawn.

Two members of the program committee reviewed each of the 95 remaining submissions, all of which were prepared for anonymous review. Where the reviewers' verdicts were polarized (one very strongly in favor, one very strongly opposed) and the submission was on a traditionally marginalized topic, the submission was sent to an additional program committee member for review. There were four such submissions, and two were eventually accepted.

We accepted 51 papers for the program, for an acceptance rate of 53.7% of refereed submissions. 33 of the submissions were solely authored by women, and one had a woman co-author. Of these 34 submissions, 19 were accepted, for an acceptance rate of 55.9%. One of the 19 was later withdrawn.

We received 12 panel submissions. Of these, one was withdrawn. All program committee members reviewed the remaining submissions, and the eight submissions with the highest aggregate review scores were accepted.

As in past years, panel proposals were more likely than submitted papers to address traditionally marginalized topics; the acceptance rate for panels was higher in part because we wished to ensure the inclusion of such topics on the program.

The program committee consisted of Emily Brady, Susan Feagin, John Gibson, Darren Hudson Hick, Carolyn Korsmeyer, Shen-yi Liao, Nick Riggle, Monique Roelofs, Stephanie Ross, Sandra Shapshay, Saam Trivedi and Sarah Worth. I am grateful to them for their outstanding work.

Respectfully Submitted,
Sherri Irvin

Ethics and Aesthetics of Stand-Up Comedy Conference

Bucknell University, Lewisburg PA
April 5-8, 2017

The Ethics and Aesthetics of Stand-Up Comedy Conference at Bucknell University, Lewisburg PA, (April 5-8, 2017) featured academics, comedians, journalists, and comedy writers in discussion of the theory and practice of the art of stand-up comedy. Total conference attendance was over 125 and the conference was truly interdisciplinary and international. In addition to philosophy, academic disciplines represented include American studies, Africana studies, anthropology, art history, communications, comparative humanities, classics, dance, English, film studies, geography, interdisciplinary arts, media studies, performance research, neuroscience, political science, religious studies, sociology, Spanish, theatre, women's & gender studies, and writing & rhetoric. Conference participants hail from Australia, Britain, Canada, Germany, India and the Netherlands and more than 20 U.S. states. The conference included 5 comedy workshops, 4 keynote talks, and 4 invited talks, as well as 17 sessions with three papers and three commentators each, a comedian panel discussion with 8 comedians, evening comedy entertainment by local stand-up comedians, Hari Kondabolu, Camille Harris, Frog Night, and Paula Poundstone. A highlight of the conference was a very successful open mic where conference participants put theory to practice.

Sheila Lintott

Introducing the incoming Newsletter editor!

Shelby Moser is a PhD candidate at the University of Kent at Canterbury. Her research primarily concerns the ontology of digitally interactive works, video games, and street art.

Aesthetics News

Arthur Danto/ASA Prize

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

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

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

For the 2018 award, the nomination deadline is May 31, 2017. Nominations of papers published in 2015 and 2016 are encouraged from journal editors, authors, and colleagues. Nominations must be from a person who is a member of both APA and ASA at the time of nomination. Each such person may nominate only one paper per year and self-nominations are not permitted. The nominated material should be submitted electronically as a PDF replicating the original publication. Eligibility is governed by the volume year of the journal, regardless of the date on which the issue containing the nominated article actually appeared in print.

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

Selection of the winner and the commentators for the symposium will be made jointly by representatives from the ASA and the

APA with expertise in aesthetics, broadly understood.

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

ASA Election Results

The American Society for Aesthetics is pleased to announce the results of the election for a new Vice-President and three new trustees, who assumed office on February 1, 2017.

Susan Feagin was elected Vice-President, and will hold office from February 1, 2017-January 31, 2019, and then will become the next President of ASA for a two year term.

Three new trustees, Robert Hopkins, Anna Christina Ribeiro, and Paul C. Taylor will serve from February 1, 2017-January 31, 2020.

We are very grateful for the service of Dominic McIver Lopes, who completes his term as past-President on January 31, 2017, and will step down from the board. We also are grateful for the service of three trustees, Gary Iseminger, Peg Brand Weiser, and Rachel Zuckert, who complete their terms on January 31, 2017. In December 2017, the ASA will elect three new trustees. Persons interested in standing for election next year should contact the secretary-treasurer@aesthetics-online.org.

Emine Hande Tuna wins 2017 John Fisher Memorial Prize

The American Society for Aesthetics is pleased to announce the winning essay for the 2017 John Fisher Memorial Prize, an award for an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988.

The Prize is intended to foster the development of new talent in the field of aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession.

The winning essay is "Kant on Informed Pure Judgments of Taste," by Emine Hande Tuna. Dr. Tuna recently completed her doctoral studies in philosophy at the University of Alberta. The amount of the Prize is \$1,000, and the winning essay will be published in The

Journal of Aesthetics and Art Criticism. The author will also be invited to read the paper at the annual meeting of the American Society for Aesthetics in November 2017.

The next Fisher Prize will be awarded in 2019, with a submission deadline of January 15, 2019.

Complete guidelines are here: <https://aesthetics-online.site-ym.com/?page=fisherprize>

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.

Inquiries and draft proposals should be submitted at any time to: secretary-treasurer@aesthetics-online.org.

Summer Seminar on "Beauty and Why It Matters" at University of British Columbia
Vancouver, British Columbia
July 9-27, 2018

The Board of Trustees of the American Society for Aesthetics has approved \$33,000 in support of a Summer Seminar on “Beauty and Why It Matters,” at the University of British Columbia July 9-27, 2018. The seminar will be directed by Dominic McIver Lopes, Professor of Philosophy, UBC.

Twelve participants will be selected for the seminar, with priority for junior faculty and faculty at teaching-oriented institutions in North America and with space reserved for at least two contract faculty. A doctorate will be required, so postdoctoral fellows are eligible, but not graduate students. It is expected that some senior applicants will be included, with an eye to what they are likely to contribute to the development of their junior colleagues.

ASA membership will be required at the time of application for philosophers specialized in aesthetics. For all others, ASA membership will be required at the time of accepting a seat in the seminar. Participants will each receive a stipend of \$2700 to cover travel, housing, and other expenses.

The seminar will be organized around four approaches to answering the question why aesthetic value matters: (1) The Power to Please, (2) Aesthetic and Other Values, (3) Aesthetic Activity and Human Well-Being, and (4) Personally Meaningful Aesthetic Pursuits.

Materials from the seminar will be published at <http://beauty2018.arts.ubc.ca> and later archived on the ASA web site. Participants with strong pedagogical interests will be invited to craft annotated bibliographies and sample syllabi, which will also be posted on these web sites.

It is expected that the initial call for proposals to participate will be made on October 1, 2017. The details on how to apply will be widely publicized on the ASA web site, ASA Newsletter, Facebook, Twitter, and other venues, with an anticipated submission deadline of January 14, 2018. For the complete list of grants awarded by ASA since 2011: http://aesthetics-online.org/resource/resmgr/Files/GrantsPrizes/Grants_awarded.pdf.

ASA-Sponsored Speakers at Summer Diversity Institutes

The American Society for Aesthetics is pleased to sponsor speakers on aesthetics at three summer diversity institutes in summer 2017:

Mary Beth Willard, Assistant Professor at Weber State University, will speak at the Summer Program for Women in Philosophy at UC San Diego, and at the 20th Annual Rutgers Summer Institute for Diversity in Philosophy. Professor Willard received her PhD at Yale University.

Shen-yi Liao, Assistant Professor at the University of Puget Sound, will speak at the Summer Immersion Program at Brown University. Professor Liao received his PhD from Rutgers University.

This is the third year that the ASA has sponsored aesthetics speakers at summer diversity institutes. ASA covers all costs for the speakers and is pleased to help support these important diversity programs. All ASA members were eligible to apply for these appointments. The speakers were selected by institute directors from recommendations made by a review committee of senior ASA members.

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.

Calls for Papers

Arthur Danto/ASA Prize

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

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

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

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

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

Deadline: May 31, 2017

Ted Cohen Prize

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

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

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

Deadline: June 1, 2017

Selma Jeanne Cohen Prize in Dance Aesthetics

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

The ASA selection committee welcomes published work of distinction that contributes to dance aesthetics, dance theory, or the history of dance. Eligible publications must have appeared in reputable peer reviewed venues with peer review recognized by the scholarly

community and that are permanently available to the interested scholarly community of students and researchers. “Article” nominations may be either a refereed article that appeared in a recognized journal or an original, previously unpublished, chapter or essay in an anthology. Co-authored articles are eligible. “Book” nominations should consist of a published, refereed monograph of original scholarship. Co-authored monographs are eligible. Collections of previously published work, anthologies of work by multiple authors, and translations are not eligible. In the case of co-authored articles or books, prize and travel support will be divided equally among the co-authors. Nominations will be judged based on significance of the topic or issue, quality of the research, quality of the writing, originality, and contribution to the dance literature.

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

Deadline: June 1, 2017

Special Issue of *Journal of Aesthetics and Phenomenology*: Thinking Contemporary Art with Heidegger

Eighty years have passed since Heidegger’s 1935–36 lectures on *The Origin of the Work of Art*, which became his most famous and sustained reflection on art. Since then, the artworld has moved through modernism and postmodernism, on to what is now commonly referred to as ‘contemporaneity’. In spite of his momentous influence on philosophy of art, Heidegger’s relevance for contemporary art has been explored relatively little. The *Journal of Aesthetics and Phenomenology* will dedicate a special issue in 2017 to contributions discussing this complex topic.

Is Heidegger’s ontology of the artwork, as presented in *The Origin of the Work of Art*, in his Nietzsche lectures, and elsewhere in his corpus, applicable to contemporary art – and if so, in what ways? How could new forms of art, such as digital art, be analysed from a Heideggerian perspective? How does contemporary art relate to the paradigms of the Western tradition of metaphysics as Heidegger understands it? Does contemporary art belong in ‘the domain of the pastry chef’ – as Heidegger provocatively suggested

in 1935 – in the sense of being primarily oriented to subjective aesthetic experience, or is an ‘overcoming’ of traditional aesthetics already at work in contemporary art? Is contemporary art downright ‘destructive’, as Heidegger characterizes contemporary literature in a 1966 interview, and in what sense? How does the ‘contemporaneity’ of contemporary art relate to Heidegger’s view of the contemporary historical situation of the West between the end of metaphysics in Hegel and Nietzsche and the forthcoming ‘other beginning’ of Western thought?

The editors invite article manuscripts on these and other questions related to Heidegger and contemporary art. The submissions will go through a blind review process and a maximum of four submissions will be selected for publication by the guest editors. The maximum length of the manuscript is 8,000 words. Please follow the style guidelines of the journal: <http://www.tandfonline.com/action/authorSubmission?journalCode=rfap20&page=instructions>.

The submissions should be sent to heidegger.contemporary.art@gmail.com

Deadline: May 31, 2017

Evental Aesthetics : Social Justice and Post-Truth Politics

Evental Aesthetics is an independent, double-blind peer-reviewed journal dedicated to philosophical and aesthetic intersections. The journal is open-access, and there are no publication fees. The Editors seek submissions for a special issue in 2017.

This issue will have two parts, one dedicated to the theme of Social Justice and Post-Truth Politics, and the other devoted more generally to aesthetic questions of any kind. Thus the Editors seek submissions in two categories.

1. Social Justice and Post-Truth Politics

‘Post-Truth’, the Oxford Dictionary’s 2016 Word of the Year, relates or denotes ‘circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief’. Brexit, the US elections and the spread of ‘fake news’ are just a few examples of a general erosion of trust in traditional political structures and institutions. In response, new forms of protest and resistance are emerging against growing social divisions and politics of exclusion.

Evental Aesthetics seeks submissions that reflect on the notion of ‘post-truth’ and social justice. How does ‘post-truth’ feature in

artistic and intellectual practice? What are the implications of 'post-truth' rhetoric on aesthetic inquiry? What does the term entail for politics of the everyday? Have we ever lived in an age of 'truth' that is now forgotten? What 'is the relationship between technology and 'post-truths'? Is there a 'post-truth' aesthetic? What observations or connections can be made between aesthetics, ethics, and social justice? Are acts of resistance and protest inherently aesthetic? How can the study and/or practice of aesthetics become more egalitarian, affirming, and just?

2. General

This section will be devoted to philosophical matters pertaining to any aesthetic practice or experience, including but not limited to art and everyday aesthetics.

We welcome articles (4,000-8,000 words) and Collisions (1,000-2,500 words). Collisions are brief responses to aesthetic experiences that raise philosophical questions, pointing the way towards suggestive discussions. We're also seeking proposals for Collisions with academic books (*EA's* version of book reviews).

Submission and formatting requirements, along with further information on Collisions, are available at <http://eventalaesthetics.net/submissions/>.

Deadline: June 1, 2017

Aesthetic Investigations

"What is authentic about restoration?" for an upcoming issue of *Aesthetic Investigations* focused on the philosophical implications of preservation, restoration, and conservation, as it applies to art or architecture. Editors Remei Capdevila and Sue Spaid welcome submissions from aestheticians, environmental philosophers, moral philosophers, cognitive philosophers, art conservators, architects, artists, architectural historians, art historians, etc.

Your previously unpublished paper cannot exceed 7500 words (including embedded footnotes) and must be: written in English, prepared for blind review, follow *Aesthetic Investigations* guidelines, and uploaded directly to the journal's site. We especially welcome papers from writers whose native tongue is not English.

Many seem to agree that restoration generally means "restoring to normal use," not original conditions. Where does that leave the "authenticity" or traceability of the artist's

achievements? We welcome aesthetic and philosophical discussions of the law and criteria in use in practice in the restoration of objects of value.

We offer authors the possibility to submit a long abstract of around 1000 words consisting of a detailed outline of the paper and which should include the paper's structure as well as its main claims, ideas, and arguments.

Please contact the editors for any questions: Remei Capdevila remeicw@alum.mit.edu or Sue Spaid articles@aestheticinvestigations.eu.

Deadline: June 30, 2017

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) and Iris Vidmar, Senior Researcher in the Analytic Philosophy of Art and Literature (ividmar@ffri.hr). To coin a slogan, we are looking for highbrow content and reader-friendly, lowbrow style.

Deadline: September 1, 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 or contact: editor@contempaesthetics.org.

Deadline: October 15, 2017

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.) 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 or Levi Tenen at ltenen@umail.iu.edu.

Deadline: December 31, 2017

Upcoming Events

Canadian Society for Aesthetics Annual Meeting

Toronto, Ontario, Canada
May 27 - 29, 2017

The 2017 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, including the Canadian Philosophical Association, as part of the 86th Congress of the Humanities and Social Sciences. Inquiries should be directed to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); inewman@mansfield.edu.

The Nordic Society of Aesthetics Annual Conference

University of Bergen, Norway
June 8-10, 2017

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

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

If you have questions, please send them to the conference organisers: nse2017@uib.no

Society for Philosophy and Psychology

Johns Hopkins University
June 28-July 1, 2017

Please join us for our program, addresses by SPP President Shaun Nichols and the winner of the 2017 Stanton Prize, which is awarded to a leading young interdisciplinary researcher. The William James Prize will be

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

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

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

The Arts and Imagination

Adelaide, Australia
July 4-6, 2017

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

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

Video Games and Virtual Ethics

London, UK
July 21-22, 2017

Is it morally wrong to play violent video games? Academics across numerous disciplines have taken an interest in these issues. Excellent work can be found in philosophy,

psychology, media studies, sociology, and literary studies. However academics within these disciplines often do not talk to each other about their shared interest in games. With this conference, our aim is to promote cross-disciplinary dialogue on these issues.

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

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

The British Society of Aesthetics Annual Conference

Oxford, UK
September 8-10, 2017

Conference information will be forthcoming shortly. See <http://www.british-aesthetics.org> for updates.

ASA Rocky Mountain Division Meeting

Santa Fe, NM
July 7-9, 2017

The Thirty-Fourth Annual Meeting of the Rocky Mountain Division of the American Society for Aesthetics will take place at the Drury Plaza Hotel in Santa Fe, New Mexico.

Manuel Davenport Keynote Address: Mary Devereaux. Mary Devereaux, Ph.D., is a philosopher and bioethicist at University of California, San Diego (UCSD). Much of her work in aesthetics is dedicated to feminist issues and moral critiques of the power of art. Articles such as "Beauty and Evil: The Case of Leni Riefenstahl's 'Triumph of the Will'"; "Moral Judgments and Works of Art: The Case of Narrative Literature."; "Oppressive Texts, Resisting Readers and the Gendered Spectator: The New Aesthetics," ; "More Than 'Meets the Eye'. Autonomy and its Feminist Critics."; "Protected Space: Politics, Censorship, and the Arts" have influenced a generation of scholars interested in film theory, literary theory and feminist aesthetics.

Michael Manson Artist Keynote Address: Robert Brian Welkie. Robert Brian Welkie is an artist living and working in Los Angeles. His photographs are not well-known because he has released them only to a focused audience of collectors and others interested in the specific contexts and expressions of his evolving equation N/H+I as it pertains to the interaction of human, natural, and as he puts it "human/natural" or infrastructural aesthetic systems. Welkie's background in film studies,

the functions and practices of the film industry, and perhaps surprisingly—the stillness of vacant place, ground his work.

The full conference program is available here: <https://asarmd.com/conference-program-2/>. For registration and other details, see <https://asarmd.com> or contact Reuben J. Ellis at reuben.ellis@woodbury.edu.

75th Annual Meeting of the American Society for Aesthetics

New Orleans, Louisiana
November 15-18, 2017

Early-bird registration is available on-line through October 15. 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 ASA will provide day care subsidies and registration waivers for local minority-serving institutions.

The submission deadline for papers was February 15, 2017. The program will be posted as soon as it is available.

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

For more information, contact asanola2017@gmail.com.

Workshop: Art, Perception and History

Toronto, Canada
May 5-6, 2017

The American Society for Aesthetics Board of Trustees has approved support for the Workshop on Art, Perception, and History, at the University of Toronto, May 5-6, 2017. The Workshop is organized by Sonia Sedivy, Associate Professor of Philosophy, University of Toronto.

ASA has awarded up to \$4,600 in support, plus an additional \$1000 to support attendance at the Workshop by ASA student members. Support is also being provided by several units of the University of Toronto. The workshop is free and open to the public. Graduate students are invited to apply for travel grants of up to \$350 to help with the costs of attending the workshop. About 3 or 4 grants will be available. (Students must be members of the ASA to apply; your student membership of \$35 can be submitted to ASA when you apply.)

The application should consist of a cv, and a brief statement (500-750 words) that explains your interest in the topics of the workshop and how the workshop would fit into your program of study. One letter of reference is encouraged but not required. Please include a statement of your anticipated travel and accommodation costs.

For more information contact: Sonia Sedivy, sonia.sedivy@utoronto.ca.

Aesthetic Normativity Conference

Salt Lake City, Utah
May 19-20, 2017

The American Society for Aesthetics has approved funding of \$5,200 in support of a conference on Aesthetic Normativity, May 19-20, 2017, in Salt Lake City. The conference is organized by John Dyck (PhD student at CUNY Graduate Center) and C. Thi Nguyen (Assistant Professor of Philosophy, Utah Valley University). Additional funding is being provided by Utah Valley University and the University of Utah.

The conference will be held at the Utah Museum of Contemporary Art in Salt Lake City. Dominic Mclver Lopes (Distinguished Professor of Philosophy at the University of British Columbia) will be the keynote speaker. Confirmed speakers also include Nicholas Riggle (University of San Diego), Paul C. Taylor (Penn State University), and Katherine Thomson-Jones (Oberlin College).

The conference will be free and open to the public, although pre-registration will be required. Pre-register at the conference website: objectionable.net/artrules.

Aesthetic and artistic normativity pertain to what's good or bad in beauty and art. They speak to what makes something—or someone—beautiful or ugly. We are seeing a renewed attention to normative issues in philosophy of art and aesthetics. The goal of this conference is to discuss and assess directions for research.

Workshop On Digital Image Analysis

Fitchburg, Massachusetts
May 19, 2017

The American Society for Aesthetics Board of Trustees has approved a grant of \$4,250 for "Making WAIVS! A workshop introducing digital image analysis tools." The workshop will be held May 19, 2017, at the Fitchburg Art Museum, Fitchburg State University,

Massachusetts. The ASA project is directed by William P. Seeley (Lecturer in Philosophy, University of New Hampshire, and Lecturer in Humanities, Bates College).

This interdisciplinary workshop is partially sponsored by a \$40,000 Digital Humanities Startup Grant from the National Endowment for the Humanities. The NEH grant was awarded in April 2016 to Catherine A. Buell (Mathematics, Fitchburg State University), William P. Seeley, and Rick J. Sethi (Mathematics, Fitchburg State University).

The primary goal of the May 19 workshop is to introduce philosophers, art historians, art educators, and museum administrators to the potential that digital image analysis tools might hold for their practices. The software used in this project is called WAIVS for Workflows for the Analysis of Images in Visual Stylogometry.

The workshop organizers will be recruiting up to 45 participants from New England and New York, with a focus on participants from philosophy, art history, and museum education and administration. Two travel grants will be available to local-area graduate students in philosophy.

Speakers at the May workshop include (in addition to the NEH and ASA project organizers) Mary Tinti (Associate Curator, Fitchburg Museum of Art), Daniel J. Graham (Psychology of Art, Hobart & William Smith College), Yolanda Gil (Computer Science, University of Southern California), and Charlene Villasenor Black (Art History, UCLA).

Visual stylometry is a new field that lies at the confluence of cognitive science, computer science, and the digital humanities. Researchers in this field use digital image analysis tools to study the image features and image statistics constitutive of artistic style. For instance, we might imagine that brushstroke and palette are some of the basic elements of a painter's artistic style. Digital image analysis tools allow a researcher to explore both texture information indicative of brushstrokes and the associated distribution of color in a set of paintings. This information can be used to classify paintings by era, school, individual artist within a school, technique, or period within the body of work of an individual artist, and to explore the unique ways that different painters rendered the subject matter of their works, providing insight into how they used their medium as an expressive or communicative device. Making WAIVS is a one-day workshop designed to introduce philosophers, art historians, art educators, and museum administrators to the potential that digital image analysis tools

might hold for their practices. We envision this workshop as an interdisciplinary exchange between practitioners in philosophy of art, art history, cognitive science, arts education, computer science, museum administration, and mathematics.

The Fitchburg Art Museum will concurrently sponsor hands-on exercises in the museum utilizing WAIVS during the workshop. WAIVS will be set up on computer stations in the Museum's arts education gallery. These exercises are part of the planned programming for the museum throughout the Spring of 2017 and are designed to demonstrate the potential of visual stylometry for museum arts education programs. This education exhibit will enable museum visitors to learn how to use the software, explore ways it can be used to classify paintings by artistic style, and examine some of the paintings in Shelley Reed's concurrent solo show at the museum. Reed uses some elements of artistic style that are borrowed from the history of painting as a jumping off point for her work. Her work thereby offers us a unique opportunity for exploration of the functionality and flexibility of the software (see <http://www.danese-corey.com/artists/shelley-reed>).

For more information, contact: William Seeley at wseeley@bates.edu.

Workshop: The Arts and Imagination: the role of metaphors, tropes and images in shaping experience and guiding action
Adelaide, Australia
July 4-6, 2017

The ASA is pleased to co-sponsor this workshop on "The Arts and Imagination: the role of metaphors, tropes and images in shaping experience and guiding action."

Principal funding for the conference has been provided by the Australian Research Council, with an additional \$7,000 provided by the ASA.

The initial segment of this project was conducted in San Francisco at the meetings of the American Philosophical Association-Pacific Division in April 2016. The 2017 portion of the project will occur at the University of Adelaide and Art Gallery of SA July 4-6, 2017.

The ASA is supporting the costs of video-streaming of the events so that they can be viewed worldwide. ASA funding also will support a travel grant of up to \$2000 for the best paper submitted by a graduate student or untenured faculty who does not otherwise have access to travel funds for this meeting.

This travel grant is only available to an ASA member.

Congratulations to Eleen Deprez, University of Kent, for winning the ASA travel grant to present her work at the Workshop on The Arts and Imagination!

One-day Workshop in Aesthetics & Cognitive Science in conjunction with annual meeting of the Society of Philosophy and Psychology (SPP)
Baltimore, Maryland
June 28-July 1, 2017

The American Society for Aesthetics is providing \$4000 to support the Workshop in Aesthetics and Cognitive Science at Johns Hopkins University, Baltimore, MD, June 28, 2017. The Workshop is being held in conjunction with the 2017 meeting of the Society of Philosophy and Psychology (SPP) on June 28-July 1. Funding for the workshop is also being provided by the Neuroaesthetics Initiative of Johns Hopkins' Brain Science Institute (BSI) and by the Johns Hopkins Humanities Institute (JHU HI).

The organizers are Steven Gross (Johns Hopkins, Philosophy) and Mohan Matthen (University of Toronto, Philosophy). The workshop will consist of three invited symposia (on art and skill, art and pleasure, and creativity), with four speakers each; a general roundtable discussion; a dance performance and discussion; a closing reception; and a poster session.

There will also be addresses by SPP President Shaun Nichols and the winner of the 2017 Stanton Prize, which is awarded to a leading young interdisciplinary researcher. The William James Prize will be awarded for the best student submission, and attendees will vote on the best poster for the SPP Poster Prize. SPP has established a fund devoted to increasing diversity within the society. Eligible student presenters are invited to apply for travel awards when submitting via Easy Chair. Travel awards are to be used to cover conference-related expenses, including transportation, lodging, food, and conference registration. A limited number of additional graduate student travel awards will also be allocated.

A pre-conference workshop, co-sponsored by the American Society for Aesthetics, is scheduled for Wednesday, June 28, on Cognitive Science and Aesthetics.

There will also be a general discussion, led by Jerry Levinson, and a dance performance by Barbara Gail Montero and Gregory Kola-

rus of “Echolocation”, with music composed by Dmitri Tymoczko. Note: submissions concerning cognitive science and aesthetics that are accepted for poster presentation will be included in the first poster session, the evening of the workshop.

Inquiries about the meeting should be directed to the Program Contact: Steven Gross, at gross.steven@gmail.com.

Exploring Beauty and Truth in World of Color: Race, Art and Aesthetics in the 21st Century
Oberlin, Ohio
September 29-30, 2017

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.

For more information, please see: <http://aesthetics-online.org/events/EventDetails.aspx?id=949296&group=> or contact: Dr. Charles Peterson at cpeterso@oberlin.edu.

The Philosophy of Portraits
University of Maryland
April 7-8, 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 7-8, 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.

A call for additional papers for the conference will be announced shortly. The 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.

Contact: Hans Maes, h.maes@kent.ac.uk.

Active Aestheticians

JEFFREY STRAYER has published *Haecceities: Essentialism, Identity, and Abstraction* with Brill. His book will pick up where his earlier book *Subjects and Objects* left off.

THOMAS WARTENBERG has created a website using works of art to raise philosophical issues. The site can be accessed via museumphilosophy.com.

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>.

Henry Pratt Stepping Down as Newsletter Editor

Alas! This is Henry Pratt’s last issue. Thank you to Henry from the Society, for years of co-editing our *Newsletter*--with efficiency and imagination.

Working together with Henry has been an easy pleasure even when it came to some of the less exciting tasks of putting together each edition. We started editing this newsletter at the same time, years ago, and so my personal appreciation goes out to him for all he’s done and for helping in a smooth transition for our new editor, Shelby Moser.

--David Goldblatt

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ASA Newsletter

EDITED BY

David Goldblatt and Henry Pratt
ISSN 1089-1668

The *Newsletter* is published three times a year by the American Society for Aesthetics. Subscriptions are available to non-members for \$15 per year plus postage. For subscription or membership information:

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

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>
or

Shelby Moser, Department of Art & Design, Azusa Pacific University, 901 E Alost Ave, Azusa, CA 91702. <shelby.moser@gmail.com>

Deadlines: December 1, April 15, August 1