



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

VOLUME 39 NUMBER 3

WINTER 2019

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# Indigenous Aesthetics



David Garneau. *Indigenous. Academic. Solidarity.* 2019. Acrylic on canvas, 92 x 76.5 cm. (Image courtesy of the artist)

*For this issue of the Newsletter, we asked three indigenous art scholars to share their thoughts on indigenous aesthetics. David Garneau (Métis) is Professor of Visual Arts at the University of Regina; heather ahtone (Choctaw/Chickasaw) is Senior Curator at the American Indian Cultural Center and Museum in Oklahoma City, and Dylan Robinson (Stó:lō) is Assistant Professor and Canada Research Chair in Indigenous Arts at Queen's University (Canada).*

## *Indigenous Art: From Appreciation to Art Criticism<sup>1</sup>*

**David Garneau (Métis)**  
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The Brisbane-based Australian artist, Vernon Ah Kee, recently lamented the “dearth of criticism of Aboriginal art,” and suggested that the reason “no-one had ever criticized his work” was because “they were afraid.”<sup>2</sup> This plea, posing as a dare, expresses the ambivalent relationship many Indigenous<sup>3</sup> artists have with the dominant artworld. Ah Kee intimates that the artworld, happy consumer of Aboriginal art, has yet to engage it critically because its critics know that in engagement they would be found wanting. But until there is this intercultural discourse neither party will know for sure.

Many Indigenous artists in the territory now known as Canada, where I am from, echo Ah Kee. They reckon that the lack of critical attention is one of the barriers keeping them in a bubble at the edge of the artworld pond. If published criticism is what separates works of art from works of culture, then the refusal to treat Indigenous art critically may represent a race-based impediment, or, as Alfred Youngman describes it, a buckskin ceiling.<sup>4</sup> However, there is also concern among Aboriginal artists and their allies that bursting this protective sphere would lead to assimilation.

But Aboriginal art is appreciated. In Canada and Australia it has a paradoxically liminal yet central status. It is produced by tiny populations<sup>5</sup> that nevertheless play an out-sized role in shaping the visual identities of nations that are not their own. Although Aboriginal and Torres Strait Islanders represent only 2.5% of the Australian population,<sup>6</sup> according to Susan McCulloch their art sales outstrip “non-Indigenous artists three to one.”<sup>7</sup> That is astonishing. In the last twenty-five years, Indigenous art and curation have developed a critical mass that exceeds the limits of its own communities and has begun to take on the larger artworld. What do dominant culture critics fear? Is it that the former objects of their gaze have become self-aware critical agents?

A new category of Aboriginal person, the Indigenous, has come to prominence in the last quarter century. “Indigenous” has come to signify global collective consciousness among First Peoples. To identify as Indigenous rather than, say, Gurindji or Blackfoot alone, is to claim that in addition to local belonging you have filiations with similarly positioned persons internationally. This expanded sense of belonging—of understanding the global forces that shape Aboriginal peoples and exploit their territories—has led to a new mode of social being and inter-national collaborations among people who identify as Indigenous.

Indigenous artists and curators work among and between the mainstream and the abjectionable, the recognized and the rejected. However, because of their perplexing and seemingly fragile status they are often held in protective custody, are rarely subject to criticism, and are therefore kept from a more complete dialogue with power—including their own. Ah Kee’s theory is that however popular Aboriginal productions are they are manufactured and contained within the dominant system without critically engaging with it. They “do not speak for themselves,” are not self-conscious, and do not resist or disturb the status quo.

To present yourself as an Aboriginal artist is not only to acknowledge your ancestry but also to declare a relationship between your creative production and your home culture. You are claiming Aboriginality as part of the content of both your self and your art. So, when Gordon Bennett rejected this public label he was not denying his heritage or even that it might inform his art. He is refusing the idea that it does so *necessarily*, that it must. Aboriginal artists who honour this designation produce works that are at once works of culture and works of art. To work as an Aboriginal artist—in the sense that I have been describing here—may seem to confine you to following local protocol, to make for example Ligwilda’xw art that however modernized is still recognizably Ligwilda’xw (e.g. Sonny Assu).

Indigenous artists who wish to be recognized as artists first are clearly trying to step beyond these styles, associations, meanings and responsibilities. It may be that they want to burst the Aboriginal bubble and swim in the mainstream, to assimilate. But, more often, they want to operate in the Indigenous artworld, one that includes but exceeds the local Aboriginal sphere that participates

in but also resists the mainstream art world. They want to engage the world without abandoning their Aboriginality; to express an Indigenous worldview rather than simply or chiefly illustrate their particular culture; but also to construct, within the safe realm of art, an autonomous space neither prescribed by the dominant culture or traditionalist Aboriginal culture.

Published critical attention almost exclusively occurs within the mainstream artworld. There, works of art are considered to contribute to the larger socio-political, emotional and intellectual debates of the day. Critical art writing deciphers, conveys, evaluates and wrestles with the ideas and attitudes thought to be expressed by the work. In fact and in deed, not every object labeled “art” is a candidate for such treatment. Commercial landscape paintings sold in shops that also do framing are rarely subject to published criticism. Only works that innovate the form and add something to the art discourse, or are expected to and don’t deliver, are the proper subjects of critical writing. Works of art that imitate already digested styles (this includes most art), children’s art, the products of art therapy, all can be subjects of appreciation or not, but not criticism.

Acres of Aboriginal art belong in this category. Very little of this sort of work is reviewed in the way that non-Aboriginal “high” art is. This is because it is not recognized as being part of that discourse. And indeed, it may not be. There may be critical things to say about the category as a whole, as a phenomenon, a market force, but few critics single out individual works for deep consideration. Only when works of Aboriginal art are engaged by convincing criticism, only when they are thusly altered by critical attention is the boundary designated by the category “Aboriginal” art disturbed. In the rare occasions that this is attempted, the reviewer usually resorts to an aesthetic appreciation. The Aboriginal work is valued for its formal reasons above other (cultural/Aboriginal) considerations.

An alternative to this critical approach is an *Indigenous* criticism, where the work is critically engaged from both the mainstream art world’s various points of view and from Aboriginal and Indigenous perspectives. This is the sort of thing the work of Ah Kee seems to invite, as does that of Richard Bell. In “Bell’s Theorem” he explains that Indigenous art is not reducible to the terms of the dominant culture artworld: “Why can’t an Art movement arise and be separate from but equal to Western Art—within its own aesthetic, its own voices, its own infrastructure, etc.?”<sup>8</sup> This idea is echoed by Hetti Perkins in her call for not only an Indigenous textual space but also a national institution, an autonomous Center of Indigenous art operated by Indigenous people (what I have elsewhere referred to as sovereign Indigenous display territories).<sup>9</sup>

Criticism is the dynamic force that develops, reinforces and plays a little with the mainstream system’s hierarchy and circuits of meaning and value. There is virtually no such attention paid to Aboriginal art when it fails to engage mainstream discourse, or does so but it in terms that the mainstream cannot recognize or prefers not to deal with (because it could challenge its internal hierarchy and networks of meaning). The paradox, then, is that by identifying and working as an Aboriginal artist you may be able to swim in the big pond but only if you swim as the other fish do. Alternatively, you could stay in your bubble, an exotic specimen, and beyond critical attention. But if you want to engage the world from an Indigenous point of view while not being confined to your specific culture’s perspective alone, you need to swim both in the pond and through the bubble; you need a third space, the *Indigenous* current.

It is one thing to critique the colonial-capitalist-racist-patriarchy you find yourself born into; it is quite another thing to call-out your

cousin in public. If this is the fear Ah Kee is talking about, then it is not something to be overcome but negotiated. Indigenous criticism is not about adopting the critical habits of the mainstream and forcing a rough translation on your colleagues. You have to build a multi-cultural toolbox—and that takes a great deal of time and work. You need to develop a critical approach that does not humiliate your colleagues or breach other Aboriginal protocols for being a proper human being. While the best critics are initially going to be Indigenous, they will not always be. One goal of the Indigenous is to indigenize. It is not simply to fight racism and stand for land and equal rights—though that work is essential—the project is to promote Indigenous ways of being and knowing that are better for our mutual continuance on this planet than the ways that currently rule us. Therefore, anyone who can combine the best of Western critical approaches and Aboriginal worldviews to produce an Indigenous criticism of Indigenous art is ready to contribute to the work of Indigenous artists and curators.

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<sup>1</sup> The following text is excerpted and adapted from “Indigenous Art: From Appreciation to Art Criticism,” *Double Desire: Transculturation and Indigenous Contemporary Art*. Ian McLean, ed. Cambridge Scholars Publishing: Newcastle upon Tyne, UK. 2014. 311-326.

<sup>2</sup> Vernon Ah Kee, quoted in Radok, Stephanie. 2012. “Making history”. *Artlink*. 32 (2): 32-33.

<sup>3</sup> This paper draws a distinction between “Indigenous” and “Aboriginal.” Peoples tend to prefer to be conceptually collected under a common name of their own choosing. For example, the peoples that English-speaking Canadians refer to as “Plains Cree” generally prefer to be called *nēhiyawak*. They accept that “Cree” is a translation. They recognise that the term belongs to the dominant culture and is applied to them, while they are actually *nēhiyawak*. For a long time, peoples occupied by Canada were collected under the name “Indian.” By the 1970s, that term had been displaced by “Aboriginal” and “First Nations.” They wanted to reject the obviously absurd misname while knowing they needed collective names that the dominant would recognize. The recent and rapid preference for “Indigenous,” as I will soon explain, indicates self-conscious political alliances with other Aboriginal or First Nations peoples around the world—and especially with like-minded, politically aware, internationally connected, and therefore Indigenous folks.

<sup>4</sup> Young Man, Alfred. 2012. *The buckskin ceiling: a Native perspective on Native art politics*. Winnipeg: Aboriginal Issues Press.

<sup>5</sup> According to Statistics Canada, 1,400,685 people reported Aboriginal identity in the 2011 household survey. This puts First Nations, Métis and Inuit populations of Canada at 4.3% of the total Canadian population. <<http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-011-x/99-011-x2011001-eng.cfm>> (Accessed November 15, 2013).

<sup>6</sup> These figures are from the 2006 Census, as issued by the Australian Bureau of Statistics, 2012. <<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/by%20Subject/1301.0~2012~Main%20Features~Aboriginal%20and%20Torres%20Strait%20Islander%20population~50>> (Accessed November 20, 2013).

<sup>7</sup> Cited in McLean, I. A. “Aboriginal art and the artworld.” *How Aborigines Invented the Idea of Contemporary Art* a documentary history 1980-2006. Ed. I. A. McLean. Sydney: IMA and Power Publications, 2011, 17-76.

<sup>8</sup> Bell, Richard. 2004. *Bell's theorem, Aboriginal art: it's a white thing*. Telstra National Aboriginal & Torres Strait Islander Art Award: Celebrating 20 Years / Museum and Art Gallery of the Northern Territory, Compiled by Margie West.

<sup>9</sup> Perkins, Hetti, and Daniel Browning. 2012. “A place of our own: a conversation between Hetti Perkins and Daniel Browning”. *Artlink*. 32 (2): 46-48. I make a similar case in an unpublished keynote: “Indian to Indigenous”.

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# Considering Indigenous Aesthetics: a non-Western paradigm

heather ahtone (Choctaw/Chickasaw)

American Indian Cultural Center and Museum

Indigenous aesthetics is a field of study that is only just becoming understood. As a trained art historian, it has been a complex challenge to untangle why the creative products of our Indigenous cultural community members have remained so difficult to engage in meaningful discourse from within the field for so long. After two decades of the study of Native American art and a lifetime of being in the cultural community, it is my belief that Indigenous aesthetics remain undiscernible using Western cultural analysis systems. This is foundationally because the cultural paradigm of Western culture operates using a major binary that Indigenous cultures have reckoned with politically but resisted as a cultural paradigm. This binary imposes a philosophical blinder when using Western methodologies of analysis with Indigenous cultures or their expressive cultural materials.<sup>1</sup>

The binary to which I refer is the separation of spirit from the physical, a philosophical concept that is posited by Augustine of Hippo in *City of God*, through the argument that the City of God and the Earthly City are the origin of the separation of heaven and earth, what becomes the separation of church and state. This philosophical concept is advanced by Martin Luther during the Protestant Reformation and is incorporated into the understanding of the hierarchy of man in his translation of Genesis in the Bible. The separation of physical and spiritual becomes central to the advancement of ideas of democracy through the work of John Locke laying a foundation for the Age of Enlightenment.<sup>2</sup> James Madison and Thomas Jefferson incorporate the separation of church and state as the first Amendment to the United States constitution.<sup>3</sup>

How can this separation be so critical to the analysis of Indigenous aesthetic materials? I have often given the example of the philosophical difference found in the moment of creation to explain why it is so critical. In the Bible, the foundation for Western culture as a Christian economy, Genesis accounts for creation, with man made by God on the sixth day, “after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.”<sup>4</sup> There are many translations of this moment, but in general one sees the positioning of man over all else, living or otherwise, on the earth. In contrast, for Indigenous communities—each has its own genesis story, the arrival of the humans on the planet is often times placed within an existing sacred order guided by spiritual, metaphysical, and animate forces.<sup>5</sup> While hierarchy exists within Indigenous cultures as part of the sacred order, humans are not placed above all else and are often assigned responsibilities for other life forms, animate and inanimate through relationships. These responsibilities are the guiding tenets that Indigenous cultures operate to fulfill, rather than the rights assigned by dominion.

One can immediately see the foundations within this Western cultural paradigm to cultivate the contemporary experiences of capitalism, imperialism, and colonialism, especially when Indigenous people

remain part of the Greek concept of the Barbarian, the Other—often assigned a subhuman value. All of this merits further exploration and development and I hope that the opportunity presents itself. For this article, what I hope to suggest is that the difference in this foundational philosophical concept of the world order inhibits an understanding of Indigenous cultural materials and arts.

While our cultures have necessarily resisted these impacts in order to survive, many of our Indigenous communities and individuals have adopted Christianity, the establishment of political governments without carrying state-defined religious practices, and, as a result, have lost the capacity to hold our spiritual, political, and intellectual cultural practices in relationship to one another. The one area for which this has not been as strictly imposed upon us has been in our expressive culture. For Indigenous cultures, the separation of spiritual and physical, church and state, religion and science is an effect of Colonialism.

Within our customary cultural practices, spiritual and physical life-ways are in a constant relationship, contributing to a holistic state of being that is in constant flux as we navigate the human experience. Our knowledge about philosophy, science, humanities, and political strategies can be navigated using our cultures as a conduit between the past and the future. Many of our Indigenous cultures have been stressed from centuries of cultural assault. The arts have been a shield for us to remain culturally engaged beings, relying on our aesthetic systems to remember the world order we were divinely given at our own creation.

Tribally-specific aesthetic systems are grounded in epistemological cosmologies, rendering simple designs into complex cultural codes for ordering the world, a prominent source for understanding beauty. My own impatience for being able to bring these concepts into artistic discourse has been based on the understanding that these are not foreign ideas or knowledge for Indigenous communities. In fact, distinct aesthetic systems have been in use for millennia and remain part of our cultural practices by contemporary makers. However, if one were to ask a cultural practitioner about the aesthetics of their culture, they might humbly reply that they don't know. This reply is not a dismissal of their knowledge, but a response to the Western cultural system that regularly parses out aesthetics from ritual practice.

Why is this type of aesthetic knowledge so difficult to access for Indigenous art? I believe that it is because Indigenous knowledge remains holistic and that beauty is couched in the whole of a ceremonial or ritual experience, valuing all aspects including immeasurable metaphysical components. This is difficult for Western knowledge paradigms and vocabularies to define and document within the philosophical systems that keep them separate. When Western cultures have an extended history in treating aesthetics, science, and religion as exclusive bodies of knowledge, the vocabulary to address them holistically is limited. In fact, the study of any one of these fields within Western culture would not inherently require any training or elementary readings in another. Philosophically, this is foundationally different, and merits consideration. For Indigenous community members, practicing their cultures, speaking their language, and honoring the rituals and orders of their cultural paradigm keep these bodies of knowledge bound together, indiscernible as distinct from one another.

Within this system, the arts become the expression of science, philosophy, and spiritual knowledge. Mnemonic devices register levels of knowledge acquisition that remain static visually, but whose meaning becomes compounded as one grows in their levels of initiation. Some of these initiations are part of ceremonial practices, others are the result of gaining life experience, and still others are the product

of transference through informal processes. Each a valued human experience and provides for a truly equilateral sharing and access of knowledge. Rather than becoming an “expert” in a distinct field, knowledge keepers are valued for their collective understanding and spiritual capacity.

However it is that one acquires the knowledge, the visual coding of our cultures through aesthetic systems is an important part of cultural practice. Though some artistic practices remain gendered, for many of our Indigenous communities, the willful learning of using our customary cultural practices, making beautiful objects using clay or hide and adorning them with the symbols of each distinct cultural group remains an important act of cultural sovereignty.<sup>6</sup> The claiming of the identity, the language, the designs, and the related stories and philosophies is at the heart of our capacity to remain culturally distinct peoples. The arts have been part of who we are, as much as how we have remained culturally distinct peoples.

In order to fully learn about how Indigenous aesthetic systems work, one must recognize that each cultural community has its own system and that these systems are not mutually informing. This system relies on the integration of knowledge about the world's order, often assigning colors to cardinal directions, or world quarters. In Indigenous American cultures, these world quarters are relational to ordering systems for different types of meteorological forces, life stages, spiritual realms, and other types of animated forces (flora and fauna). Through these integrated relationships, each is accounted to the others and kept in balance as part of the flow of the earth's energy. All of this is a generalized and shallow summary of the complexity of these systems. But I hope that it provides a glimpse into the work that remains to be done for the formal analysis of Indigenous aesthetics.

Finally, while I make these observations about how important Indigenous philosophies are to our aesthetic systems and why these are difficult to access from a Western philosophical foundation, it is my belief and contention that not all Indigenous aesthetic knowledge can or should be documented. I believe that there is a barrier that must remain in force keeping knowledge that is spiritually taught from becoming materialized within scholarship. Respectfully, it may be an influence of Augustinian teaching that there be a divide between spiritual and material. It is also a recognition that Western ideology, which cultivates the concepts of capitalism and commodification of fictions (i.e. land and money), cannot be expected to self-regulate or behave according to Indigenous cultural conduct standards. Not everything should be commodified and Indigenous agents must actively protect what is at the heart of our identities and cultures in order to prevent these from becoming measured, bought and sold.

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<sup>1</sup> There is the immediate recognition that not having Indigenous people engaged in the field as active agents of the work, not simply as advisors or informants, has been a critical shift and the benefits of greater Indigenous voices in the field is immediately visible. However, there have been many allies who have worked in the field of art history and in anthropology; both fields have an interest in our cultural materials, so why have Indigenous aesthetics remained so elusive?

<sup>2</sup> Additional readings to explore this separation are to be found in the works of René Descartes, especially *Principles of Philosophy* (1644), and Francis Bacon, particularly *The Great Instauration* (1620).

<sup>3</sup> For many, their view of the world order is fundamentally grounded in this philosophy and informs how and what they understand about art and aesthetics as statements of taste and beauty. I would contend that the criticisms levied against contemporary art for being disconnected from social mores and of any spiritual value is legitimately made for these very reasons.

<sup>4</sup> *The Open Bible: With Verse Translations and Cross-References, Cyclic Index, Christian Life Outlines and Study Notes, Holy Bible, Containing the Old and New Testaments.* Nashville: Thomas Nelson Pub, 1975, p 2.

<sup>5</sup> Each Indigenous culture has its own beginning and order, conveyed across generations through the creation stories that are at the nexus of the oral traditions.

<sup>7</sup> For many Indigenous communities, certain creative practices were gendered according to their philosophy of the world order. As an example, for some Mississippian cultural communities, the practice of basket weaving was done primarily by women because the grasses and reeds were seen as extensions of the earth, a feminine life force. It is very important to keep in mind that the gender-binary is commonly bendable within Indigenous communities. This, also, merits further development within the arts discourse.

<sup>8</sup> It is critical for anyone reading this to understand that each Indigenous culture is hegemonic and cannot be used to extrapolate some kind of useless and generalized definition for an Indigenous aesthetic system.

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# A Cultural Hearing Aid

**Dylan Robinson (Stó:lō)**  
Queen's University (Canada)

*When lawyer Peter Grant asked Chief Mary Johnson to sing a Gitksan song as an essential part of her evidence on the "Ayook," the ancient but still effective Gitksan law, Judge McEachern objected. He said he did not want any "performance" in his court of law. "I can't hear your Indian song, Mrs. Johnson, I've got a tin ear."*

*Most of us non-Aboriginal Canadians also wear a tin ear. It seems natural because we have worn it all our lives. We are not even aware of the significant sound we cannot hear.*

—Walt Taylor, *The Three Rivers Report*, July 15, 1987.

Taylor's description of Justice McEachern's "tin ear" — his inability or willful refusal to hear Gitksan song as an Indigenous legal order that Gitksan people understand it to be — provides just one example of the many ways in which listening is guided by positionality as an intersection of perceptual habit, ability, and bias.

The colonial imposition of settling listening seeks to compel sensory engagement through practices of focusing attention that are "settled" — in the sense of coming to rest or becoming calm — and in doing so effect perceptual reform sought through the "civilizing mission" of missionaries and the Canadian state. Listening regimes imposed and implemented "fixed listening" strategies that are part of a larger reorientation toward Western categorizations of single-sense engagement, as well as toward Western ontologies of music located in aesthetic appreciation. Such regimes often continue today in an entirely different way through structural listening practices taught to students in university programs. Unifying these listening practices is the "civilizing" drive for selective attention that renders listening as a process of the ear rather than of the body.

Foundational differences between Indigenous and settler modes of listening are guided by their respective ontologies of song and music. Western music is largely, though not exclusively, oriented toward aesthetic contemplation and for the affordances it provides: getting through our work days, setting and focusing moods, and creating a sense of home (DeNora 2000). Indigenous song, in contrast, serves strikingly different functions, including that of law and primary historical documentation. A striking example of this clash between Western aesthetic and Indigenous "functional" ontologies of song is apparent in *Delgamuukw v. the Queen* (1985), a land claim trial in which Gitksan and Wet'suwet'en sought jurisdiction over their territories in northern British Columbia, Canada. For our purposes here, I will restrict my discussion to the contested inclusion of song in the court proceedings, and in particular the moment when counsel for the plaintiffs directed Mary Johnson, Gitksan hereditary chief Antgulilibix, to perform a limx'oooy (dirge song)<sup>1</sup> associated with her adaawk (formal, ancient, collectively owned oral history).<sup>2</sup>

Following Mary Johnson's singing of the limx'oooy, MacEachern continued to demand explanation and justification of it:

**McEachern:** All right Mr. Grant, would you explain to me, because this may happen again, why you think it was neces-

sary to sing the song? This is a trial, not a performance... It is not necessary in a matter of this kind for that song to have been sung, and I think that I must say now that I ought not to have been exposed to it. I don't think it should happen again. I think I'm being imposed upon and I don't think that should happen in a trial like this... (British Columbia Supreme Court 1985, 670–71).

Throughout the trial, Justice McEachern refused to acknowledge the legitimacy of the *limx'oo*y as evidence, let alone as the equivalent documentation of law as upheld by the Gitksan people. He conflates the song with "a performance" that can have no effect on pleasing his "tin ear." McEachern treats Johnson's singing as an attempt to win him over, either through the song's aesthetic beauty or the affective appeal of her voice. McEachern cannot hear what Mary Johnson shares as anything other than a song in the Western context of what songs are; or rather, he asserts willful ignorance that it can function as anything other than a song that might penetrate the armour of his "tin ear."

In contrast, it is useful to consider from a Gitksan perspective what this song is, and the function it holds as an Indigenous legal order. As described by James Morrison (Txaaxwok) during the same trial, the *limx'oo*y has far more than an aesthetic function; it is far more than a song with the aesthetic powers to please the ear:

Well when, while they ever singing that song, that's memorial, that's today, when they are singing it and rattle, when they are singing it in a quiet way, while they are singing that song, I can feel it today that you can feel something in your life, it memories back to the past what's happened in the territory. This is why this song, this memorial song. While the chief is sitting there I can still feel it today while I am sitting here, I can hear the brook, I can hear the river runs. This is what the song is all about. You can feel the air of the mountain. This is what the memorial song is. To bring your memory back into that territory. This is why the song is sung, the song. And it goes on for many thousands of years ago. And that's why we are still doing it today. I can feel it. That's how they know the law of Indian people, as this goes on for many years.<sup>3</sup>

Songs at their best serve this function of memory, they capture a time in our lives, they produce nostalgia. I want to refrain from categorizing Morrison's word here as a kind of nostalgia, however, given the way that songs, again, as law have a function, and are more than representational.

In this more-than-representational frame, the *limx'oo*y is not simply representing the place, speaking about a place, or making those who hear it remember this place; it acts as the "law of Indian people." It functions as a primary legal and living document with importance for conveying the embodied feeling of history "to the past [thousands of years of] what's happened in the territory." This embodiment, the literal emplacement of the listener back among sensual experience of place is thus a legal order that functions through embodiment. We must here distinguish between the Western form of law represented in the "The Law vs. The Ayook" image and the Gitksan construction of law through the singing voice that brings listeners back into relationship with place not just through its hearing but through its feeling. In contrast with Western law, this Indigenous legal order is "felicitous" (Austin) or legitimate only because Morrison "can feel it", and by feeling it "that's how they know the law of Indian people."

The title of this article, "A Cultural Hearing Aid," asks how we might need to reorient our practices of listening, first by recognizing that

all of us have adopted settler colonial forms of perception, or "tin ears," that disallow us from understanding Indigenous song as both an aesthetic thing and as more-than-song. Indigenous ontologies of song ask us to reorient what we think we are listening to and how we go about our practices of listening with responsibilities to listen differently, while also requiring us to examine how we have become fixated—how listening has in effect been "fixed"—in practices of aesthetic contemplation, as a pastime or entertainment, and through its various affordances.

In reorienting our listening practices from normative settler and multicultural forms to the agonistically and irreducibly sovereign forms of listening, we must also reconsider what we think we are listening to. This is particularly the case for Indigenous song. Ontologically, many of our songs have their primary significance as law, history, teachings, or function as forms of doing. This is to say they are history, teaching, law that take the form of song, just as Western forms of law and history take the form of writing. Yet can they cannot also be reduced to merely an alternative form of Western documentation—the exact equivalent to a book, to written title of land. I have repeatedly been asked to account for the ways in which our songs serve as law, or how songs have life. At the heart of these questions has been a demand to explain how our songs fulfill the necessary and sufficient Western criteria that constitute a thing. To measure the "fit" of Indigenous processes by Western standards subjects them (and the Indigenous person who explains them) to epistemic violence, and re-entrenches colonial principles and values.

The song presented by Mary Johnson as a Gitksan legal order is what some might refer to as a "traditional" song, as a song that has existed for many generations. Some may be inclined to draw a line between the capacity of "traditional" Indigenous songs to function as law, medicine, teachings and primary historical documentation, while understanding more recently created Indigenous songs in contemporary popular genres as not holding such functions. I am hesitant, however, to draw such a sharp line between these categories. For this assertion would imply that Indigenous music composed today, and in contemporary genres, carries less of the teachings, histories and laws that our older music does. While it may be the case that Indigenous contemporary music does not explicitly claim to enact law, provide healing, or convey knowledge (locations and practices for hunting, for example), my belief is that this knowledge is still present to varying degrees even when not made explicit.

Keeping this context of Indigenous ontology at the forefront of my examination of inclusionary performance and Indigenous+classical music is key for understanding the relationship between Indigenous and non-Indigenous musical and performance encounters.<sup>4</sup> Within the context of Indigenous resurgence, this context holds even greater importance for Indigenous composers and artists as a provocation to reclaim the actions that our songs take part in. Yet to re-claim song as holding a function beyond the aesthetic aspect is little more than a leap of imagination unless we define ways in which we, as listeners, also consider the ways in which listening affirms and legitimates these actions. How does listening serve as an affirmation or legitimation of law? What is listening as a responsibility in documenting our histories (to the extent and level of detail that a book does so)?

Reorienting our ears toward Indigenous ontologies of song requires us to return to the place that musicologist Susan McClary found herself nearly thirty years ago. In 1991 McClary, advancing new models for feminist music analysis, noted that in considering the intersections of gender, sexuality, and music, we might reach a point where we might be productively "no longer sure of what MUSIC is."<sup>4</sup> Decolonizing

musical practice involves becoming no longer sure what LISTENING is.

To decolonize perception in general, and listening in particular, requires different strategies for settler and Indigenous listeners. While it is important for Indigenous listeners to understand and practice forms of resurgent perception based in our individual nations and communities' cultural logics, for settler listeners decolonial strategies may at times be necessarily agonistic, as encounters between nation-to-nation sound sources and perception predicated upon the rough edges of a nonconsensual conception of democracy. They may, moreover, require new frames for listening that do not treat listening as a single-sense activity, while resisting the hunger to consume alterity and Indigenous content.

<sup>1</sup> Often referred to as a dirge song, within the Delgamuukw court proceedings Gitksan elder Martha Brown, Xhliimlaxha, noted that "whenever a Chief dies they use the limx'oooy in many different ways... it's a crying song, or a mourning song. That's all" (British Columbia Supreme Court 1985, 7).

<sup>2</sup> Val Napoleon describes the *adaawk* as that which "links each House to its territories and establishes ownership of the land and resources. The *adaawk* tell of the origins and migrations of groups to their current territories, explorations, covenants established with the land, and songs, crests, and names that result from the spiritual connection between people and their land." in Napoleon, Valerie R. "Ayook: Gitksan Legal Order, Law, and Legal Theory." PhD diss., University of Victoria, 2001, 169.

<sup>3</sup> Napoleon (2001: 169).

<sup>4</sup> *Hungry Listening*, the book from which this text is excerpted and adapted, moves away from the term "intercultural music" in order to gain increased precision around the particular politics of aesthetics that subtends this music in the period following Canada's official enshrinement of multiculturalism and subsequent Truth and Reconciliation Commission on the Indian Residential Schools. *Hungry Listening* thus proposes a terminological shift that recharacterizes a subset of intercultural Indigenous music and performance as "inclusionary." The phrases "inclusionary music" and "inclusionary performance" are used throughout the book to signal the ways in which Indigenous performers and artists have been structurally accommodated in ways that "fit" them into classical composition and performance systems. Such inclusionary efforts bolster an intransigent system of presentation guided by an interest in – and often a fixation upon – Indigenous content, but not Indigenous structure. Inclusionary music, which on the surface sounds like a socially progressive act, performs the very opposite of its enunciation.

As a counterbalance to my examination of inclusionary performance, "Indigenous+art music" is a term that foregrounds a resistance to integration, and signals the affectively awkward, incompatible, or irreconcilable nature of meetings between Indigenous artists and classical music ensembles/musicians. Linguistically, the logogram "+" in "Indigenous+art music" is employed in order to resist the conflation of difference within the encounter by conjoining (rather than merging) two areas of sound practice. I use the term in order to disrupt assumptions of seamless union that "intercultural" can imply.

<sup>5</sup> McClary, Susan. 1991. *Feminine endings: music, gender, and sexuality*. Minneapolis: University of Minnesota Press, 19.

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## SUBMISSIONS INVITED FOR THE PETER KIVY PRIZE



The American Society for Aesthetics is pleased to welcome submissions for the Peter Kivy Prize. The prize will be awarded to up to three people in 2020 to encourage new, unpublished work on the philosophy of music of Peter Kivy (1934-2017). In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.

The submission deadline is February 1, 2020, with announcement of the winning essays no later than June 2020. The papers will be presented at a special session at the ASA Annual Meeting in Washington DC in November 2020. The session is tentatively scheduled for Saturday, November 14, 2020 and will be open to the public.

The top three essays will each receive a prize of \$1000, plus travel support to the meeting of up to \$1250.

It is expected that the papers will be the basis for possible print publication, such as a print symposium in the *Journal of Aesthetics and Art Criticism*. Winning papers will be selected by an ad hoc committee of three ASA members, appointed by the ASA President in consultation with the Board of Trustees and the Kivy family.

The regulations for the competition are as follows:

1. **Eligibility:** In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.
2. **Amount:** The amount of the Prize is \$1,000 plus travel support up to \$1250. Up to three winners will be named.
3. **Deadline:** The deadline for submission is February 1, 2020.
4. **Essay Content and Length:** The essay should be new, unpublished work on the philosophy of music of Peter Kivy. The essay should be a maximum of 7,500 words.
5. **Judging:** The judges for the Prize will be appointed by the ASA President.
6. **Presentation:** Winning papers will be presented at the 2020 ASA Annual Meeting in Washington, DC.
7. **Submission Requirements:** Submissions may not have been previously published or under consideration for publication elsewhere.

8. **Questions:** Contact <secretary-treasurer@aesthetics-online.orgf>

# News from the National Office

As I approach the end of my fifth year as Secretary-Treasurer and Executive Director of the ASA, I remain optimistic about the future both of the Society and of the specialty of aesthetics. We are continuing to rebuild our membership numbers; we have funded numerous conferences and workshops on cutting edge issues in aesthetics; our annual and divisional meetings are drawing significant attendance and participation; and we are succeeding in raising the profile of aesthetics at many related organizations, including the American Philosophical Association, the North American Kant Society, the College Art Association, and the Society for Philosophy and Psychology.

For detailed reports on the past year's accomplishments and challenges, please log into the website. Look for the big red Members tab in the upper right. Then go to the drop down menu for Annual Meeting Records. There you will find the annual reports for JAAC and the Secretary-Treasurer; the combined reports of all ASA activities, committees, and events; draft minutes from the October 9 meeting of the Board of Trustees, and the approved budget for 2020. Records from the previous four meetings are also on that site. If you have trouble logging in or want me to send you a report as an email attachment, please contact me at <secretary-treasurer@aesthetics-online.org>.

## *Annual Meetings*

The Annual Meeting for 2019, held October 9-12 in Phoenix, was a great success by many measures. Thanks again to the program chair, John Kulvicki, and his program committee for their hard work. Special thanks also to Kathy Desmond and Peg Brand Weiser for their work as local arrangements chairs, especially for their on-site inspections and arrangements at the Heard Museum, which was the site of the outstanding Danto lecture by Natalie Diaz. For extensive photos of the meeting, please visit our Photo Gallery: <<https://aesthetics-online.org/page/201910Annual77thPhotos>>.

Submissions are now being accepted for the 78th Annual Meeting November 11-14, 2020, one week after the next Presidential election. We are again using the online Submittable system. The submission period for this meeting is December 1 – January 15. <<https://asa.submittable.com/submit>>.

We have learned a lot about member preferences from the online survey recently completed. Complete results, including all comments, are available online: <[https://aesthetics-online.org/resource/resmgr/files/Annual\\_Meeting\\_2019\\_survey.pdf](https://aesthetics-online.org/resource/resmgr/files/Annual_Meeting_2019_survey.pdf)>.

The Board of Trustees will ultimately determine how to proceed on issues presented by the survey. There does not appear to be consensus on some of the ideas, such as meeting in the summer, so the Board will need to weigh the options. I want to speak here only of my own personal perspective on some of the issues. I stress that I am speaking only for myself, not for the Trustees or Officers, who have not yet formally taken up the issues raised.

I am keenly aware of the fiscal stress on many members. For my first five years as an assistant professor, California was near bankruptcy and I received not one cent for travel support. Still, I attended a couple of ASA and APA meetings each year on my own dime. I stayed at economical hotels near the conference hotel. I tried to arrive on Thursday morning and leave Saturday afternoon to save on hotel costs. I skipped meetings with very high costs for airfare and/or ground travel. For the rest of the decade, as I received only a few hundred each year from my campus for travel, I continued looking for ways to economize. I was always grateful when ASA and APA held meetings in the center of major metropolitan areas where it was easier to economize.

In researching sites for ASA meetings the past five years, I have always remembered these experiences. I know that about a third of our members do not have access to any travel funds to attend meetings, and I have taken costs into account in looking at meeting sites. I always talk with hotels about the availability of double rooms with two beds for those who need to share to cut costs. I look at ground travel from the airport and the availability of reasonably priced food options in the adjacent neighborhood. I look at locations in the center of metropolitan areas where more economical options are nearby. For the three evening receptions, I try to ensure that we have protein and fruits/vegetables for people who need to make that count as dinner. I initiated the proposal for Irene H. Chayes Travel Funds for persons without access to institutional travel funds and was very pleased that my proposal was approved by the Board.

When we go out for bids for our annual meetings, we typically get offers that include

cheap hotel rooms, but they are located in distant suburbs with poor public transportation or second-tier or third-tier cities members have shown less interest in visiting and which typically have relatively expensive air connections. For two of our meetings in the past 25 years with the most economical hotel rooms, the savings were offset by very high air travel and/or ground travel and our attendance was among the lowest we have experienced in decades. Again, speaking only for myself, my sense is that members prefer being in the central area of major metropolitan areas with competitive airfares, good ground travel from the airport, and the availability of economical alternatives for lodging for those who need to find that.

I have been fortunate to attend the September Annual Conference of the British Society of Aesthetics at Oxford and I am always jealous of BSA that they have this option. I have searched for years for comparable facilities at university conference centers, to no avail. A beautiful center in southern California charges \$250 for sleeping rooms, in addition to rental costs for meeting rooms (which we typically get for free in our hotel contracts). A university center I visited in Oregon was very run-down and in a marginal neighborhood away from the center of town, with dreadful reviews on TripAdvisor. Another center in the west banned alcohol and would have us take all our meals in a student commons with no restaurants reasonably nearby. I visited an impressive conference center at a Washington, DC university, but they declined to even bid on our meeting as we are too small. If anyone reading this knows of another center that we should consider, please contact me so I can investigate. I wish we could find something comparable to the arrangements used by BSA, but I have not been able to find anything remotely close to what they enjoy.

We are members of the American Council of Learned Societies, which numbers 75 societies of all sizes, from 400 to 24,000 members. I regularly communicate with administrative officers to seek ideas and advice on a wide range of issues, including summer meetings, use of Skype at meetings, available university conference centers, and many other topics where we seek information to benefit our Society. My ACLS colleagues are routinely shocked at the generosity of our travel support for students and others; grants of a few hundred limited to students on the program are the norm elsewhere.

At the urging of many members, I have contacted associations with shared interests in the arts to see if we might coordinate our

meetings, but have been unable to arrange this. The groups I have talked with that meet in the fall routinely offer hotel rooms far in excess of \$200, which we know would be unattractive to our members. We have sought bids from several cities of interest to members, but costs are prohibitive (e.g., Chicago, San Francisco). If any members are interested in hosting a future meeting, please get in touch with me and we'll see what we can do.

### *Financial Affairs*

ASA is presently in good shape financially. The Journal has generated substantial income which, along with membership dues of about one-eighth of that, cover our operating expenses. We all wish that nothing would ever change in the earning capacity of journals, but nobody knows what publishing will look like in five, let alone ten years. We have been operating on a financial model that relies on revenues from institutional subscriptions. But we are mindful that there is no guarantee that this model will continue indefinitely in the future. The music business model collapsed almost overnight. (Bought any CDs lately?) Newspapers are barely hanging on and many have shut down. Print textbooks seem increasingly on the way out. Pressures from the EU and elsewhere for open access continue to escalate. The world of online streaming and digitizing has wrecked havoc on many major industries and it seems naïve for us to think our revenue models will never be impacted.

As has been noted, we are fortunate to have a substantial investment account. It is certainly possible, in the future, that the revenue from this account will be needed to support basic operating expenses. It provides us with a cushion many other academic societies dependent on journal revenue do not enjoy.

Another factor that suggests we need to be cautious in our expenditures, especially new items, is the national economy. We have no crystal ball nor expertise in economics, but signs of an economic slow-down are apparent. We expect, if that happens, a slight decline in membership revenue, as well as registration revenue at the annual and divisional meetings. Some of us are old enough to remember the financial collapse of 2008 and the devastation a repeat would cause to our investments and revenues.

All of these matters are in the hands of ASA's elected Board of Trustees, the Finance Committee (a subgroup of the Board along with two former trustees), the JAAC Editorial Board, and an ad hoc committee of experienced officers and editors working on the

journal contract renewal issues. We also work with a professional money manager at a major firm to responsibly handle our investment account. I speak only for myself in this column, but I want to reassure members of the dedication and expertise of the several groups responsible for the on-going success of the journal and the ASA.

ASA benefits financially from its very thin administrative structure. We have no employees (and thus pay no salaries or benefits), no physical office, no staff. We are independent contractors receiving modest stipends from ASA for our services. The absence of these overhead expenses means we can keep membership dues low, but it also means we are not able to provide all the services that might be expected from a much larger organization. Given our current membership and likely slowing growth in the coming years, I don't anticipate a change in this administrative structure.

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I attend all the divisional meetings, as well as the annual meeting, and I am happy to talk with any members who have additional questions about the ASA. If we can't talk in person, you also are welcome to contact me by e-mail: <secretary-treasurer@aesthetics-online.org>. I also am happy to make appointments to speak by telephone and can arrange times via e-mail.

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## *Aesthetics News*

### **Journal of Aesthetics and Art Criticism: Top Article Downloads in 2018**

The American Society for Aesthetics is pleased to announce the top twenty article downloads from the Journal of Aesthetics and Art Criticism from JSTOR.

1. The Nature of Horror Noël Carroll Vol. 46, No. 1 (Autumn, 1987), pp. 51-59.
2. Profound Offense and Cultural Ap-

- propriation James O. Young Vol. 63, No. 2 (Spring, 2005), pp. 135-146.
3. Street Art: The Transfiguration of the Commonplaces Nicholas Alden Riggall Vol. 68, No. 3 (Summer 2010), pp. 243-257.
4. The Role of Theory in Aesthetics Morris Weitz Vol. 15, No. 1 (Sep., 1956), pp. 27-35.
5. Horror and Humor Noël Carroll Vol. 57, No. 2, Aesthetics and Popular Culture (Spring, 1999), pp. 145-160.
6. Beauty Matters Peg Zeglin Brand Vol. 57, No. 1 (Winter, 1999), pp. 1-10.
7. What Is Wrong with a Forgery? Alfred Lessing Vol. 23, No. 4 (Summer, 1965), pp. 461-471.
8. Satire, Analogy, and Moral Philosophy Nicholas Diehl Vol. 71, No. 4 (Fall 2013), pp. 311-321.
9. Hume's Standard of Taste Noel Carroll Vol. 43, No. 2 (Winter, 1984), pp. 181-194.
10. "Primitive Fakes," "Tourist Art," and the Ideology of Authenticity Larry Shiner Vol. 52, No. 2 (Spring, 1994).
11. The Aesthetic Idea of Impressionism Lionello Venturi Vol. 1, No. 1 (Spring, 1941), pp. 34-45.
12. The Image of Women in Film: A Defense of a Paradigm Noël Carroll Vol. 48, No. 4, Feminism and Traditional Aesthetics (Autumn, 1990), pp. 349-360.
13. The Paradox of Horror: Fear as a Positive Emotion Katerina Bantinaki Vol. 70, No. 4 (Fall 2012), pp. 383-392.
14. Aristotle on Comedy Leon Golden Vol. 42, No. 3 (Spring, 1984), pp. 283-290.
15. Political Music and the Politics of Music Lydia Goehr Vol. 52, No. 1, The Philosophy of Music (Winter, 1994), pp. 99-112.
16. What a Documentary Is, After All Carl Plantinga Vol. 63, No. 2 (Spring, 2005), pp. 105-117.
17. Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues? Joel Rudinow Vol. 52, No. 1, The Philosophy of Music (Winter, 1994), pp. 127-137.
18. Heidegger and the Origin of the Work of Art: An Explication Robert B. Stulberg Vol. 32, No. 2 (Winter, 1973), pp. 257-265.
19. Panofsky, Iconography, and Semiotics Christine Hasenmueller Vol. 36, No. 3, Critical Interpretation (Spring, 1978), pp. 289-301.
20. What Is Public Art?: Time, Place, and Meaning Hilde Hein Vol. 54, No. 1 (Winter, 1996), pp. 1-7.

## ASA Announces 2019 Prize Winners

The American Society for Aesthetics is pleased to announce the winners of its prizes for 2019, presented at the Annual Meeting October 12, 2019, in Phoenix.

*Outstanding Monograph Prize:* Congratulations to Michael Newall (University of Kent) for *A Philosophy of the Art School* (Routledge, 2018).

The review committee said: "By analyzing concepts of art, originality, genius, artistic freedom, creativity, and education, Michael Newall argues persuasively that creativity can in fact be taught in today's art schools through a judicious practice of group crits and master classes. Interweaving philosophical analyses with historical accounts and examples, his discussion is exceptionally clear, rigorous, and interdisciplinary in the best sense of the word. It will make a significant contribution to many areas of intellectual discourse."

*Selma Jeanne Cohen Prize in Dance Aesthetics:* Congratulations to Halifu Osumare for *Dancing in Blackness: A Memoir* (University Press of Florida, 2018).

In the words of the review committee, "it is an outstanding contribution to dance theory and dance history scholarship that reflected explicitly on what it means to do so through the process of writing a memoir."

*Ted Cohen Prize:* Congratulations to Julian Dodd (University of Manchester) for "What 4'33" Is" in *Australasian Journal of Philosophy* 96:4 (629-642).

The Review Committee said: "Julian Dodd's essay on John Cage's 4'33" brilliantly explains what that puzzling work is and what it isn't. After dismissing other attempts to understand it, (such as its being a piece of silent music, or a concert of ambient noises), he convinces the reader that instead it is a work of performance art. As performance art it belongs to the realm of conceptual art, and this leads Dodd into an eloquent explanation of conceptual art itself."

*John Fisher Memorial Prize:* Congratulations to Nemesio García-Carril Puy (Granada University) for "The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types" in the *Journal of Aesthetics and Art Criticism* 77:3 (Summer 2019).

The review committee said: "In its development of a theory of hierarchically nested types, this ambitious and interesting paper

explores complex technical issues concerning musical works with a welcome explicitness and thoroughness. It illustrates the account with musically sophisticated and detailed examples. The paper raises many unanswered questions, but they are well worth thinking about."

*Outstanding Student Papers (tied):* Congratulations to Steven Humbert-Droz (University of Fribourg) for his paper "Aesthetic properties without perception" and Phillip Barron (University of Connecticut) for his paper "The role of poetry in Daoist texts."

*Irene H. Chayes New Voices Awards:* Congratulations to Shannon Brick for her paper on "Aesthetic Testimony, Authenticity and Emotion" and Zoe Cunliff for her paper on "Empathetic Listening and Imaginative Resistance in Trauma Narratives." Both are graduate students at the City University of New York-Graduate Center.

*Irene H. Chayes Travel Awards:* Congratulations to Adriana Clavel-Vasquez, Lisa Giombini, Panos Paris, Matteo Rvasio, and Nils-Hennes Stear.

*Student Paper Travel Awards:* Congratulations to Phillip Barron, Aaron Franklin, Jeremy Fried, Mark Gatten, Steven Haug, Steve Humbert-Droz, Tim Juvshik, Jordan Kokot, Hoyeon Lim, Irene Martinez Marin, Darla Migan, Julie Minarik, Sai Ying Ng, Jeremy Page, Nathan Smith.

## ASA Announces Bios for Trustee Nominees

The American Society for Aesthetics is pleased to announce biographical statements from the six nominees for ASA Trustee.

For Trustee (electing three)

*Renee Conroy* is Associate Professor of Philosophy at Purdue University Northwest and a Fulbright Scholar. An active member of the ASA since 2006, Conroy has co-chaired two Pacific Division Meetings (2013, 2014), acted as local organizer for one Annual Meeting (2016), and served on the Selma Jeanne Cohen Prize in Dance Aesthetics review committee four times, twice as chair. Conroy's publications focus on dance and theatrical performance, philosophy of nature, and the aesthetics of commerce with the past. She co-edited a symposium on dance for the *Journal of Aesthetics and Art Criticism* (2013), and has been published in journals such as *Ethics*, *Place and Environment* and *Midwest Studies in Philosophy*, in addition

to anthologies by Continuum, Bloomsbury, Springer, Brill, Dance Books, and Routledge. Her priorities for the ASA include continued support for graduate students, substantive grant opportunities for new projects, and increased integration between the work of professional artists and the society.

*Eva M. Dadlez* is Professor of Philosophy at the University of Central Oklahoma. She received her Ph.D. from Syracuse University. She writes on issues at the intersection (often at the collision) of aesthetics, ethics and epistemology and is especially interested in encouraging graduate and undergraduate work that delves into such areas. She has written two books on the preceding: *What's Hecuba to Him? Fictional Events and Actual Emotions* (1997) and *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume* (2009), as well as numerous journal articles and book chapters. She has most recently edited a collection entitled *Jane Austen's Emma: Philosophical Perspectives* for Oxford University Press (2018). Dadlez also publishes on issues in feminist ethics. She was an ASA trustee 2008-2010, she has reviewed for JAAC, served as program co-chair for Pacific division ASA, and is past president of the Southwestern Philosophical Society. Her cv: <<https://www3.uco.edu/centraldirectory/profiles/2091>>.

*Shen-yi (Sam) Liao* is (untenured) Associate Professor of Philosophy at University of Puget Sound. As an intellectual omnivore, he has worked on imagination, experimental philosophical aesthetics, and more. He is enthusiastic about making philosophy, and philosophical aesthetics, more welcoming for members of historically and currently oppressed groups. He has been involved in the ASA diversity committee and was the ASA-sponsored speaker for the 2018 Summer Immersion Program in Philosophy at Brown University. In addition, he has served on the 2016 and 2020 ASA Annual Meeting Program Committee, semi-regularly contributed to *Aesthetics for Birds*, and reviewed quite a few manuscripts in aesthetics for both specialist and generalist journals.

*Charles Peterson* is Associate Professor of Africana Studies at Oberlin College. He received his doctorate from the Philosophy, Interpretation and Culture program at Binghamton University. His research interests include Africana Philosophy, Cultural Theory, and Aesthetics. Peterson organized the 2017 conference "Exploring Beauty and Truth in Worlds of Color: Race and Aesthetics" and co-edited (with A. W. Eaton) the JAAC special issue, "Race and Aesthetics" (Vol. 77: 4). His publications include the co-edited

volume *De-Colonizing the Academy* and DuBois, Fanon, Cabral: *The Margins of Elite Anti-Colonial Leadership*. His goals for the ASA include: 1) Expanding the reach and membership of the ASA to broaden ASA's areas and modes of inquiry and discussion; 2) Increasing diversity among our membership; ASA's relative homogeneity is not reflective of much of the work being done in Aesthetics within and without the discipline of Philosophy; 3) programs that support underrepresented graduate students and junior faculty.

*Sandra Shapshay* is Professor of Philosophy at Hunter College--CUNY. Her research areas are aesthetics and ethics in the 19th c, with focus on Schopenhauer and Kant, and environmental aesthetics. With Levi Tenen, Shapshay edited a JAAC special issue, "The Good, the Beautiful and the Green" (2018). Other publications include: "Contemporary Environmental Aesthetics and the Neglect of the Sublime" (BJA, 2013) and "The Problem with the Problem of Tragedy: Schopenhauer's Solution Revisited" (BJA, 2012). With Steve Cahn and Taffy Ross, she is editing *Aesthetics: A Comprehensive Anthology* 2nd ed. (Blackwell), and her current book project is titled "An Aesthetics of Monuments and Memorials." Committee work includes Program Committee (2016), and organizing ASA panels at the APA CD (2020, 2021). As Trustee, Shapshay would make it a priority to work on further diversification of the field via graduate student fellowships for underrepresented groups, and on supporting cross-disciplinary conference initiatives.

*Brian Soucek* is Professor of Law at the University of California, Davis <<https://law.ucdavis.edu/faculty/soucek/>>, where he teaches and publishes on constitutional law, LGBT rights, antidiscrimination law, and intersections between law and aesthetics. A philosopher of art since before he became a law professor (Ph.D. Columbia, 2006), Brian has published in the JAAC, BJA, and NDPR, spoken at 14 of the last 16 ASA Annual Meetings, and benefitted tremendously from ASA-funded seminars <<https://beauty2018.arts.ubc.ca/>>, workshops <<https://sites.google.com/view/aestheticnormativityws>>, and competitions <<https://aesthetics-online.org/page/futureaesthetics>>. As Trustee, Brian wants to: help expand the terrific support the ASA has been providing member projects like these; facilitate ways for philosophers of art to apply their expertise beyond philosophy, including in law; and continue <<https://aestheticsforbirds.com/2018/08/30/the-asa-just-needs-to>

apologize> pushing the ASA towards more transparent, member-focused, less legalistic ways of dealing with discrimination and harassment and promoting diversity of membership and interests within the Society.

As provided in the ASA By-laws, Article VII, the current Board of Trustees has nominated these six ASA members to stand for election as trustee. The three trustees elected will serve for three-year terms (February 1, 2020 - January 31, 2023).

Additional nominations could be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (October 26, 2019). These can be sent by e-mail <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)> or through the US Mail (American Society for Aesthetics, 1550 Larimer Street #644, Denver, CO 80202-1602).

No additional nominations were received for this election.

Voting will be conducted on the ASA website from December 1-31, 2019, with an announcement in early January. All members of ASA in 2019 are eligible to vote by logging into the website, looking for the red "Members" button in the upper-right, and clicking the "Trustee elections" sub-menu. Members unable to vote online should notify the Secretary-Treasurer no later than December 1, 2019, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above.

Robert Hopkins, Anna Ribeiro, and Paul C. Taylor will complete their terms as trustees on January 31, 2020. For more information on the current trustees and the ASA By-laws, see the ASA Web page <<http://aesthetics-online.org>>. Look for the "ASA" red button in the upper-right and click the "About the ASA" sub-menu.

### **Policies Announced for Waivers at Annual Meeting**

The American Society for Aesthetics Board of Trustees has approved these waivers for meeting registration and ASA membership, to go into effect for the 2020 Annual Meeting.

WHEREAS,

(A) The ASA Board of Trustees underscores the importance of requiring that all program participants must be ASA members and must

register for all ASA meetings to help ensure the financial stability of the Society,

(B) The Board recognizes that these requirements can be an undue burden on some potential participants, and

(C) The Board recognizes the importance of broadening ASA participation and membership,

THEREFORE,

the following waivers of the membership and registration requirements shall be available for the 2020 Annual Meeting:

1. The waivers for faculty and students at local Minority Serving Institutions (MSIs) without access to travel support, established in 2016 by the Board of Trustees, shall be continued;
2. Hardship waivers for local program participants essential to a panel shall be continued;
3. Persons considered essential to an interdisciplinary invited panel who have never been on the program at any ASA Annual or Divisional meeting, who have not been a member of ASA in the past ten years, and whose work is in a discipline outside the normal scope of "aesthetics" shall be eligible for a waiver of the membership and registration requirements.

To request a waiver, the participant or (in the cases of 2 and 3, above) the panel organizers should submit a brief explanation of the basis for the waiver to <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)> who will submit the request to at least one other officer for review. Travel funds from ASA will not be available to any such persons approved for these waivers.

### **ASA Trustees Approve New Southern Division**

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has approved establishment of a new Southern Division, the fourth Division of the ASA. The organizing committee for the proposal and initial meeting are Madeline Martin-Seaver, Aaron Meskin, Elizabeth Scarbrough, and James Shelley.

As soon as the dates and location of the first meeting of the Southern Division are available, they will be announced on this website,

Facebook, Twitter, and the ASA Newsletter. *The stated aims of the Southern Division include*

to promote study, research, discussion and publication in aesthetics, especially by those working in the South or with research interests in topics related to the South; to facilitate community-building among aestheticians working in the South—not just faculty, but graduate students and undergraduates; and to promote and support the investigation of what it means to be an aesthetician working in the South.

**Southern Division Activities:** In the short term, the primary focus of the Southern Division will be the organization of annual workshop-style events along the lines of the recent Southern Aesthetics Workshop, funded by ASA, and held at Auburn University August 30-31, 2019. Such events will include a significant pre-read workshop component and involve a commitment to include papers or panels which address aesthetic issues raised in and by the South (e.g., aesthetic issues relating to monuments and memorials, such as those related to the Confederacy, the Civil Rights Movement, and the promotion of social justice in general; the aesthetics of Reconstruction; black aesthetics; indigenous perspectives on aesthetics; the aesthetics of Southern music and food, etc.).

The Southern Division may engage in a number of other activities:

Working with other academic organizations in the South (the Southern Society for Philosophy and Psychology, the Midsouth Philosophy Conference, the Chapel Hill Normativity Workshop, the Center for the study of Southern Culture, etc.) to promote aesthetics in the region (e.g., by setting up sessions at conferences or advising about potential speakers).

Reaching out to, and working with, HBCUs in the region to promote the study of aesthetics at those institutions.

Working with cultural institutions in the South (e.g., Black Mountain College Museum in Asheville, the National Museum of African American Music in Nashville, the National Memorial for Peace and Justice in Montgomery, the Nasher Museum of Art in Durham) to promote the study of aesthetics in the region.

#### *Southern Division Rules*

Any member of the ASA who wishes will be allowed membership in the division.

All members of the organizing committee must be members of the ASA.

Election of organizing committee members for two-year terms will take place at Southern Division Meetings.

**Oversight and organization:** The division will be overseen by an organizing committee of at least three people. Committee members will hold two-year terms. There will be no term limits. The initial organizing committee will consist of Madeline Martin-Seaver, Aaron Meskin, Elizabeth Scarbrough and James Shelley. The organizing committee will be responsible for setting dates and locations of meetings and will work with, and advise, the local coordinator on planning the workshop. The organizing committee will also be responsible for ensuring that all ASA guidelines are adhered to and for submitting an annual report to the Secretary-Treasurer of the ASA Board of Trustees. The position of regional Secretary may be rotated on an annual basis, but there will be no term limit on this role. James Shelley will serve as the regional Secretary during the first year of the Division's existence.

**Meetings:** The Division plans to rotate meeting locations each year. Hosting will be linked with willingness and ability to provide funding to partially or fully match ASA contributions. Meetings will take place in late summer/early fall. They will be planned so as to avoid conflict with the BSA and ASA annual meetings as well as other regional meetings. Labor Day weekend worked well in 2019, but changing academic schedules suggest the Division should not commit itself to always meeting on that weekend.

**ASA support:** The Division will receive the same \$2000 to support honorarium and travel for a keynote address now received by the other three divisions. In addition, the new Southern Division will receive \$1200 in Irene H. Chayes Travel Funds for persons without institutional access to travel funds to present their work. The decisions on recipients and amounts for these travel funds will be made by the Division organizers. (All four divisions will receive \$1200 commencing in 2020, an increase from the \$1000 awarded to each division in 2018 and 2019. This increase has been made possible by an unexpected receipt of additional funds from the Chayes Estate.)

#### *Financial Self-Sufficiency*

The Southern division organizers believe that annual workshops can be run inexpensively. For example, it is not necessary to

arrange hotel contracts for participants. As long as information is provided to attendees, they may book their own lodging. We will generally meet at universities where meeting rooms are inexpensive or free. Minimal catering (for coffee breaks and, if possible, light lunches) will be provided by the local organizer.

#### **Graduate Guide to Aesthetics in North America**

The American Society for Aesthetics is pleased to announce that it is updating its Graduate Guide to Aesthetics in North America. We need your help to ensure that we have accurate and up-to-date information on all of these graduate programs. If you are affiliated with a graduate program in the United States, Canada, or Mexico which awards the MA and/or PhD with a specialization in aesthetics:

- Please check the current (4th) edition to see if your department is included: <<https://aesthetics-online.org/page/GraduateGuide>>
- If your department is included, please contact your department chair and ask them to submit updated information.
- If your department is not included and should be, please contact your department chair and ask them to submit information so you can be included in the new edition.

#### *Information needed*

Name of University/College and Department, Location (city, state, nation), Department Orientation (Continental, Analytic, and/or Historical), brief description of aesthetics offerings, aesthetics faculty listing (including rank and specialties in aesthetics), department URL.

#### *Deadline*

Department information should be submitted no later than December 15, 2019 to <[michelxhignesse@capilanou.ca](mailto:michelxhignesse@capilanou.ca)>. Please ensure that an authorized person is submitting accurate information.

We are aiming at publication in early spring 2020 and will publicize its availability extensively.

## ASA Announces Additional Funds for Irene H. Chayes Travel Grants

The American Society for Aesthetics is pleased to announce that it has increased to \$1200 the amount of funding for each of the four ASA Divisions to use for travel support for persons presenting papers at the divisional meetings who have no institutional support for travel.

The awards commenced in 2018, with \$1000 available to each of the then-three ASA Divisions to support travel. The guidelines were established by the ASA, with each Division making the final decisions on which presenters receive funds and for how much. The increased funding is made possible by an unexpected receipt of additional funds from the Estate of Irene H. Chayes.

### *Among requirements for eligibility*

Recipients must be 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.

These grants have been made possible by a generous bequest from the Irene H. Chayes Estate.

## Embodied Beauties: The Politics and Aesthetics of the Moving Body

College Art Association Annual Conference, Chicago  
February 12-15, 2020

The American Society for Aesthetics is sponsoring a session at the College Art Association Annual Conference in Chicago, February 12-15, 2020. The ASA session, "Embodied Beauties: The Politics and Aesthetics of the Moving Body," will be Saturday, February 15 from 2:00-3:30 at the Hilton Chicago in Room 4K (4th floor).

The body has become a key interest in virtually all contemporary traditions of philosophical inquiry. By focusing on the embodied nature of our lives, philosophers have developed novel and more comprehensive ways of understanding the fundamental features—among other things—of human thought, action, and culture. Across those traditions, many have been pointing out that acknowledging the centrality of the body can prove instrumental in correcting well-known limitations of traditional models es-

pecially in Western philosophies.

In aesthetics, the body offers a rich field of philosophical investigations, cutting across disciplines and schools. At a fundamental level, the body is a locus where we find intuitively realized a unity between the aesthetic subject and object. Individuals appreciate their bodies, acting both as observers and observed. This in turn profoundly challenges the long-standing dualism of Western aesthetics, possibly building bridges with other philosophical traditions such as those from the East. Reflections on the body seem to come with a promise of a new theoretical unity, so crucial in our globalized world.

Philosophical discussions of the body also shake aesthetics in other ways that are no less interesting and potentially innovative. Recently, we have seen a growing number of works by aestheticians expanding the range of objects and practices beyond the study of nature and the arts. Thinking about the body brings to the disciplinary foreground a wide range of social and cultural phenomena historically neglected. This panel explores cutting-edge trends in body aesthetics; we aim at stimulating an interdisciplinary dialogue and approach which can bring together art historians, aestheticians, artists, and activists interested in exploring the body as a crucial source of everyday aesthetic as well as artistic enjoyment.

### *Panel Organizer & Chair*

Prof. Andrea Baldini (on behalf of the ASA)

### *Panel Participants*

Prof Andrea Baldini, Prof Aili Bresnahan, Prof Eva Man, Prof Peg Brand Weiser

## Submissions Invited for the Peter Kivy Prize

Deadline: February 1, 2020

The American Society for Aesthetics is pleased to welcome submissions for the Peter Kivy Prize. The prize will be awarded to up to three people in 2020 to encourage new, unpublished work on the philosophy of music of Peter Kivy (1934-2017). In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.

The submission deadline is February 1, 2020, with announcement of the winning essays no later than June 2020. The papers

will be presented at a special session at the ASA Annual Meeting in Washington DC in November 2020. The session is tentatively scheduled for Saturday, November 14, 2020 and will be open to the public.

The top three essays will each receive a prize of \$1000, plus travel support to the meeting of up to \$1250.

It is expected that the papers will be the basis for possible print publication, such as a print symposium in the *Journal of Aesthetics and Art Criticism*. Winning papers will be selected by an ad hoc committee of three ASA members, appointed by the ASA President in consultation with the Board of Trustees and the Kivy family.

The regulations for the competition are as follows:

- *Amount:* The amount of the Prize is \$1,000 plus travel support up to \$1250. Up to three winners will be named.
- *Deadline:* The deadline for submission is February 1, 2020.
- *Eligibility:* In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.
- *Essay Content and Length:* The essay should be new, unpublished work on the philosophy of music of Peter Kivy. The essay should be a maximum of 7,500 words.
- *Judging:* The judges for the Prize will be appointed by the ASA President.
- *Presentation:* Winning papers will be presented at the 2020 ASA Annual Meeting in Washington, DC.
- *Submission Requirements:* Submissions may not have been previously published or under consideration for publication elsewhere.
- *Questions:* Contact <secretary-treasurer@aesthetics-online.org >

## ASA Funds Workshop on the Philosophy of Games

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has approved a grant of \$7,000 in support of the Workshop on the Philosophy of Games at the University of Central Oklahoma April 3-4, 2020. The Workshop is organized by Christopher Bartel (Appalachian State University) and Mark Silcox (University of Central Oklahoma).

The Workshop, which will build on work at the ASA-funded Workshop on the Phi-

losophy of Games at Utah State University in 2016, aims to ensure that the philosophical study of aesthetics is central to the North American game studies community.

It is expected that 8 to 10 papers, each no more than 3,000 words in length, will be accepted. Papers will be distributed in advance and each speaker will have ample time for the discussion of their paper, along with a formal commentator. ASA funds will be used to provide travel support for presenters. It is anticipated that the submission deadline will be February 1, 2020.

The organizers aim to bring together a diverse range of scholars from fields like Philosophy, Psychology, Media Studies, Communication Studies, Computer Science, and Literary Studies all focused on the aesthetics of games. Another project goal is to increase ASA membership and data will be collected in cooperation with the ASA National Office to assess the effectiveness of these efforts.

See the call for papers in this issue below.

### **ASA and APA announce winners of 2020 Arthur Danto Prize**

The American Philosophical Association and the American Society for Aesthetics are pleased to announce that Professors Keren Gorodeisky and Eric Marcus (Auburn University) have been selected as the winners of the second Arthur Danto/American Society for Aesthetics Prize for their paper "Aesthetic Rationality."

In the words of the joint APA/ASA review committee:

"Aesthetic Rationality," by Keren Gorodeisky and Eric Marcus, is an ambitious and original account of the nature of aesthetic judgments. It reconciles a seeming contradiction between two commonplaces, that we can only judge for ourselves, and that we can be led to doubt ourselves by the judgments of others. In an echo of the work of Arthur Danto, in whose name this prize is given, the paper is a model of how to marry core problems in aesthetics with issues in philosophy more broadly.

The article was published in the *Journal of Philosophy* 115 (3):113-140 (2018)

*Abstract:* We argue that the aesthetic domain falls inside the scope of rationality, but does so in its own way. Aesthetic judgment is a stance neither on whether a proposition is to be believed nor on whether an action is to

be done, but on whether an object is to be appreciated. Aesthetic judgment is simply appreciation. Correlatively, reasons supporting theoretical, practical and aesthetic judgments operate in fundamentally different ways. The irreducibility of the aesthetic domain is due to the fact that aesthetic judgment is a sensory-affective disclosure of, and responsiveness to, merit: it is a feeling that presents an object, and is responsive to it, as worthy of being liked. Aesthetic judgment is thus shown to be, on the one hand, first personal and non-transferable; and, on the other hand, a presentation of reality. We thereby capture what is right in both subjectivist and objectivist conceptions of aesthetic judgment.

The review committee also awarded Honorable Mention for A.W. Eaton's article, 'A Lady on the Street but a Freak in the Bed': On the Distinction Between Erotic Art and Pornography, published in the *British Journal of Aesthetics* 58 (4): 469-488 (2018).

The Danto/ASA Prize, in the amount of \$1,000, is awarded to a member of the APA and the ASA for the best paper in the field of aesthetics, broadly understood. In addition, a symposium in honor of the recipient of the prize is held at the APA Eastern Division meeting, normally the next such meeting following the selection of the prizewinner. This prize is in honor of the late Arthur Danto, a past president of the APA Eastern Division.

The prize is awarded in even-numbered years, with the next award expected in 2022. The next submission deadline is May 31, 2021, for articles published in 2019 and 2020.

For guidelines: <<http://aesthetics-online.org/?page=DantoPrize>>.

### **ASA Funds Notre Dame Conference "Art, Desire, & God: Phenomenological Perspectives"**

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has approved the award of \$3,000 in support of the colloquium "Art, Desire, a&God: Phenomenological Perspectives." The colloquium, to be held at the University of Notre Dame October 2-3, 2020, has been organized by Kevin Grove, C.S.C., Taylor Nutter, and Christopher Rios. Substantial cost-sharing will be provided by several Notre Dame institutes and the local Snite Museum of Art on the Notre Dame campus.

ASA funding will support the costs of two keynote speakers on phenomenological aes-

thetics and the conference theme, Richard Kearney (Boston College) and J. Aaron Simmons (Furman University). The colloquium, which will be free and open to the public, will include papers by junior faculty, post-doctoral fellows, and graduate students, with commentary by faculty members at the University. The project aims to promote intersectional dialogue between philosophy and theology on the topics of art, desire, and God and research in phenomenological aesthetics. The organizers aim to encourage scholars outside aesthetics to actively engage with art and aesthetics in their own intellectual questioning as a legitimate source of meaning.

As soon as the Call for Papers is announced, it will be posted on the ASA website and other venues.

### **ASA Trustees Approve 30th FCC Anniversary Prize for 2020 meeting**

The American Society for Aesthetics is pleased to announce that the Board of Trustees has approved the establishment of a one-time prize in 2020 to commemorate the 30th anniversary of the founding of the ASA Feminist Caucus Committee in 1990, by giving recognition to a published feminist aesthetics essay.

The prize will be \$1000 plus \$1250 for travel to the annual meeting in 2020 for one person whose winning published essay will be commented upon by 2-3 scholars at a special panel session (in addition to the annual Feminist Caucus Committee session); if appropriate, Honorable Mention will be awarded to the second-best essay but this award includes no prize money. The prize is named the 30th Anniversary Feminist Caucus Committee Essay Prize.

Eligibility is restricted to an essay published in English from April 1, 2017-March 30, 2020 in a venue with peer review recognized by the scholarly community and that is permanently available to the interested scholarly community of students and researchers, including but not limited to the *Journal of Aesthetics and Art Criticism*, *British Journal of Aesthetics*, and *HYPATIA: A Journal of Feminist Philosophy*. "Article" nominations may also be an original, previously unpublished, chapter or essay in an anthology; co-authored articles are eligible. (Collections of previously published work, anthologies of work by multiple authors, and translations are not eligible).

Eligibility is restricted to persons who are

ASA members as of the date of the submission deadline.

Essays will be judged based on significance of the topic of issue, quality of the research, quality of the writing, originality, and contribution to the feminist literature within aesthetics—broadly construed—that focuses on gender, race, class, ethnicity, and/or sexual preference/identity; the essay may be and is encouraged to be multidisciplinary. Selection of the winning paper will be made by a committee of three ASA members, appointed by the ASA President.

*Submission deadline:* April 1, 2020

*Announcement of the winning essay:* no later than June 2020

*Submission procedure:* PDFs of the published article, as it appeared in print, should be sent electronically to <secretary-treasurer@aesthetics-online.org>.

Funds for the prize have been generously donated to the ASA by Dr. Peg Brand Weiser, long-time member of the ASA and the FCC. She has served as a Trustee (twice), on program committees (chairing Pacific in 1992), and as local organizer, starting RMD in 1985. She was a founding member of the Feminist Caucus in 1990 and the first appointed chair of the Feminist Caucus Committee 2014-2017. With Carolyn Korsmeyer, she co-edited the first feminist special issue of JAAC—“Feminism and Traditional Aesthetics”—in Fall 1990.

*Questions:* Contact <secretary-treasurer@aesthetics-online.org>.

### **ASA Announces Membership Dues Freeze Through 2020**

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has approved a continuing freeze on ASA membership rates through 2020. This is the sixth year of a freeze on dues.

The Trustees encourage members to renew their membership at two-year and three-year rates, which represent a substantial savings over the regular one-year rates. Given the uncertainties in the economy expected in the coming years, ASA cannot guarantee a continued freeze in 2021.

Membership is open to all interested persons. Members receive print and electronic subscriptions to the *Journal of Aesthetics* and *Art Criticism* and the ASA Newslet-

ter. To join the Society, click “Join ASA” at the top of the page or download a printable dues form. You can renew your membership up to 120 days before expiration by using the link that will appear on your profile page.

To check your membership status, log into the ASA site and click “manage profile” in the far upper-right corner. That takes you to a page with membership status, invoices, membership registrations, bio, etc.

Member dues rates are \$35 for students and the unemployed, \$60 for emeritus members, \$80 for regular, and \$120 for joint members (two members at one address). Overseas members pay \$15 extra per year as a mailing surcharge in addition to the above rates. You can save by buying multi-year memberships: Regular: \$140 (2 years); \$190 (3 years). Emeritus: \$100 (2 years); \$140 (3 years). You can also buy a Lifetime membership for \$1000. All membership dues rates have remained unchanged from 2015-2020.

The ASA membership year is January 1 - December 31. We regret that we are unable to pro-rate membership dues. When a new member joins in the last three months of the year, that membership is extended through 12/31 of the following calendar year.

#### *Benefits of Membership*

- Members get print copies of JAAC (four per year) and the ASA Newsletter (three per year).
- Members get immediate access to the latest issues of JAAC via the website of Wiley, the publisher. (Databases such as JSTOR have a one-year delay in availability.)
- ASA members again have online access for one-year to the new Oxford Encyclopedia of Aesthetics, 2d ed. and a 40% discount on purchase of the hard-copy edition.
- ASA members receive a 20% discount on all Oxford University Press hard-cover titles.
- Student members are eligible for travel support to the annual meeting if they have a paper accepted.
- Student members are eligible for travel support to attend certain ASA-sponsored conferences.
- Only ASA members can apply for the Dissertation Fellowship, the Outstanding Monograph Prize, the John Fisher Prize, the Ted Cohen Prize, the Selma Jeanne Cohen Prize in Dance Aesthetics, the Arthur Danto/ASA Prize, Major Grants, and other opportunities.
- Only ASA members are eligible for the Irene H. Chayes Travel grants to the annual meeting and divisional meetings for people with no institu-

tional access to travel to present their work.

- Only ASA members can serve as editors, trustees, or officers of the Society.
- Only ASA members may present papers or commentaries at the annual meeting.
- All divisional meetings require that program participants be ASA members.
- Only members can access the Members section of the new website, which includes current and historic records of the ASA.
- Only members can vote in elections for trustees and officers.

#### *Green Membership*

The American Society for Aesthetics Board of Trustees unanimously approved adding a “Green Membership” option, commencing on January 1, 2017. Features of the Green Membership option include:

- All member benefits except any and all mailing of print materials, including JAAC, the ASA Newsletter, and any additional postal mailings during the green membership term;
- Green members are able to access all JAAC issues in the Wiley Online Library (which commences with Vol. 59-2011) immediately upon publication; access to the Wiley Online Library is restricted to 100 pages/day;
- Green members are able to access all current and archived issues of the ASA Newsletter on the ASA website via the member log-in;
- A reduction in dues ranging from \$3/year (domestic) to \$18/year (international).

The switch to green membership can only occur at the end of a current member term on December 31. We regret that pro-rating existing memberships and providing rebates is not feasible for ASA.

We caution that persons who expect to need print copies of JAAC or the ASA Newsletter in the future should decline the green membership option. ASA will not be able to provide print copies to authors published in JAAC, whether articles, discussion essays, or reviews.

#### *Examples*

1. An international student currently pays \$50/year (\$35 dues + \$15 international mailing surcharge). With a green membership, that student will pay only \$32/year, total.
2. An international regular member currently pays \$95/year (\$80 dues +

\$15 international mailing surcharge). With a green membership, that member will pay only \$77/year, total.

### **Yuriko Saito Named Richard Wollheim Lecturer for 2020**

The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that Yuriko Saito will be the Richard Wollheim Lecturer at the BSA Annual Conference at Oxford University, St Anne's College, September 11-13, 2020.

Professor Saito is Professor Emeritus of Philosophy at the Rhode Island School of Design, where she taught philosophy from 1981-2018. Professor Saito works in Everyday Aesthetics, Environmental Aesthetics, Japanese Aesthetics, and the Aesthetics of Nature. She won the ASA Outstanding Monograph Prize for 2018 for her book *Aesthetics of the Familiar: Everyday Life and Worldmaking* (Oxford University Press).

The Richard Wollheim Lecture is jointly sponsored with the British Society of Aesthetics. The ASA nominates a lecturer to speak at the BSA annual conference in even years and the BSA nominates a lecturer to speak at the ASA annual meeting in odd years.

Previous Wollheim Lecturers:  
2009: Peter Lamarque  
2010: Noël Carroll  
2011: Berys Gaut  
2012: Kendall Walton  
2013: Gregory Currie  
2014: Jenefer Robinson  
2015: Catherine Wilson  
2016: Susan Feagin  
2017: Derek Matravers  
2018: Carolyn Korsmeyer  
2019: Eileen John

### **Sonia Sedivy Named Program Chair for 2021 Annual Meeting**

The Board of Trustees of the American Society for Aesthetics is pleased to announce that Sonia Sedivy, Associate Professor of Philosophy and Chair of the Department of Philosophy, University of Toronto at Scarborough, has accepted its invitation to serve as program chair for the 79th Annual Meeting in Montreal, November 17-20, 2021.

Professor Sedivy's book *Beauty and the End of Art, Wittgenstein, Plurality and Perception*, argues that Wittgenstein's later work and contemporary theory of perception offer just what we need for new approaches to

art and beauty that explain the historical plurality of both. In 2017, she organized an ASA-funded workshop, *Art, History and Perception*, to think about how works of art and visual culture stand at the intersection of history and perception. Some of the papers from the workshop served as a basis for a special issue of the *British Journal of Aesthetics* 58:4 (2018) of the same title: *Art, History and Perception*.

For more information on Professor Sedivy: <<https://www.utsc.utoronto.ca/people/sedivy/>>.

For more information on the meeting: <<https://aesthetics-online.org/events/EventDetails.aspx?id=1067550&group=>>.

### **Diversity committee announces new leadership**

The American Society for Aesthetics Diversity Committee has announced new leadership. Paloma Atencia-Linares and Nils-Hennes Stear will serve as co-chairs, with Saul Fisher as vice-chair. Thi Nguyen is stepping down as chair and Aili Bresnahan is stepping down as assistant chair.

The Diversity Committee serves to nourish and sustain an ethos of inclusivity in all aspects of the Society's activities and in the discipline of aesthetics more broadly. The committee looks forward to cooperative endeavors with the Feminist Caucus on issues of sexuality and gender, as well as expanding the push for inclusivity into previously unaddressed areas. Participation in the committee's activities is open to all members of the ASA. To join this group, after a member logs into the ASA website, the profile for "groups" on the home page will list groups available to join and Diversity Committee can be selected.

The Committee was established in 2009. Previous chairs include Phil Alpers, Mary Wiseman, and Anne Eaton. The committee has promoted several ASA initiatives, including Diversity Curriculum Grants, annual meeting registration waivers for local faculty and students at Minority Serving Institutions, and the Irene H. Chayes New Voices Awards

The Committee meets annually at a Friday luncheon meeting at the ASA Annual Meeting. For more information:

- Paloma Atencia-Linares, Co-Chair: <[atenciap@gmail.com](mailto:atenciap@gmail.com)>
- Nils-Hennes Stear, Co-Chair: <[nstear@umich.edu](mailto:nstear@umich.edu)>

- Saul Fisher, Vice-Chair: <[sfisher@mercy.edu](mailto:sfisher@mercy.edu)>

### **50th anniversary posters available**

The ASA has a small supply left of the 50th anniversary posters by artist Saul Steinberg, commissioned by Arthur Danto. If you are interested, please contact <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>

## *Calls for Papers*

### **ASA 78th Annual Meeting**

Hilton Crystal City at National Airport  
Washington, DC  
November 11-14, 2020

Deadline: January 15, 2020

The ASA welcomes submissions on all aspects of aesthetics and the philosophy of art.

Papers are limited to 3000 words, must be accompanied by 100-word abstracts, and be formatted for anonymous review. These rules will be strictly enforced. Proposals for panels and author-meets-critics sessions must include a brief description of the topic, names and affiliations of all participants, and 500-word abstracts of all papers. Note that we plan to accept very few submitted panels.

Participants may submit a paper, or be part of a submitted panel, but not both. Papers may not be presented at both a regional ASA meeting and the Annual Meeting. All participants must be members of the ASA and register for the meeting. Non-members may submit papers or panel proposals, but must join the ASA within thirty days of acceptance of their contribution, or be removed from the program.

The ASA supports the Gendered Conference Campaign. In evaluating submitted panels and author-meets-critics sessions, the Program Committee will consider whether steps have been taken to include women and members of historically underrepresented and excluded groups.

Six Irene H. Chayes Travel Grants will be awarded for those presenting papers, but who do not have access to travel funds. Two outstanding papers that "nourish and sustain an ethos of inclusivity in all aspects

of the Society's activities" will receive Irene H. Chayes New Voices Awards. Full time students who present papers will receive a travel stipend. These stipends are also available to those who complete the PhD in 2020 but remain unemployed at the time of the meeting. Please indicate whether you would like to be considered for these grants when submitting your paper, but do not include that in the paper itself.

Submissions will be made through the same platform, Submittable, that was used last year. For further details, please consult the 2020 Annual Meeting website at <[https://aesthetics-online.org/events/EventDetails.aspx?id=830690&group=>](https://aesthetics-online.org/events/EventDetails.aspx?id=830690&group=).

Please address all correspondence to the Program Chair, Thi Nguyen, at <[asa2020washington@gmail.com](mailto:asa2020washington@gmail.com)>.

**ASA Eastern Division Meeting**  
Courtyard Marriott (Center City)  
Philadelphia, PA  
Berkeley, CA  
April 17-18, 2020

Deadline: January 15, 2020

*Plenary Lecture:* Sandra Lynn Shapshay, Professor of Philosophy at Hunter College (CUNY)

*Temple University's Beardsley Lecture:* Richard Eldridge, Charles and Harriett Cox McDowell Professor of Philosophy at Swarthmore College.

We are looking forward to a third year in our new venue, the Courtyard Marriott in Center City Philadelphia.

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 a 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 online: <<http://aesthetics-online.org>>. **Papers** should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. **Panel proposals** must include a general description

of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each of the presentations. The abstract should articulate the thesis and central argument(s) of the talk.

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

Please send submission in PDF, Word, or RTF format to Laura Di Summa, Michel-Antoine Xhignesse, and Javier Gomez-Lavin at <[easea.submissions@gmail.com](mailto:easea.submissions@gmail.com)>.

Please feel free to direct questions to the Program Co-Chairs: Michel-Antoine Xhignesse (Capilano) <[michelxhignesse@capilano.ca](mailto:michelxhignesse@capilano.ca)>, or Laura Di Summa (William Paterson) <[eirenelaura@gmail.com](mailto:eirenelaura@gmail.com)>, or Javier Gomez-Lavin (University of Pennsylvania) <[jglavin@sas.upenn.edu](mailto:jglavin@sas.upenn.edu)>.

**Call for Applications for ASA Speakers at 2020 Diversity Institutes**

Deadline: February 1, 2020

The ASA Board of Trustees has approved a total of up to \$5,000 to support travel and honoraria for ASA-sponsored speakers at three diversity programs in the summer of 2020. This will be the sixth year in which ASA has sponsored a speaker at the San Diego and Rutgers programs and the fifth year for ASA sponsorship at the Brown Institute.

The speakers will be selected through an open call for applications to ASA members, in which each indicates for which institutes they would like to be considered, with a brief statement of the proposed presentation. The selection of finalists will be made by an ad hoc committee appointed by the ASA President, with representation from the leadership of the Feminist Caucus and the Diversity Committee, with the final selection of speakers made by institute directors.

Through this relatively economical project, ASA has reached almost 300 promising and very diverse undergraduates in philosophy with an introduction to aesthetics. ASA-sponsored speakers in the past five years: Sondra Bacharach, Julianne Chung, Anne Eaton, Jane Forsey, James Haille, Sam Liao, Anna Ribeiro, Mary Beth Willard, and Sarah Worth.

*Call for Applications*

The American Society for Aesthetics invites applications to serve as a speaker on aesthetics at one or more of three institutes in the summer of 2020: (1) the Summer Program for Women in Philosophy at UC San Diego; (2) the 23rd Annual Rutgers Summer Institute for Diversity in Philosophy (3) the Summer Immersion Program at Brown University.

For each of the three institutes, the ASA-sponsored speaker will attend the Institute for two days, give a 2-1/2 hour presentation (including a question and answer period), and take meals with the students. The speaker will receive an honorarium (\$400 at UCSD and Rutgers, \$250 at Brown), plus travel, lodging, and meals at the institute site.

For more information on each institute, please consult their websites:

- Brown: <<http://www.sippatbrown.com/>>
- Rutgers: <<https://www.philosophy.rutgers.edu/summer-institute>>
- UCSD: <<http://spwp.ucsd.edu/>>

Applicants to be the ASA speaker must be current members of the ASA. Applicants should send a brief current CV (or URL to a current CV) and a brief statement (no more than 750 words) of the proposed presentation. In each case, presenters will be introducing aesthetics to undergraduate philosophy majors with little or no experience with aesthetics. Presenters also typically informally advise students about North American doctoral programs and opportunities in philosophy.

Applicants should clearly indicate which program(s) for which they would like to be considered. Applicants can ask to be considered for one, two, or three of the institutes, but only one application should be submitted. The Brown program extends from July 6-17, 2020, with the ASA participation on July 16-17. The Rutgers program will be held July 19-25, with ASA participation on one day to be arranged with the institute director. Dates for the San Diego program have not yet been announced, but we will update this recruitment announcement as soon as they are available.

Sponsored ASA speakers at previous summer institutes are eligible, although priority will be given to well-qualified applicants who have not previously presented on ASA's behalf. Applications should be sent by e-mail no later than February 1, 2020, to Julie Van Camp, Secretary-Treasurer at <[secretary-](mailto:secretary-)

treasurer@aesthetics-online.org>. A decision by ASA on finalists is expected no later than March 1 by an ad hoc committee appointed by the ASA President. The final speaker selection will be made by each respective institute director.

### **2020 Canadian Society for Aesthetics**

Western University  
London, Ontario, Canada  
May 30 - June 1, 2020

Deadline: February 17, 2020

The 2020 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 89th Congress of the Humanities and Social Sciences <www.congress2020.ca>.

Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas:

1. Urban, natural and environmental aesthetics
2. Fiction, metafiction and narrative
3. Ethical and political issues in any of the arts
4. Scientific framing of problems in aesthetics and the arts
5. Aesthetic and art education
6. Philosophy of music
7. Truth and Truthfulness in the Arts.

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>.

### **9th Dubrovnik Conference on the Philosophy of Art**

The Inter-University Centre in Dubrovnik, Croatia  
April 14-18, 2020

Deadline: March 14, 2020

The Inter-University Centre in Dubrovnik, Croatia hosts a large number of conferences in a wide variety of disciplines each year, bringing together scholars from Europe, North America, and further afield. In April 2020, we shall be holding the ninth Dubrovnik Conference on the Philosophy of Art. The dates for the 2020 meetings are 14th to 18th April, and the conference directors are David Davies (McGill), Jason Gaiger (Ruskin School of Drawing and Fine Art, Oxford), Bozidar Kante (Maribor), Matthew Kieran (Leeds), Anna Pakes (Roehampton), and Iris Vidmar (Rijeka). We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference (16th April), we hope to have presentations on a selected theme with invited participants.

The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference also held in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by March 14th at the latest, and earlier if possible. We'll notify all those who provide abstracts and titles as to whether their proposals have been accepted within a couple of days of that deadline, and earlier in the case of submissions received before the deadline. We can also provide, if requested, formal letters of invitation for those whose submissions have been accepted—these may be helpful in obtaining funding from institutions or granting agencies. A draft of the program will be circulated to participants in the weeks prior to the conference, allowing for adjustments to be made if necessary, to accommodate the schedules of those arriving late or departing early. There will be five or six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in the Old Town, or to explore the city. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with two such events taking up a single one-hour slot in the programme.

We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences—details can be provided to those interested. Apartment accommodation in the Old Town is also available at a very reasonable cost.

There will be a small conference fee (around 40 Euros) in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at <david.davies@mcgill.ca> by March 14th 2020 at the latest. For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David Davies at the same e-mail address.

### **NAKS Biennial: Kant and the Value of Humanity**

June 5-7, 2020

Deadline: January 1, 2020 at 11:59 pm EST

Keynote speakers: Karin de Boer, Katrin Flikschuh, Paul Guyer

Saturday, June 6 will feature "Aesthetics Day at NAKS," sponsored by the American Society for Aesthetics, and will include several talks on Kant and Aesthetics.

Papers in any area of Kant's and Kantian philosophy, from analytic, continental, or historical approaches, are welcome. We encourage as well submissions on the conference theme, "Kant and the Value of Humanity." We aim to announce which papers have been accepted by February 7, 2020.

Please identify two areas under which you wish your paper to be considered:

1. Kant's Pre-critical Philosophy
2. Metaphysics
3. Epistemology and Logic
4. Philosophy of Science and Nature
5. Teleology
6. Ethics and Moral Philosophy
7. Philosophy of Law and Justice
8. Philosophy of Politics, History, and Culture
9. Religion and Theology
10. Aesthetics
11. Kant and German Idealism
12. Kant and Phenomenology
13. Kant in the Present
14. Kant and the Value of Humanity

We are also accepting submissions for papers for the following two panels, sponsored by the American Society for Aesthetics.

1. "Kant's Methodology of Taste: the role of Humaniora"

For this panel we invite papers on the much overlooked final section of Kant's Critique of the Aesthetic Power of Judgment where Kant discusses the role of preparation and study for training taste and also the social

nature of taste and its role in cultivating humanity.

## 2. "The Aesthetics of the Sublime and Human Dignity"

For this panel we invite papers on the relationship between the moral and aesthetic dimensions of the sublime in Kant.

To submit a proposal, please submit (in .doc, .docx, or .pdf form):

1. A cover page, including the title of the paper, word count, author's name, brief bio, and contact information. Also, please indicate whether the paper should be considered for one of the two panels sponsored by the ASA.
2. A 3000-word paper, not including notes, prepared for blind review, accompanied by a 200-word abstract.

Please email all documents to <naksbienial2020@gmail.com>.

- All papers should be suitable for presentation in 20 minutes.
- All submissions will be anonymously reviewed; identifying information should be included only on the cover page.

We especially encourage graduate student submissions. Graduate students should identify themselves as such on the cover page, which is a required component of the submission. NAKS will provide \$200 travel award for the best graduate student paper and the author will be considered as a candidate for the annual Markus Herz Prize. The American Society for Aesthetics will provide a \$500 student travel grant for the best student paper on Kant and aesthetics. Members of the American Society for Aesthetics will receive a reduced registration fee for the events on Kant and Aesthetics on Saturday, June 6, 2020.

### Art and/as Phenomenology

Western University  
London, Ontario, Canada  
June 1, 2020

Deadline: January 3, 2020

A joint session of the Canadian Society for Aesthetics, and the Society for Existential and Phenomenological Theory and Culture will be held as part of the annual Congress of the Canadian Federation for the Social Sciences and Humanities. The Congress runs from May 30 to June 5, 2020 and the joint session will take place on June 1.

The joint session will explore the intersection of phenomenology, philosophical aesthetics from various traditions, and/or arts practices. Many phenomenologists have shown an interest in the nature of art, aesthetic experience, expression, and artistic creation, either using artworks to illustrate their points about some other phenomenon or investigating art as itself a phenomenological practice. Reciprocally, phenomenology has been an influence on artists and art theorists from the early 20th century onward.

Possible paper topics may include, but are not limited to: (i) what philosophers in the phenomenological tradition have written about art and aesthetic experience; (ii) how certain artworks or media either support or challenge phenomenologists' claims; (iii) how art might be able to "do phenomenology" in some sense; (iv) the potential for phenomenology to influence or inform artistic practice; (v) the potential for dialogue between phenomenology and analytic philosophy of art; (vi) how phenomenological description involves aesthetic elements or could itself be considered a form of art; (vii) how phenomenology might be employed in or inform art education or arts-based research practices.

Submissions should include a copy of the paper, maximum 4,000 words, prepared for double-blind review, along with a separate abstract (maximum 200 words) with the paper title and the author's name(s), institutional affiliation(s), and contact information.

Longer abstracts of maximum 1,000 words plus a list of works to be cited will also be considered, although full-paper submissions are preferred. If an abstract is accepted, the full paper must be submitted no later than March 27, 2020.

Submissions should be sent as e-mail attachments (PDF, .doc, .docx, or .rtf formats) to <david.collins3@mail.mcgill.ca>.

### Workshop on the Philosophy of Games

University of Central Oklahoma,  
Edmond, OK  
April 3-4, 2020

Deadline: February 1, 2020

We invite scholars in any field of study who take a professional interest in the philosophy of games to submit papers to the Workshop on the Philosophy of Games.

Games are obviously growing in cultural weight and importance. They also come in

various forms, from board games to sports, videogames to game of make-believe, card games to roleplaying games. There are several philosophical questions that can and have been raised about games: what are games? What is their value? Can games be artworks, or possess aesthetic value? Are there ethical issues that arise with gameplay?

Possible topics to be addressed include, but are not limited to, the following:

- What is the definition of a "game", and how does it relate to other closely allied concepts, such as "artwork", "sport", and "play"?
- What is the nature of the relationship between the play aspects of a game and the fictional aspects of a game?
- What is the ontological structure of a game? Is it to be identified with the rules of the game, the physical apparatus that supports it, or some larger social structure?
- How might game scholarship benefit from feminist, queer, or critical race interventions?
- What are the norms of game-play? Are the norms of gameplay genre-specific or game-specific?
- Is there an aesthetic value to games? Is there an aesthetic value to the play experience?
- Is there a moral or political value to games?

As a workshop, we are open to receiving papers-in-progress. Submissions should not exceed 3000 words and be prepared for anonymous review. The deadline for submissions is February 1, 2020. Please send your submission to <bartelcj@appstate.edu>. Please include "Workshop Submission" in the subject title of your email. Travel funding reimbursements of up to \$500 will be available for presenters. We welcome submissions from members of underrepresented populations within academia.

The workshop organizers are committed to the goals of increasing the diversity in academic events. In working toward this goal, we wish to collect demographic data from individuals who submit papers. Participation in this data collection is entirely voluntary. Your demographic data will not be shared with the selection committee. Decisions about submitted essays will not be contingent on your participation in submitting this data. If authors wish to participate in this data collection exercise, we ask prospective participants to report along with their submitted essay (1) gender identification and (2) racial and ethnic identification. Please use

any terms that you feel are most appropriate. We also ask prospective participants (3) to indicate whether they are a member of the American Society for Aesthetics.

Organizing Committee: Christopher Bartel (Appalachian State University), Mark Silcox (University of Central Oklahoma)

Selection Committee: Eva Dadlez, Zach Jurgensen, Shelby Moser, C. Thi Nguyen, Stephanie Patridge, John Sageng

This workshop is generously supported by a grant from the American Society for Aesthetics.

### The Concept of Example

Ascea, Italy  
May 22-25, 2020

Deadline: February 15, 2020

The question "Are There Counterexamples to Aesthetic Theories of Art?", raised by Nick Zangwill (JAAC, 2002), hasn't made deep marks, and we invite proper analyses, expansions and interpretations. A counterexample is after all just an example and examples are legion as are samples, instances, cases, and so on, but what exactly is the logic of 'example'? What's the matter with examples? Do examples matter? Examples are deployed in many ways, e.g. to confirm, support, disconfirm, explain, clarify, illustrate, teach, and more. Do they? If they do, how is that? Why are examples taken to be so consequential? Why so prominent in practically speaking all the sciences, human and natural? If a thing (person, work, event, or other) is unique, how could it be an example of something? If it is "one of a kind", what is the kind? This call is for fresh and detailed examinations of the logic of the concept of 'example'.

The *Xth International Wassard Elea Symposium* is dedicated to investigation of this most frequent element in reasoning. We seek to engage philosophers and scholars in a conceptual analysis of what it means to be an example (good, bad, irrelevant, paradigm, etc.).

Wassard Elea invites philosophers and aestheticians to submit papers on the topic of this year's theme. Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, *Wassard Elea Rivista*.

Inquiries are welcome. Full papers (attached in format: word) should be sent directly to organizers: Prof. Lars Aagaard-Mogensen, Italy: <wassardelea@gmail.com>, or Prof. Jane Forsey, University of Winnipeg, Canada: <j.forsey@uwinnipeg.ca>.

There is no registration fee; participants will receive details about base rate accommodations in due course.

### 2020 Canadian Society for Aesthetics

Western University  
London, Ontario, Canada  
May 30 - June 1, 2020

Deadline: February 17, 2020

The 2020 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 89th Congress of the Humanities and Social Sciences (<www.congress2020.ca>). Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas:

1. Urban, natural and environmental aesthetics
2. Fiction, metafiction and narrative
3. Ethical and political issues in any of the arts
4. Scientific framing of problems in aesthetics and the arts
5. Aesthetic and art education
6. Philosophy of music
7. Truth and Truthfulness in the Arts.

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 anonymous 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>.

### Philosophical Prize Competition: How does the digitization of our world change our orientation?

Hodges Foundation for Philosophical Orientation

Deadline: October 25, 2020

It is obvious that the digitization of our world changes our orientation. But how does it do this? To orient oneself means to successfully find one's way in an ever-changing world. Our world seems to transform more rapidly than ever before, at least in part due to the digitization of its production and communication processes themselves. By means of digital technologies, production and communication becomes easier; but at the same time, we have to master the transformations that permeate both our everyday life and our political, economic, legal, scientific, artistic, and ethical orientations. How do the new digital technologies fit to the conditions and structures of our human orientation? What do their fittings enable and promise, what will they preclude, constrain or render impossible?

The philosophical prize competition is organized by the Hodges Foundation for Philosophical Orientation, which is currently being established in Nashville, Tennessee, supported by the financial entrepreneur Mike Hodges and based on Werner Stegmayer's philosophy of orientation, which investigates the conditions and structures of our everyday human orientation. The original German book *Philosophie der Orientierung* appeared in 2008; now, in 2019, an abridged, improved, and translated version with the title *What is Orientation? A Philosophical Orientation* has been published also by De Gruyter, Berlin/Boston.

The Foundation is neither for profit, nor does it follow any political or religious aims. It is to promote philosophical orientation both in the academic community and among the general public by hosting conferences, lecture series, and research projects, by publishing articles and books and by awarding academic prizes. For this prize competition, it expects new (not already published) contributions from various points of view, of any length, and with promising philosophical perspectives. Authors may connect to the book *What is Orientation?* but are not obligated to do so. In any case, they should offer new insights and prospects concerning the digitization of our orientation. The preferred language is English. The deadline for the submissions is October 25th, 2020.

The Foundation provides the following

prize awards:

- 1st prize award: \$25,000
- 2nd prize award: \$15,000
- 3rd prize award: \$10,000
- Special student award: \$5,000 (if no student is among the first 3).

The jury consists of the board of the Hodges Foundation for Philosophical Orientation (Mike Hodges, Tina Hodges, Werner Stegmaier, Reinhard G. Mueller) and two additional reviewers. The award-winning contributions will be first published on the website of the Hodges Foundation for Philosophical Orientation.

For more information, see <www.hfpo.com> or please contact: Dr. Reinhard G. Mueller, Executive Director of the Hodges Foundation for Philosophical Orientation: <reinhard.mueller@hfpo.com>

Prof. Werner Stegmaier: <werner.stegmaier@hfpo.com>

<info@hfpo.com>

## Upcoming Events

### Planning Ahead? ASA Meetings and Cosponsored Conferences

#### ASA Divisional Meetings

**ASA Pacific Division:** Berkeley City Club, Berkeley, CA, March 20-21, 2020

**ASA Eastern Division:** Courtyard Marriott, Philadelphia, PA, April 17-18, 2020

**ASA Rocky Mountain Division:** Drury Plaza Hotel, Santa Fe, NM, July 10-12, 2020

#### ASA Annual Meetings

**2020:** Hilton Crystal City, Washington, DC, November 11-14, 2020

**2021:** Hyatt Regency, Montreal, November 17-20, 2021

**2022:** Embassy Suites by Hilton, Portland, OR, November 16-19, 2022

#### ASA Cosponsored Conferences and Workshops

### Workshop on the Philosophy of Games:

University of Central Oklahoma April 3-4, 2020.

**Aesthetics Day:** North American Kant Society, Binghamton, NY, June 6, 2020.

**Art, Desire, & God: Phenomenological Perspectives:** University of Notre Dame October 2-3, 2020.

### ASA Members at the 2020 APA Eastern Meeting

Wednesday, January 8

10:45-12:45

Colloquium: Social and Political Philosophy  
Speaker: Steven Haug (UC Santa Cruz): "From the Beautiful to the Political: How Arndt's Kantian Political Philosophy Avoids the Situatedness Critique"

International Society for Chinese Philosophy

Speaker: Hannah H. Kim (Stanford University): "Human Nature and Music: Competing Confucian Views on Music's Moral Relevance"

1-3 pm

Symposium: Women and Comic Heroines: A Look at Hegel on Aristophanian Comedy

Commentator: Rachel Falkenstern (St. Francis College)

6:30-9:30 pm

Philosophy of the City Research Group

Speakers:  
Rebecca Kukla (Georgetown University): "Making Space through Street Art in New York City"  
Zed Adams (New School for Social Research): "Against Historic Preservation"  
Thi Nguyen (Utah Valley University): "The City as Process Art"

Thursday, January 9:

9:00 am-noon

Heidegger Circle: World and Worlding: Politics, Art, and Tools

Speaker: Ellen Miller (Rowan University): "Seeing Brancusi's First Cry, a First Time, Again"  
12:15-2:15 pm

Arthur Danto/American Society for Aesthetic Prize

Speakers: Keren Gorodeisky (Auburn University) and Eric Marcus (Auburn University)

Prize Reception: 5:30-6:30 pm

7:30-10:30 pm

Society for the Advancement of American Philosophy:  
Pragmatism and Culture: The Philosophical Legacy of Joseph Margolis

Armen T. Marsoobian (Southern Connecticut State University)  
Joseph Margolis (Temple University)  
Society for Asian and Comparative Philosophy

Commentator: Julianne Chung (University of Louisville)

Friday, January 10:

11:00 am-1:30 pm

Poster session: Hannah H. Kim (Stanford University): "Fictional Truth and Formal Features: Critique of D'Alesandro, Lewis, Searle"

11:15 am - 1:15 pm

North American Nietzsche Society

Author Meets Critics: Andrew Huddleston, Nietzsche on the Decadence and Flourishing of Culture  
Critic: Kristin Gjesdal (Temple University)  
Author: Andrew Huddleston (Birkbeck College, University of London)

1:30-4:30 pm

Invited Symposium: Aesthetics and Reasons

Chair: Anthony Cross (Texas State University)  
Speaker: Keren Gorodeisky (Auburn University)  
Speaker: Errol Lord (University of Pennsylvania)  
Commentator: Dominic McIver Lopes (University of British Columbia)

Saturday, January 11:

9:00-11:00 am

Colloquium: Aesthetic and Perception  
Speaker: Tyler Olsson (University of California, Santa Cruz): "The Perceived Fit Between Music and Movement: A Multisensory Approach to Understanding Innocent

Dance Appreciation"	Courses Without Canonical Texts	"'Observation Reconsidered' Reconsidered: Theory Ladenness and the Epistemic Charge of Norm-Sensitive Aliiefs"
Invited Symposium: Philosophy of Film	Speaker: Bailey Szustak (University of Illinois at Chicago)	1:00-4:00: Teaching Introductory Courses Without Canonical Texts
Commentator: Fred Rush (University of Notre Dame)	"Public Art and Philosophical Skill Building"	Speaker: Bailey Szustak (University of Illinois at Chicago)
11:15 am -1:15 pm	6-8 pm: Aesthetics Transformation Chair: E. Hande Tuna (University of California, Santa Cruz)	1:00-4:00: Latina/x Feminisms
American Society for Aesthetics Author Meet Critics: Thi Nguyen, Games: Agency as Art	Commentator: Julia Minarik (University of Manitoba)	Speakers: Mariana Ortega (Pennsylvania State University) Title: TBA
Chair: Susan Feagin (Temple University) Critics: Gwen Bradford (Rice University) Elisabeth Camp (Rutgers University) Aaron Meskin (University of Georgia) Author: Thi Nguyen (Utah Valley University)	Thursday, February 27 9 am - 12 noon: American Society for Value Inquiry Author Meets Critics: Carolyn Korsmeyer, Things: In Touch with the Past Author: Carolyn Korsmeyer (University at Buffalo, SUNY) Critics: Elizabeth Scarbrough (Florida International University) Jennifer Judkins (University of California, Los Angeles) Renee Conroy (Purdue University Northwest)	Gemma Arguello Manresa (Universidad Nacional Autonoma de Mexico) "Latin American Non-Essentialist Intersectional Feminism: The Work of Rita Segato"
Thanks to David Friedell for organizing this session on behalf of the ASA.	9 am - 12 noon: American Society for Aesthetics (ASA) The Aesthetics and Ethics of Awe Chair: Sandra Shapshay (Hunter College and the Graduate Center, CUNY) Speakers: Robert Clewis (Gwynedd Mercy University) "The Sublime as Aesthetic Awe"	7:30-10:30 pm: Feminist Philosophy Chair: Charles F. Peterson (Oberlin College) Speaker: Zoe Cunliffe (Hunter College, CUNY) "Interrogating the Role of the Authentic Insider"
1:30-4:30	9 am - 12 noon: American Society for Aesthetics (ASA)	7:30-10:30 pm: Berggruen Lecture Commentator: Jenefer Robinson (University of Cincinnati)
Invited Symposium: Metaphysics of Mind: History Meets Contemporary	Chair: Sandra Shapshay (Hunter College and the Graduate Center, CUNY) Speakers: Robert Clewis (Gwynedd Mercy University) "The Sublime as Aesthetic Awe"	7:30-10:30 pm: Society for the Philosophic Study of the Contemporary Visual Arts Speaker: A.G. Holdier (University of Arkansas) "Teach Me to Do What's Right: Faith, Hope, and Love as Post-Religious Virtues"
Commentator: John Kulvicki (Dartmouth College) Speaker: Umrao Sethi (Lehman College, CUNY)	Tom Hanauer (University of California, Riverside) and Akshay Ganesh (University of California, Riverside) "Awe or Nausea: Nietzsche's Conception of Reverence"	Friday, February 28 1:00-4:00 pm: Improving Diversity and Inclusion in Publishing Speaker: Julianne Chung (University of Louisville and Associate Editor, Oxford Studies in Epistemology)
Society for German Idealism and Romanticism	Katie McShane (Colorado State University) "The Ethics of Awe"	1:00-4:00 pm: Applied Ethics Speaker: Cheryl Frazier (University of Oklahoma) "Hashtags and Harm: The Moral Implications of Appropriation of the 'Body Positivity' Movement"
Author Meets Critics: Lydia Moland, Hegel's Aesthetic: The Art of Idealism	Young-Jin Hur (University College, London) "An Empirical Aesthetics of the Sublime and Beautiful" Thanks to Sandra Shapshay for organizing this session on behalf of the ASA.	1:00-4:00 pm: Philosophy of Emotion Speaker: Jenefer Robinson (University of Cincinnati) "Audience Emotions" and Literary Value"
Chair: Keren Gorodeisky (Auburn University) Critics: Richard Eldridge (Swarthmore College) Ingvild Torsen (University of Oslo) Rachel Falkenstern (St. Francis College)	9 am - 12 noon: Diversity Institute Alumni Program Speaker: Hannah Kim (Stanford University) "Pragmatics of Fictional Content"	
Invited Symposium: Compassion in the History of Ethics: Schopenhauer and Nietzsche	10 am - 12 noon: Poster Session A.G. Holdier (The University of Arkansas)	
Speaker: Sandra Shapshay (Hunter College, CUNY)		
<b>ASA Members at the 2020 APA Central Meeting</b>		
Wednesday, February 26		
11:30-2:20 pm: Graduate Voices in Teaching Philosophy Speaker: Bailey Szustak (University of Illinois at Chicago) "Finding and Creating Support Networks"		
2:15-4:10 pm: Teaching Introductory		

Speaker: Eva Dadlez (University of Central Oklahoma)  
"Make-Believe, Quasi-Emotion, and Nonexistence"

7:00-10:00 pm: North American Division of the Schopenhauer Society

Speaker: Sandra Shapshay (Hunter College-CUNY and Indiana University-Bloomington)  
"Appreciating Nature Aesthetically in the WWR: Between Kant and Hegel"

Saturday, February 29

8:30-11:30 am: Ritual, Etiquette, and Everyday Aesthetics

Speaker: Yuriko Saito (Rhode Island School of Design)  
"Expression of Care in Everyday Aesthetics"

11:45-1:45 pm: Aesthetics and the Body

Commentator: Joseph Kassman-Tod (University of California, Berkeley)

Speaker: Madeline Martin-Seaver (Elon University)  
"Appreciating Perfume in the Air and on the Body"

2:00-5:00 pm: New Directions in Schopenhauer Research

Speakers: Michel-Antoine Xhignesse (Capilano University)  
"Schopenhauer's Perceptive Invective"

Sean T. Murphy (Indiana University-Bloomington)  
"Appraising the Acquired Character Anew"

2:00-5:00 pm: APA Graduate Student Council

Speaker: Bailey Szustak (University of Illinois at Chicago)  
"Intersectionality and Classroom Authority"

2:00-5:00 pm: North American Kant Society

Chair: Rachel Zuckert (Northwestern University)

For the complete APA Central schedule:  
<[https://www.apaonline.org/resource/resmgr/central2020/c2020\\_meeting\\_program\\_draft.pdf](https://www.apaonline.org/resource/resmgr/central2020/c2020_meeting_program_draft.pdf)>.

## Beyond Human: The Aesthetics of Nature And Technology

University of Kent  
February 28-29, 2020

This is the Sixth British Society of Aesthetics Postgraduate Conference.

The aim of this conference is to bring together aesthetic discussions of two core drivers of change in our world: nature and technology. Our relationship with and aesthetic understanding of the world and its objects is changing. Now more than ever, how we think of our environment and our place within it is being shaped by both rapid developments in technology and our increasing awareness of the precarity of the natural world.

These developments in relation to nature and technology have the potential to fundamentally change our understanding of many concepts in aesthetics. Art is increasingly making use of new technologies; artists are relying on algorithms and computational processing whilst Artificial Intelligence is advancing into near-autonomous artistic creation. At the same time, we are seeing a return in the analytic tradition of aesthetics towards discussions of value in the natural world. The emergence of environmental aesthetics, for instance, has seen a renewed interest in the aesthetics of nature and human environments. Both these trends challenge us now to focus on aesthetic issues that go beyond human.

Should you have any questions about the conference, please do not hesitate to contact <[beyondhuman.bsa@gmail.com](mailto:beyondhuman.bsa@gmail.com)>.

## Active Aestheticians

SHELBY MOSER (Azusa Pacific) and KATHERINE THOMSON-JONES (Oberlin) have revised their SEP entry for the philosophy of digital art, which is available at <<https://plato.stanford.edu/archives/fall2019/entries/digital-art/>>.

## New Editors Sought for ASAGE

The American Society for Aesthetics is recruiting new editors for ASAGE (American Society for Aesthetics Graduate E-Journal). These positions provide an opportunity for two outgoing and detail-oriented graduate students to gain insight into the inner workings of professional journals, to forge professional relationships with working and future aestheticians, to show dedication to advancing the profession, to gain valuable work experience in online publishing and to represent the journal at the ASA's annual meeting.

Working in collaboration, the Managing Editor and Assistant Editor are responsible for:

- Soliciting submissions
- Overseeing the review process
- Copy editing and formatting accepted submissions
- Corresponding with authors and reviewers
- Promotion the journal
- Reporting to the Board of Trustees
- Maintaining contact and consulting with the ASAGE advisory committee

ASAGE has recently migrated to Word-Press. Both Editors should be able to work with this program. The Editors will be expected to continue the transition to innovative approaches to a student publication.

### Compensation:

- Managing Editor: \$3000 per year plus \$1250 travel allowance for Annual Meeting
- Assistant Editor: \$2000 per year plus \$1250 travel allowance for Annual Meeting

Ideally, the new editors will start shadowing the current editors in the months before commencing the position. The official term for the Managing Editor will be July 1, 2020 – June 30, 2022. The official term for the Assistant Editor will be January 1, 2021 – December 31, 2022.

All ASA editors, including the ASAGE editors, must be members of the ASA.

To apply, send a cover letter and CV to <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>.

**Deadline (for both positions): March 1, 2020**

American Society for Aesthetics  
c/o Julie Van Camp  
1550 Larimer St. #644  
Denver, CO  
80202-1602

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Permit No. 1565

## ASA Newsletter

EDITED BY  
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&  
Michel-Antoine Xhignesse  
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:

ASA, c/o Julie Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602 Tel. 562-331-4424; email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

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

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or

Michel-Antoine Xhignesse, Department of Philosophy, Capilano University, 2055 Purcell Way, FIR 404, North Vancouver, British Columbia, Canada V7J 3H5. <michelxhignesse@capilano.ca>

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