For nearly twenty years, I have been working with elementary schools to bring philosophy to young children. My interest in this project began when my son, now 22, first entered kindergarten. In light of the cuts to the local school budget, I thought that a picture book-based philosophy program might enhance important aspects of the curriculum that were in danger of being eliminated. After doing a workshop with teachers at my son’s school, the Jackson Street Elementary School in Northampton, MA, I began working with a second grade teacher at the school, Mary Cowhey. We met weekly to plan classes, after which I would work alongside her with the children.

That was a pretty modest beginning and I had no additional aspirations for working with young children. But at every step, I have been propelled to increase my involvement in this project by the interest and support it has elicited until it has become one of my primary areas of teaching and writing. And I am now heavily involved in what I have come to understand is a worldwide movement to introduce philosophy into pre-college classrooms.

Recently, the public television distribution and broadcast of filmmaker Julie Akeret’s documentary about my Mount Holyoke College Philosophy for Children course--Big Ideas for Little Kids--and its winning a New England Emmy Award has brought more public attention to my work. In light of this, I have been asked by the editors of the Newsletter to reflect on the successes of and challenges faced in my work.

The most significant innovation I have made in the field of philosophy for children is the development of a course in which undergraduate college students teach philosophy to elementary school children. I decided to create such a course in order to have a way to make
my efforts with children part of my academic work, ensuring that it would be more than a volunteer effort that I almost immediately found hard to sustain.

When I decided to design the course, I began to contact people who I thought might have done something similar. That was in a pre-internet age, so finding out whom to contact was difficult. I did make some inroads, but was surprised to discover that no one working in the field had developed the type of course I wanted to offer. There were some good reasons for this. For example, undergraduates were thought not to know enough philosophy and to lack experience dealing with classroom management issues. Nonetheless, I remained convinced that undergraduates could be taught what they needed to know to teach elementary-school children philosophy, so I sought help in other quarters.

I attended various seminars on community-based learning, one even offered by the American Philosophical Association. None of them presented me with a useful model for developing the course I had in mind. Most community-based learning courses begin with an internship project at a non-profit organization and then face the task of making links to academic material. My course had an academic project at its core—teaching philosophy in elementary schools—so the issue facing me was how to equip students to do so. The link between the course’s goal and providing college students with philosophical content was clear and direct. So I was left more or less on my own as I set about figuring out how to structure the course.

Some aspects of the course were clear to me from the beginning and have remained in place over the years. I intended to use the model for teaching children philosophy that I had already employed at the Jackson Street School based on picture books. I wanted the elementary school philosophy classes to begin with a “read aloud.” The children would be read a book that has been chosen because it raises a significant philosophical issue. We continue to do this. For example, we often begin our work in the schools with Arnold Lobel’s classic Frog and Toad story “Dragons and Giants” because Toad claims that brave people are never scared, thus raising an issue about the nature of bravery that is central to our philosophical understanding of this concept. Once the read-aloud has been completed, we review the various incidents in it to create a chart for the book, in this case asking the children what dangers Frog and Toad faced on their hike up the mountain to see if they are brave. The chart helps students take a narrative and make it accessible in a form that is useful for a philosophy discussion. It also provides a visual aid that remains present during our discussion.

The philosophy discussion proper begins when we ask the children whether they think, for example, Frog and Toad were scared when they ran away from the snake that greeted them, “Hello lunch!” Once we have recorded their answers on the chart, we then go on to ask them whether they think someone could be both brave and scared, contrary to Toad’s express claim that they could not be. In this way, we help the children to engage in a genuine philosophical discussion about the nature of bravery, for the question of whether brave people can feel fear is a real philosophical issue.

Bravery is, of course, not the only philosophical issue that we address by means of a children’s book. Readers of the Newsletter will probably be interested to know that Peter Catalanotto’s book Emily’s Art allows us to raise the question of whether there are objective standards for judging the quality of works of art. This inventively illustrated picture book uses an error by the judge of a first-grade art contest to raise this very question, for the judge reevaluates the picture she has chosen as the winner of the contest once she realizes it is a picture of a dog (“I was attacked by a dog once…. I hate dogs”) and not a butterfly (“I love butterflies”).

Picture books address issues in all of the major fields of philosophy. So, for example, the metaphysical question of whether things have essential properties can be addressed by means of The Important Book, while epistemological issues are at the forefront of Many Moons. There is even a picture book that requires acknowledging the difference between necessary and sufficient conditions, viz. Morris the Moose.

In discussing our sessions, I often have said that we don’t teach the children philosophy; we only create the conditions that make it possible for them to discuss their philosophical ideas. And while this is true, it is slightly misleading. It’s true that we don’t supply any of the philosophical content to the discussions the children have; we only help them maintain focus on the philosophical issues raised by a picture book. But we do teach them something. We teach them how to actively listen to their peers and then interact with them in a supportive atmosphere that is conducive to a discussion free from constraint. All they need to do is to listen to the person talking and then figure out whether they agree or disagree with what has been said and why. This is the methodology of a philosophical discussion and that is something we teach the children how to take part in.

Philosophers tend to be critical of a typical response that students and teachers alike have to the discussion we lead: that philosophy has no right answers. What I think this critical response misses is that the discussions the children have under our supervision has a character that is quite unusual for an elementary school classroom, especially in light to the increased pressure from standardized tests: The children are being asked to say what they think, not to figure out the response that their teacher wants, the “right answer.” It is this that makes our classroom interventions so valuable for the children, for they come to realize that we think that their own thoughts and beliefs are valuable and worth being discussed.

One feature of my course whose impact has surprised me is the website I developed for it, <teachingchildrenphilosophy.org>. In planning the course, I became concerned that the college students had not been my primary concern, so I wanted to give them a useful skill in addition to the ability to teach philosophy. I also wanted to make the materials I was developing available free of charge to anyone who was interested in elementary-school philosophy. The materials consisted of “book modules,” that is, a webpage for each picture book that includes a summary of the book’s plot, a discussion of the philosophical issues the book raises, and a series of questions that could be used to focus an elementary school philosophy discussion. Although I supplied the initial book modules and included some based upon the work of my late colleague Gareth Matthews, over the years students in my course have developed the bulk of the modules. There are now nearly 150 book modules on the site, a few of which have been contributed by students working with professors at other colleges and universities who have taught courses similar to mine. And the site is visited upwards of 20,000 times most months!

One surprising but very gratifying result of my development of this course has been its adoption and adaptation by other professors. Among the institutions with courses modeled on my own are the University of Alberta-Edmonton, the University of Oregon, Carleton College, Michigan State University, Loyola University of New Orleans, and Rollins College. Having such an impact was part of the motivation for my writing Big Ideas for Little Kids: Teaching Philosophy Through Children’s Literature (Rowman and Littlefield), a book that
Call for Papers: A Special Issue of the Journal of Aesthetics and Art Criticism

Seventy-Fifth Anniversary Issue:
Where do we come from? What are we? Where are we going?

As the American Society for Aesthetics and its official journal approach their seventy-fifth anniversary of their founding, it is fitting to dedicate an issue to this period in the history of aesthetics, as well as to its future. We invite articles for this special issue; submissions that develop applications of these broad themes are especially welcome:

- The Role of Its Own History in Aesthetics: Is philosophy of art governed by its history? Is ahistorical work credible?
- Aesthetics and the Sciences (e.g., aesthetics and psychology, aesthetics and brain science, aesthetic and evolution, experimental aesthetics)
- Art and Metaphysics (ontology of the arts, individuation of artworks, etc.)
- Conceptions of the Aesthetic (experience, properties, judgment, perception, appreciation, etc.)
- Aesthetic and Artistic Values
- Art and The Arts: What they are and how are they related?
- Criticism and Appreciation
- The relationship between Anglo-American and Continental Aesthetics
- Global Aesthetics

Articles submitted in the following areas must include a retrospective element, but they are strongly encouraged to articulate and defend a recommendation for a new research emphasis. Ideally, the retrospective element will examine the past seventy-five years.

- Art and Morality, Society, and Politics
- Representation and Meaning in the Arts
- Philosophy of the Arts: The Visual Arts, Music, Literature, Photography, Digital Art, etc.
- Neglected authors and ideas from the past the past seventy-five years
- Aesthetics and Contemporary Art

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see “Submissions” on the JAAC page on the American Society for Aesthetics website: <www.aesthetics-online.org>). Upload submissions to the JAAC online submission website, <http://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue.

If you have questions please contact: Robert Stecker at <jaac@cmich.edu> or Theodore Gracyk at <jaac@mnstate.edu>.

Deadline for Submissions: December 1, 2016

contains all the materials that someone needs to develop their own version of my course. It's gratifying to know that it has succeeded.

Recently, two high school teachers who took part in my National Endowment for the Humanities Summer Seminar on Existentialism adapted my course to their own situations and have used upper level high school students to facilitate philosophy discussions among younger students. This was not a development that I had anticipated, though, once again, I am gratified that it has taken place.

More generally, I have to say that many of the most significant impacts of my work in this area were not ones that I anticipated. This has been one of the very rewarding aspects of this work: It moves in directions that I hadn't expected but that are important routes for the teaching of philosophy to pre-college children.

To cite just one more example, Julie Akeret, the filmmaker for Big Ideas for Little Kids (the film), was so inspired by my work that she suggested we collaborate on a website for middle school children. Her idea was to use clips from popular films in the place of picture books, since middle school children would not be likely to find picture books engaging. Pairing our different expertises, we created <what-sthebigideaprogram.com>, a website for teaching ethics in middle and high schools based on clips from popular films and TV shows.

One topic that might be of interested to philosophers of art is how my work in this area has affected my understanding of philosophy and my teaching of it at the college level. At the most general level, I have come to see philosophy as not just an academic specialty whose ideas are only available to experts in the field, a view that I had when I left graduate school. Now, I see philosophy as a form of thoughtful reflection on the nature of human experience that should be made widely available to everyone. To an extent, this conception of philosophy antedated my involvement with young children and fueled my own work in the philosophy of film. But working with young children and seeing how perceptive they were about philosophical issues has made me firmly believe that young children, and indeed all people everywhere, deserve to have their philosophical interests fostered.

One major difficulty with that idealistic commitment is that the dominant model of schooling undercuts children’s interest in philosophy, thus aiding the perception that philosophy is a specialized field of research (a word that I think indicates the dominance of natural science in our own thinking about our intellectual activities). With constant drilling and testing, children come to think that all problems have
clear and specific answers which the teacher possesses. The idea of there being an intellectual activity that has been going on for more than 2,500 years and still has not answered some of its most basic questions is something they find impossible to comprehend.

Since I began these reflections by mentioning the film Big Ideas for Little Kids, let me return to it now. Although the film explains the nature of my undergraduate Philosophy for Children course, I urge you to watch it for another reason: It includes clips of some of the philosophy discussions the children have with one another under the supervision of my college students. The strongest case for allowing children to take part in philosophy sessions in elementary school is the excitement they manifest when allowed to do so and the keenness of the insights they develop through listening carefully to what their classmates have to say. I don’t expect anyone who watches the film to remain a skeptic about the possibility of young children having genuine philosophical discussions.

Among the challenges I have faced is knowing exactly what elements of a philosophy discussion need to be stressed in order for young children to have a forthright philosophical discussion. When I began, for example, I really underestimated the importance of listening. I took it for granted that people who simply listen to others when they were speaking. But the young children often were more interested in making their own contribution than to listening to what their classmates were saying, and my own college students were so worried about what the next step would be that they didn’t listen to what the children were saying. So I learned that I had to emphasize that listening as a skill that needs to be learned and practiced for a successful philosophy discussion.

Finally, working with young children has had a major impact on my own college teaching. Although there are situations in which I have to resort of lecturing—such as when I teach a seminar on the Critique of Pure Reason—I now try to facilitate discussions in my college classes using many of the techniques I learned from working with young children. This is one of the benefits that my work in elementary school has had for my teaching more generally.

All in all, I am very glad that I walked “the road not taken” by working with young children. It has been an extremely gratifying path to have walked down, one on which I plan to keep walking for many years to come.

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**Call for Submissions**

The editors of this newsletter are putting together a special issue to commemorate the 75th anniversary of the ASA, which will be published in Fall 2016. We are interested in any stories you might have about the Society and its history, including anecdotes about meetings, talks, members, and more. In particular, if you have any photographs of past ASA events you would like us to share with our readership, we would be excited to print them. Please send any submissions to the Newsletter editors, David Goldblatt (at goldblatt@denison.edu) and Henry Pratt (at henry.pratt@marist.edu).

Deadline: November 1, 2016

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**Exquisite Palimpsests**

Mara Leigh Koslen

Palimpsest: Something having usually diverse layers or aspects apparent beneath the surface. - *Merriam-Webster Dictionary*

“Of course, I can imitate a line, but that is not what I want, and the real line emerges when it wants to.” - The Journals of Jean Cocteau

The palimpsests I encounter most, at the moment, are the ones my 21-month-old son and I create together.

His first experience making art begins with lines lightly scrawled from a waxy midnight blue Crayola crayon, a few little squiggles per page. He informs me that they are, “Snakes, snakes.” He often likes to say a word twice and the repetition gives the word an immediacy and urgency that elevates it to a level of vast importance.

On a walk, just the week before his first forays in art-making, we came across a small injured Garter snake in the middle of the path that winds through our neighborhood. For many days, after, he would reflect back on the snake, “Snake ow, Mama.” And I would say, “Yes, the snake had an ow.”

When I write the letters of the alphabet on a page he informs me that the letters C, O and D are clearly, “Moon, Mama.”

He now requests I draw a bus, roughly, ten times a day. On the same page he continues to draw and draw repetitively in thick strokes until the representational image has vanished under something resembling a Jackson Pollock, if Jackson Pollock would have taken to the medium of crayons and magic markers.

We take turns sometimes with a single broken blunt scrap of crayon, like old friends sharing a flask of whiskey. He draws for ten seconds, hands the crayon stub to me, I draw for ten seconds, hand the crayon stub back to him. And we go on this way for half an hour on a single artwork. This is our Surrealist experiment, our Exquisite Corpse, our exquisite palimpsest.

At nine months old, my son started saying, “This.” It was a way for him to direct me toward what he wanted, but it was also a way for him to ask me the name of a thing. He would point up a painting in our home by Cuban-American artist Humberto Benitez, of a crowd of women and men dancing and drumming, in the spirit of a Diego Rivera, primary colors flashing and say, “This?” and I would say, “Art,” and he would repeat the word, “Art, art,” two times. Soon he would just point up to the painting and say, “Art” and I would say, “Yes! That is art.”

I hope the word art will hold an evolving meaning for him; a word that over time will just continue to absorb complexity, a word and a thing allowed to dance between definitions, dangling in its own balance, in a contended state of flux, but with its roots still intact; a word that will expand to the point in which it will defy definition over the years.

I hope I am able to teach him that art is a sort of ingenious game of the imagination, sometimes playful and invigorating, and that there is a delicious elation that can arrive during the process of its creation.

As a child, my dad would often take us to the San Francisco Museum
of Modern Art. He would say, “Mara, look at this painting! The textures and layers!” and so on. The only color on the crusty expanse of canvas: white.

My mind expanded on these family excursions—electricity surged though me—I experienced joy, ecstasy, inspiration—all this at once. I was awake, really seeing and taking it all in because art truly lit up my father. He became a firework beacon of light that could not be contained on these outings, because this was Art, Art I tell you! (with a capital A) and it was brilliant and vital and invaluable and had to be mulled over and examined. These mind-altering masterpieces could not be touched with our hands, but we let our eyes be windows to the soul when we looked at them through eyes that were seeing as if for the first time.

My toddler son and I are making our first works of art together in quick succession. We scribble lines, circles, spirals, As and Os, wheels and eyes and noses, floating faces and body parts, snakes and sand, dots and dashes, the sea and the sky and trees until it all becomes an abstract expanse, like desert sand in a slow but strong moving storm, the new grains cover the old ones, until the ones underneath are barely discernible; until not a square inch of blankness is left or it all become monochromatic—one—one thick expanse of desert with all the geometric shapes and bodies and balls and boxes you could identify underneath barely visible, an almost clean slate of solid color with little flashes of white—an exquisite palimpsest we made together.

Mara Leigh Koslen ruminates about urban gardening, art, literature and life as well as the spaces where they intersect at <palimpsestgarden.com>.

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Remembering Francis Sparshott

Jenefer Robinson
University of Cincinnati

Francis Sparshott was a distinguished philosopher and man of letters, a former ASA president (1980-82), as well as a highly regarded poet and former president of the League of Canadian Poets. The back cover of The City Dwellers and Other Verses (2000) describes him as “Intelligence Corps Sergeant, Professor, Philosopher, Verse-Maker, Poet, Photographer, and City Dweller.” He was also my PhD dissertation director, someone whom I admired and of whom I was very fond. Francis wrote many books on aesthetics and ethics, including An Enquiry into Goodness and Related Concepts (1958), The Structure of Aesthetics (1963), The Concept of Criticism (1967), Looking for Philosophy (1972), The Theory of the Arts (1982), Off the Ground (1988), Taking Life Seriously (1994), A Measured Pace (1995), and The Future of Aesthetics (1998). His deep knowledge of the writings of Plato and Aristotle informed much of his work. He also authored many fine volumes of poetry, including The Cave of Trophonius, which won the First Prize for Poetry in the C.B.C. Literary Competition in 1981.

I was a graduate student at University of Toronto from 1970 to 1973 and received my Ph.D. in 1975, with Francis as my supervisor. As far as I can recall, my first encounter with Francis was when I attended the first day of his graduate aesthetics class. Francis stood at the head of the seminar table, speaking in paragraphs, his eyes closed, his right hand holding his brow. The students moved restlessly in their chairs. I decided that the mixture of these students and Francis did not augur well for a pleasant learning experience, so I went to Francis and asked him if I might take an Independent Study with him on Nelson Goodman’s Languages of Art, which had just shaken up the drowsy world of analytic aesthetics. He readily agreed and I consequently wrote my dissertation partly on Languages of Art and partly on Guy Sircello’s totally different book, Mind and Art, which Francis introduced me to. I had been studying a good deal of logic at U of T, for which I had little natural aptitude, and the discovery of Languages of Art—logic and art in one book!—was an eye-opener. After writing my dissertation I moved away from logic and more towards some of the ideas I found in Sircello. So Francis had a huge effect on my life and I’ll always be grateful to him for setting me on a path that has proven so very rewarding over so many years.

In his Aesthetics class Francis had appeared stiff and forbidding (although in retrospect he may just have been suffering from a migraine), but in tutorial he was a delight, just as learned as always, but relaxed, cordial and witty. I doubt there are many students who positively looked forward to getting comments on their dissertation from their supervisors, but Francis’s comments were not just spot on but often very funny. For example, in discussing Sircello on artistic expression, I described how he likens some uses of expression words to the use of “red” in “red bucket” meaning a bucket full of red paint (as opposed to some other color). This inspired Francis to scribble a limerick on the side of the page, beginning “There was an old man of Nantucket, Who had some red paint in a bucket.” Unfortunately I’ve forgotten the next 2 lines, but I do recall that the last two words were “confound it!” Around the same time I sent him one of the Christmas cards I’d made myself that year by varnishing maple leaves, which are large and beautiful and prolific in Canada. Francis wrote back thanking me for the maple leaf: “Just what I’ve always wanted, when you need one you can never find one.”
For much of my professional life I would see Francis at meetings of the American Society for Aesthetics, where he would dutifully sit through papers, often without much apparent enjoyment. I think he was a little impatient with the usual conference-type papers, critiquing some small point in somebody else’s small paper. He himself wrote a vast number of articles, of course, but concentrated mainly on writing large books that mapped out the conceptual terrain of some set of issues, such as his The Structure of Aesthetics and The Theory of the Arts. His wife Kitty once told me that Francis thought of himself primarily not as a philosopher or even as a poet, but as a writer. And it’s true that his philosophy is written in a literary style, unlike the normal style of Analytic Philosophy that prevailed at that time. Not that he could not write Analytic Philosophy. Anyone who remembers his incisive—sometimes disconcertingly honest—reviews will attest to that. But he was chiefly interested in understanding philosophical questions in their larger contexts. Philosophy mattered to him as a serious undertaking, not just a way of scoring points. The two tendencies come together in The Theory of the Arts, a book that traces the various lines of thought about the arts from the Greeks to the present, not as a mere sequence in the history of ideas, but as a kind of conceptual geography. The main text (with appendices) is 500 pages and the notes (including notes on the appendices!), where more detailed points are discussed, run to 81 pages, and contain most of the jokes. This book—among others that he wrote—deserves to be much better known than it is.

Francis and I stayed in touch all these years, even after he retired and eventually stopped coming to the ASA. One Christmas it was his turn to send a bizarre card: it showed a conference table with Santa Claus at the head and six reindeer sitting around it. Francis commented: “This is a very mysterious card. What is supposed to be happening at this meeting? Why does Santa have such tiny legs?” I think that he and I got on so well partly because we were both Brits and shared a similar sense of the absurd. In earlier days I’d occasionally send him papers, which he was always willing to critique, and he would occasionally send me his latest volume of poetry. The most recent I received was his last. It was called Scoring in Injury Time (2006), a title that encapsulates the quality of much of his poetry: a blend of wit and melancholy.

Francis was a deeply learned man, a true scholar and intellectual as well as a prize-winning poet, but he was also my friend and teacher, sometimes melancholy but also warm, kind, humorous, and someone for whom I will always feel not just respect but great affection.

Francis Sparshott: A Remembrance

Philip Alperson
Temple University

Francis Sparshott was a fierce, remarkable man.

Those of us who had the honor and privilege of knowing him are keenly aware of the astonishing range of his erudition. Possessed of deep expertise in Greek philosophy and classics, ethics, aesthetics and the history of philosophy, fluent in several languages, Francis was also a highly cultured person with serious interests in music, literature, the visual arts, and dance. A nationally recognized poet and author of over a dozen books of poetry including the evocative The Cave of Trophonius, which won the CBC Poetry Award in 1981, Francis also served as President of the Canadian League of Poets. He occasionally remarked that he thought of himself as a poet who also did philosophy.

But it is his work in philosophical aesthetics that will be remembered by most members of the ASA. It is hard to single out for special attention any of his many works. Francis made important contributions to the fields of the philosophy of music, the philosophy of film, the philosophy of aboriginal art, the philosophy of craft, the philosophy of dance, the philosophy of criticism, and many other areas of artistic endeavor. But I should be remiss if I did not mention in particular his two magisterial books on the scope and range of the field of aesthetics itself, The Structure of Aesthetics (Toronto, 1963) and The Theory of the Arts (Princeton, 1982). I remember dropping off a chapter of my dissertation when Francis was working on the latter book. Trying to make casual conversation, I asked him what he was working on. He responded, “The theory of the arts.” I asked him which theory of the arts he was interested in. He responded, “The theory of the arts.” I thought he was joking. I should have known better. These two enormous, erudite, and daunting works, together set out a topology of the arts, artistic activities, and aesthetic theories, an achievement whose scope had not been attempted before nor have they been equaled since. These books are not only comprehensive in scope; they are filled with countless fine-grained detailed analyses. They are, throughout, witty, incisive, and elegantly written.

When I say that I tried to make casual conversation with Francis, I should also say that my hesitancy in this regard was related to an aspect of Francis’s worldview that I admired enormously. Francis took life very, very seriously. It is no coincidence that his important book in ethical theory, an examination of Aristotle’s Nicomachean Ethics, bears the title Taking Life Seriously. It wasn’t that Francis had no sense of humor. To the contrary, no one could read his books—especially his legendary footnotes—without appreciating his comic and sometimes caustic side. But Francis had a fierce and unrelenting intellect and spirit of inquiry. He never let up in this. And of all the remarkable traits of this very remarkable person, this is the one whose memory I cherish the most. That in the shadow of his unrelenting critical nature he could be so kind and generous to his students and colleagues, is a tribute to the depths of his humanity.
News from the National Office

As Secretary-Treasurer/Executive Director of the ASA for ten months at this writing, I am struck by the many transitions underway in academia, the arts, and the American Society for Aesthetics. In sorting through historic documents from the early decades of the Society, it’s amusing (and a relief) to note that we no longer schedule a “tea for wives of members of Society” during the paper sessions at our meetings. We no longer prepare our records with typewriters and carbon paper. We no longer accept paper submissions on actual paper. We no longer schedule museum trips and walking tours together, in favor of more paper sessions so more members have a shot at getting travel funding from their home institutions.

We are attempting to straddle an extremely broad range of generations,treasuring our most senior members while attracting the newest generations of scholars, artists, and art lovers who can’t imagine leaving home without their iPhones and who worry about sustainability. While "community" was shaped largely by in-person meetings only a few decades ago, these new forms of social media are building new senses of community, available to people who love the arts and aesthetics but for whatever reasons are unable to attend our meetings. In the past year we have added an all-new web site with heightened interactivity and functions that should help build and retain our membership, a Facebook Group site with almost 500 members, and a Twitter account, while retaining a print newsletter sent through the postal service three times a year. We hope that everybody is able to learn about our activities and opportunities, regardless of your preferred media.

Annual Meeting

The Annual Meeting for 2015, in Savannah, Georgia, was a great success by any measure. We had 162 registered participants, including 24 students. 144 people took advantage of our new Early-Bird registration at 2014 rates for ASA members, an option we expect to continue next year. Print information about the meeting, with a mail-in registration form, was included in the Summer Newsletter, but only five people mailed in paper registrations and checks.

Our first-time use of a meeting app called Grupio was welcomed by most (although not all) and not just by those on the sunny side of 30. I appreciated the enthusiasm of so many at our efforts to “go-green.” We took advantage of the Members section of the new web site to post extensive information about our meeting, including draft minutes of the November board meeting, the annual JAAC report, my report for 2015, the budget for 2016, and numerous reports prepared by directors of our regional meetings, conferences, and other activities. In the past, that material was Xeroxed and distributed at the Saturday business meeting, but it bothered me that most of that was left behind as trash. It bothered me even more that fewer than one-third of our membership is able to attend that annual business meeting. By posting that material on the new web site, all members, no matter where they live, can read detailed information about the activities and plans of the Society.

As we go to press, the ASA President Cynthia Freeland and Web Editor Rob van Gerwen are reviewing the photos many of you submitted from the annual meeting and will be adding a photo gallery to the new web site. We would like to add more photo galleries for our regional meetings and ASA-sponsored conferences in the coming years and welcome your photos.

Membership

When I was handed the baton on February 1, 2015, the ASA paid membership stood at 388. This is truly alarming, given that membership in 1999 was 1042. I am pleased that we are now at 522, as of December 1, but it has been a tough slog and we need to aim higher for the coming year.

Many people have offered their ideas on how to reverse this membership slide, and it’s clear that there is no “silver bullet.” We need to proceed on many fronts. I detailed these efforts and plans in my secretary-treasurer report for 2015 on the web site and encourage people to review those approaches and send me your ideas for the future.

New Technologies and Social Media

I have been working with the Board of Trustees and an ad hoc committee on Social Media to explore adding new capabilities to our communications and dissemination. We spent much of the year working with a web technology company to move to a new web site and went "live" on August 28. It is the same company that supports the American Philosophical Association’s new web site and gives us many more options for members and non-members alike. Members can look up their own membership status and see whether they are paid up on dues, e.g. We also are able to collect anonymous demographic data from members and get a better sense of the state of the profession. In 2016, we will be giving members twelve months of on-line access to the new edition of the Oxford Encyclopedia of Aesthetics and six months of on-line access to Grove Art Online and Benezit Dictionary of Artists, available only to members on the new web site.

We have wondered what to do with the physical archives of the history of the Association, including programs of meetings and minutes of the Board. Many of these are on deposit in the archives of San Diego State University. A detailed inventory, along with a few of the earliest documents, have been scanned and are available under the Members tab of the new web site. More will be scanned and posted as time permits. The on-line archive has the distinct advantage of being available to everyone with access to the Internet worldwide. We also will try to add an online archive of the regional meetings, to the extent we can obtain copies of the programs.

Grants

The ASA is fortunate to have a substantial investment account (valued at $3.1 million at this writing), and we are committed to using the revenue to support grants of various kinds that will promote the ASA and aesthetics. The complete list of grants funded in 2011-2015 is available on the new web site with the guidelines. I am always happy to brainstorm with people on project ideas and to review draft proposals with an eye to issues that have been of concern to the Board. Funding decisions are made by the Board of Trustees, and proposals are accepted throughout the year. The Board needs at least a week to discuss by e-mail and another to vote, but schedules sometimes require a longer review period. We have several important priorities we are trying to support with these grants and welcome ideas for future projects.

75th anniversary of the ASA

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

Regional Meetings

Our three regional meetings (in Philadelphia, PA; Asilomar, CA; and Santa Fe, NM) were
great successes. All three regions finished their meetings with sufficient carry-over funds in case there is an unexpected registration drop for the next year. All registrations and financial disbursements are now handled through the ASA web site. I asked for time on the agendas at all three meetings so I could make a presentation on the future of ASA and had many productive brainstorming sessions with persons interested in pursuing grant applications. I expect to visit the regional meetings again in 2016 and look forward to meeting with more of you about the future of ASA.

Elections

Two trustees complete their three-year terms on January 31, 2016 (James Harold and Sarah Worth). The trustees nominated four persons to stand for election in January 2016 and all four accepted: Christopher Bartel, Jeanette Bicknell, Eva Kit Wah Man, and Katherine Thomson-Jones. Their bios are posted on the “trustee elections” submenus on the Members section of the new web site. That is also where the elections are being held in December. The new web site will allow us to set up elections that are completely confidential and easy to submit, which we hope will increase the participation rate. For the handful of members who do not use e-mail, printed ballots were mailed.

Prizes and other opportunities

Four prize winners were announced at the annual meeting. The first Ted Cohen Prize was won by Carolyn Korsmeyer (University of Buffalo), “The Triumph of Time: Romanticism Redux,” JAAC 72:4 (Fall 2014). Paul Guyer (Brown University) won the Monograph Prize for his A History of Modern Aesthetics. Jason Leddington (Bucknell University) won the John Fisher Prize for “The Experience of Magic” (presented at 2015 ASA Annual Meeting). Frank Boardman (CUNY) won the Outstanding Student Paper Prize: “Are We Still in Joknapatawpha?” (presented at 2015 ASA Annual Meeting).

Prizes to be awarded in 2016 include the Ted Cohen Prize, the Monograph Prize, the Outstanding Student Paper, and the Selma Jeanne Cohen Prize in Dance Aesthetics. Guidelines are available on ASA’s new web site under “News-Grants and Prizes.” Also in 2016, we will sponsor another faculty member for the University of California, San Diego Summer Program for Women in Philosophy, and we will award up to three more curriculum diversity grants of $5,000 each. We also are sponsoring an essay contest for Junior Scholars, with the winners receiving travel to the 2016 Annual Meeting in Seattle. Guidelines and deadlines for all of these opportunities in 2016 are available on our web site. We also post these on the Facebook-Group page.

Also on the new web site, there is now a “donations” section where anyone can easily make a tax-deductible donation to the Cohen and Fisher Prize funds. We received four contributions, totaling $900, to the Ted Cohen Prize, which was established with an initial $5000 contribution in 2014 by Andy Austin Cohen. Future contributions are very welcome.

ASAGE

New editors were recruited for ASAGE (the ASA Graduate E-Journal). Nada Gatalo as Managing Editor and Nick Curry as Book Review Editor will serve for two years, 2016-17. Many thanks to Michel-Antoine Xiggesnes and Robbie Kubala for their excellent service these past two years. Carolyn Korsmeyer and Stephanie Ross passed the baton as advisory members to Aili Bresnanhan and Sondra Bacharach. ASAGE publishes twice a year on-line. Many thanks to all for their service.

Facebook

ASA Member Gemma Argüello established last year an unofficial Facebook-Group page which has been very popular with members. The Board decided to formalize our arrangements and put out a call for applications to be the Facebook Manager. Gemma was appointed and oversees both the Group page and a formal ASA page. The group page currently has 494 members, and it is open to both ASA members and non-members. Anyone on the group site can post their own announcements of aesthetics events, learn about other events, and add comments. The site thus functions as an effective replacement for the old AE-list-serv, which we had to shut down when the new web site went “live” on August 28.

Guide to Graduate Studies in North America

The most recent Guide (which is available for free on the web site) was published in 2012, so an update seems appropriate in 2016. Many of the listings also include information on undergraduate courses in aesthetics. I also would like to add information on on-line aesthetics courses at fully accredited colleges and universities, which are available to everyone and that offer credit which could be transferred to another institution of higher education. I sometimes hear from people curious about aesthetics (especially volunteers and staff at art museums and performing arts organizations, art students, and others) of their interest in taking an aesthetics course, but they cannot find one at their local colleges and universities. After I raised this issue in the summer newsletter, two long-time members contacted me with information about their on-line courses, and I am eager to hear from others teaching on-line.

Financial Affairs

ASA is presently in excellent financial shape. The Journal generates substantial income (over $200,000 a year) which, along with membership dues of about one-tenth of that, cover our operating expenses. We all wish that nothing would ever change in the earning capacity of the journals, but nobody knows what publishing will look like in five, let alone ten years. We are making a heavy investment in grants to promote the ASA and aesthetics and hope that future budgets will show a much greater revenue stream from memberships. We are fortunate to have an investment account of $3.1 million. It is certainly possible, in the future, that the revenue from this account will be needed to support basic operating expenses. But we have several years (at least) to work on promotion of ASA membership and aesthetics. I look forward to working with all of you in the coming years.

Julie Van Camp
Secretary-Treasurer
American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602
Telephone: 562-331-4424
e-mail: <asa@aesthetics-online.org> or <jvancamp5@gmail.com>
web site: <www.aesthetics-online.org>

Conference Reports

ASA Annual Meeting
Savannah, Georgia
November 18-21, 2015

The 73rd Annual Meeting of the American Society for Aesthetics was held at the DeSoto Hilton in Savannah, Georgia, November 18-21, 2015.

The program committee received 93 paper submissions (including 33½ by graduate students) of which 40 were accepted (including 13½ by graduate students). We received 14 panel proposals (five originating with the program committee), and accepted 13 (three
Aesthetics News

2015 ASA Prize and Grant Winners

Congratulations to the 2015 ASA Prize winners, presented at the Annual Meeting:


Congratulations to Monique Roelofs and Simon Fokt for winning the ASA Curriculum Diversification Grant Project awards; see news and info, including reading lists, on the ASA website at <http://aesthetics-online.org/?CurriculumGrants>.

2016 Wollheim Lecturer

The ASA Board of Trustees has named Susan L. Feagin as the 2016 Richard Wollheim Lecturer. She will give the lecture at the 2016 Annual Meeting of the British Society for Aesthetics at Oxford University, September 16-18, 2016. She is a Visiting Research Professor (retired) at Temple University and a former editor of the Journal of Aesthetics and Art Criticism (JAAC). The Wollheim Lecture is an annual exchange program in which the British Society of Aesthetics and the American Society for Aesthetics provide guest lecturers for each other’s annual meetings to recognize the international contributions of the late Richard Wollheim.

New Issue of ASAGE

The new issue of ASAGE (American Society for Aesthetics Graduate E-Journal) for Summer 2015 (7.2) is now available. Congratulations to retiring editors Michel-Antoine Xhignesse and Robbie Kubala on two very successful years editing ASAGE.

Dissertation Fellowships

The American Society for Aesthetics will award up to one Doctoral Dissertation Fellowship each academic year. This fellowship is intended to support original and significant research in aesthetics by enabling the recipient to complete his or her dissertation in a timely manner. For the purpose of this fellowship, aesthetics is understood to include the philosophical study of art, criticism, each of the arts, and related phenomena.

Fellowships are open to doctoral candidates at institutions located in the United States who reasonably anticipate completion of their dissertations during the fellowship year. Applicants must be members of the American Society for Aesthetics. The fellowship year for applications made by the January 1 deadline is August 15 to August 14 the following year.

The fellowship tenure may be carried out in residence at the fellow’s home institution or at another appropriate site for the research. The amount of the fellowship is $25,000, in addition to fees and dissertation-level tuition not exceeding $5000. The recipient shall not normally hold employment during the tenure of the fellowship and may not accept other awards that provide similar benefits, except that smaller local awards may be permitted at the discretion of the Society.

Reapplications are not permitted. Those who have not completed enough work on their dissertations to present a compelling case for funding should postpone application for another year.

Application forms will be available at <aesthetics-online.org>. Applications should be submitted as a PDF to <secretary-treasurer@aesthetics-online.org>.

Deadline: January 1, 2016

ASA-Sponsored Faculty Member
UCSD Summer Program for Women in Philosophy

June 19-July 2, 2016

The American Society for Aesthetics seeks applications to serve as one of two instructors at the 2016 University of California San Diego Summer Program for Women in Philosophy, June 19-July 2, 2016. The ASA-sponsored instructor will teach a two-week intensive course on any area of aesthetics to the undergraduate women majoring in philosophy at the Program, who will be selected from national applications. The instructor also will be available to provide informal mentoring and career counseling to the undergraduate women in attendance. The instructor will be expected to provide a reading list for the participants by mid-April for the course she will teach, so participants can complete the reading before the Program.
The instructor will receive a $2500 honorarium, plus travel and accommodations at UCSD for the program. The SPWP is eager to provide role models in the profession at both junior and senior levels of experience, and the ASA welcomes applications from all levels of experience. Instruction is wide-ranging, as the SPWP directors wish to encourage women to pursue all areas of philosophy and not feel constrained to any particular specialty or approach. As the other instructor in 2016 is expected to specialize in ethics and philosophy of law, applicants with expertise in metaphysics, ontology, and identity of the arts are especially welcome. Information on the 2015 program is here: <http://spwp.ucsd.edu/>.

Applicants to be the ASA instructor must be current members of the ASA. Applicants should send a current CV (or URL of a current CV) and 500-word statement of the course she would like to teach. There should be sent by e-mail to Julie Van Camp, Secretary-Treasurer at <secretary-treasurer@aesthetics-online.org>. Inquiries are welcome. The ASA review committee will include the ASA President, Secretary-Treasurer, Chair of the Diversity Committee, and Chair of the Feminist Caucus Committee. A decision is expected no later than February 1.

Deadline: January 15, 2016

2016 Curriculum Diversification Grants

The American Society of Aesthetics is pleased to announce the 2016 competition for Curriculum Diversification Grants. Up to three grants for up to $5,000 each will be awarded in 2016.

Grantees will develop detailed annotated reading lists, complete with background reading, that are organized into modules covering core areas in aesthetics/philosophy of art. The idea here is not to develop modules oriented primarily around gender, race, disability, etc., but, rather, to promote diversity at the heart of mainstream aesthetics and philosophy of art. Modules should be usable in, for instance: introduction to aesthetics/philosophy of art courses; courses on particular historical figures or movements (e.g., Plato’s or Aristotle’s aesthetics, Medieval aesthetics, Scottish Enlightenment aesthetics, Continental aesthetics); courses devoted topics or problems within core areas in aesthetics/philosophy of art (e.g., Fiction, Film, Narrative, Music, Depiction, Art and Ethics, Ontology of Art, Definitions of Art, Theories of the Aesthetic). These modules can be “diverse” in a variety of ways by: (1) centrally featuring writing by members of underrepresented groups; (2) including works that give significant philosophical attention to artworks by members of underrepresented groups or from the non-European tradition; (3) devoting significant philosophical attention to topics related to members of underrepresented groups (e.g., disability in philosophy of dance, the relevance of social standpoint to aesthetic judgment, objectification and the genre of the nude, racist jokes and the ethics of humor, implicit bias in aesthetic judgment, and so on).

Each grantee should produce at least 30 English-language readings each (including translations into English), organized according to topics (or “modules” as described above) within mainstream aesthetics. (As noted above, modules include, but certainly are not limited to: ontology of art, definitions of art, theories of the aesthetic, depiction, metaphor, imagination and make-believe, taste, beauty, art and ethics, humor, historical topics such as medieval aesthetics, or any of the individual arts.) Each suggested reading should come with an annotation of at least one paragraph that gives a general summary of the reading and explains how it fits in the broader topic of the module. The citation for the reading should indicate sufficient information so that the reading can be readily obtained by potential users for teaching (e.g., journal article in a widely available database, book chapter generally available at North American libraries). Grantees must agree to respond to one round of requested revisions when deemed necessary by the review committee.

Winning authors will retain copyright in their own modules, but the ASA reserves a non-exclusive royalty-free license to publish the winning modules for its own official purposes, including (but not limited to) publication on the ASA web site. Each author must certify that the module has not previously been published in either print or on-line media.

Applications should include:

- separate cover sheet with applicant’s name and contact information
- CV
- detailed description of the project (no more than 1,500 words)
- budget and justification for the budget
- Applicants may request funds for a summer stipend at the applicant’s regular institutional rate.

Applications should be prepared for anonymous review, in either Word or PDF format. The applicant’s name and contact information appearing only on a separate cover sheet and, of course, CV. Applications will be reviewed anonymously by member of the ASA’s Diversity Committee, Feminist Caucus Committee, and Board of Trustees. Only one proposal per applicant. All decisions are final. Applicants must be members of the ASA.

No grant will be awarded if, in the opinion of the judges, no proposal of sufficient merit and appropriateness is received.

Applications should be directed to A.W. Ea-
Selma Jeanne Cohen Prize in Dance Aesthetics

In memory of Selma Jeanne Cohen, the American Society for Aesthetics established a $1000 biennial prize in dance aesthetics, dance theory, or the history of dance. Began in 2008, the prize was awarded for a critical article or book of distinction published in English; the prize was awarded in alternate years from 2008 through 2014.

Commencing in 2016, the prize will be awarded every year, alternating critical articles and books of distinction. In 2016, the Prize will be awarded for an outstanding article published from July 1, 2014 – June 30, 2016. In 2017, the Prize will be awarded for an outstanding book published from July 1, 2014 – June 30, 2017. Thereafter, the prize will be awarded for publications in the two-year period prior to the award. The prize winner will be selected by a committee of three members appointed by the President of the ASA and will be notified by August 1 of the year of the prize. The award will be announced publicly during the national meeting of the ASA that fall. The winner will be encouraged but not required to attend the meeting, and travel expenses to the meeting will be provided. The prize may not be awarded if, in the opinion of the judges, no nomination of sufficient merit and appropriateness is received.

The ASA selection committee welcomes published work of distinction published between June 1, 2015 – May 31, 2016. Eligible works are articles or chapters/sections of books. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Eligible publication includes reputable on-line journals. Nominations will be judged based on adherence to the standards of writing in the statement above. Self-nominations are welcome. Only one nomination per year should be submitted. Nominees must be ASA members at the time of nomination.

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

Deadline: June 1, 2016
The Graduate Conference in Aesthetics is aimed at facilitating conversations on aesthetics between philosophy graduate students and philosophers working in the fields of aesthetics and the philosophy of art. Each presented paper receives commentary from a professional philosopher.

Call for Papers: High quality papers in any area of aesthetics, in both “analytic” and “continental” traditions, are invited from students enrolled in any graduate program in philosophy. Submissions must make a useful contribution to existing literature in a subfield, but should be understandable to aestheticians outside of that subfield. Three or four submissions will be selected for presentation. Papers must be 3,000 words or less (not including footnotes), accompanied by a 100-word abstract, and prepared for blind review. Submissions must be in .doc, .docx, .rtf, or .pdf format. Please send submissions and questions to <aestheticsgradconf@gmail.com>. Each student whose paper is accepted will receive up to $300 to cover travel costs.

N.B.: The American Society for Aesthetics Eastern Division meeting occurs immediately before the Graduate Conference, also in Philadelphia. Graduate students are encouraged to submit papers to both ASA-Eastern and the Graduate Conference, but they must be different papers. Authors may not submit the same paper to both the ASA-Eastern and the Graduate Conference in Aesthetics.

Deadline: January 10, 2016

ASA Annual Meeting
Seattle, Washington
November 16-19, 2016

Papers on any topic in aesthetics or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, and other special sessions. We welcome volunteers to serve as session chairs and commentators. Submissions related to topics in feminism, the philosophy of race, disability studies, queer and trans studies, post- or decolonial theory, and other topics pertaining to systemic social difference are especially encouraged.

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. Please note that authors of submitted papers must be current members of the ASA at the time of submission.

Proposals for panels, author-meets-critics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and abstracts of all papers. Only current ASA members may propose panels. Non-members may be included in the proposal, but will be required to join the ASA in order to appear on the program.

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

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

Full-time students who are on the program at the Annual Meeting (presenting or commenting) are eligible for a travel stipend. When you submit your paper, please also send a message to the Program Chair indicating that you will be a full-time student in Fall 2016. Further information about travel stipends will be made available on the ASA website.

Conference sessions will be held in the Renaissance Seattle Hotel, and the normal practice is for participants to lodge in the hotel. (A group rate for the ASA meeting will be available). The hotel's meeting rooms, business center, main entrance, self-parking, registration desk, and fitness center entrance are accessible for those with mobility limits, and accessible guest rooms with a 32-inch-wide entrance are available. Prospective participants are welcome to contact the Program Chair at any point to discuss how we can best offer accessibility accommodation.

Please submit any inquiries to the Program Chair, Prof. Sherri Irvin (Department of Philosophy, University of Oklahoma), at <sirvin@ou.edu>. Papers and panels will be submitted online through the ASA web site, <aesthetics-online.org>.

Deadline: February 15, 2016

ASA Rocky Mountain Division
Santa Fe, New Mexico
July 8-10, 2016

Manuel Davenport Keynote Address: Jeanette Bicknell, the author of Why Music Moves Us (Palgrave, 2009) and Philosophy of Song & Singing: An Introduction (Routledge, 2015). Michael Manson Artist Keynote Address: Claudia Mills, Associate Professor Emerita of Philosophy at the University of Colorado at Boulder and has spent several years as the Robert and Carolyn Frederick Visiting Distinguished Professor of Ethics at the Prindle Institute for Ethics at DePauw University in Indiana.

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

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

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

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

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

The Center for Philosophical Studies (CPS) at Lamar University will again be offering a Best Graduate Student in Philosophy Essay Prize. Amount: $125.00. Dr. Arthur Stewart, CPS Director, and Professor James Mock, of the University of Central Oklahoma, will serve as primary referees. Professor Eva Dadlez, also of UCO, will serve as a third, tie-breaking voter, should the need arise. Competition Procedure: Graduate students in philosophy should provide, with their abstracts (due March 1, to <aesthetics.rmd@gmail.com>), information about their official degree aspirations and academic affiliation. Upon acceptance to the 2016 Divisional Program, full, completed essays will be required, and will be due no later than May 15. They should be sent to: <Arthur.Stewart@lamar.edu> and to
Junior Scholars Essay Contest on the Future of Aesthetics and the ASA

The American Society for Aesthetics invites essays of up to 2000 words from junior scholars on the future of aesthetics and the ASA, to kick off celebration of the 75th anniversary of the ASA in 2017. Up to five papers will be selected to receive travel awards of up to $1250 each to attend the 2016 annual meeting in Seattle November 16-19, 2016, and present their ideas on a special panel session at the meeting on Saturday, November 19.

The essays should address these questions: What is the future of academic studies of aesthetics, what new possibilities exist, and what innovations should the American Society for Aesthetics pursue as it develops future plans?

“Junior scholars” for this competition include, as of the submission deadline of March 1, 2016, untenured faculty members (including tenure-track, adjuncts, and lecturers), post-doctoral scholars, independent scholars within three years of receipt of the doctorate, and graduate and undergraduate students with interests in aesthetics. All must be a member of ASA at the time of submission of the essay for the 2016 membership year. Junior scholars are also free to submit academic papers to the regular program committee. However, students having papers accepted are only eligible for one travel award for the 2016 meeting. The awards will reimburse actual travel expenses up to $1250. Recipients must stay at the conference hotel and must register for the meeting.

Submissions must be prepared for blind review and submitted in Word or PDF format. The e-mail transmission should provide information concerning eligibility. Scholars are limited to one and only one submission for this contest. Submissions should be directed to <jmock@uco.edu>. Referees’ decisions will be announced no later than June 1. A brief Awards ceremony will be conducted at the conference Hotel on Saturday, July 9.

Deadline: March 1, 2016

Stimpson Prize for Outstanding Feminist Scholarship

The University of Chicago Press and Signs are pleased to announce the competition for the 2017 Catharine Stimpson Prize for Outstanding Feminist Scholarship. Named in honor of the founding editor of Signs: Journal of Women in Culture and Society, the Catharine Stimpson Prize is designed to recognize excellence and innovation in the work of emerging feminist scholars.

The Catharine Stimpson Prize is awarded biennially to the best paper in an international competition. Leading feminist scholars from around the globe will select the winner. The prizewinning paper will be published in Signs, and the author will be provided an honorarium of $1,000. All papers submitted for the Stimpson Prize will be considered for peer review and possible publication in Signs.

Eligibility: Feminist scholars in the early years of their careers (fewer than seven years since receipt of the terminal degree) are invited to submit papers for the Stimpson Prize. This includes current graduate students.

Deadline: February 15, 2016

International Congress of Aesthetics

Seoul, Korea
July 24-29, 2016

The 20th International Congress of Aesthetics will be held in Seoul, Korea, July 24-29, 2016. Seoul National University will host the Congress. The general theme of the Congress is “Aesthetics and Mass Culture.” The abstract submission deadline is March 1, 2016.

ASA member and past-president Dominic McIver Lopes (University of British Columbia) will be one of the Plenary Speakers. ASA member Prof. Joosik Min (Youngnam University) is the President of the Korean Society of Aesthetics.

Deadline: March 1, 2016

5th Dubrovnik Conference on the Philosophy of Art
Dubrovnik, Croatia
April 18-22, 2016

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 2016, we shall be holding the fifth Dubrovnik Conference on the Philosophy of Art. The dates for the 2016 meetings are April 18-
22, and the conference directors are David Davies (McGill), Jason Gaiger (Ruskin School of Drawing and Fine Art, Oxford), Bozidar Kante (Maribor), and Matthew Kieran (Leeds). 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 (April 20), there will be special presentations on a selected theme with invited participants.

The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference held earlier in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by March 18th. We’ll notify all those who provide abstracts as to whether their proposals have been accepted within a couple of days of that deadline at the latest, and earlier where possible. We’ll then circulate a draft of the program to participants in the week before the conference, making adjustments 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 program.

We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. There will also be a small conference fee 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 18, 2016 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-address.

Deadline: March 18, 2016

On Ugliness (etc.)
Ascea, Italy
June 17-20, 2016

While it is probably true that there is an awful lot of ugliness in the world, the intelligent treatment in fact, theory, and judgment – in the precise mapping and conceptualization of this and its kin features – is not a whole lot. The scant mention here and there in the literature hardly exhausts, let alone provides, a firm contemporary grasp of the objects, experiences and judgments of what is ugly, unpleasant, horrid or revolting. Can one have “pure” aesthetic experiences of these, free from cognitive or moral presuppositions and implications? How, if at all, does ugliness contrast with the beautiful? And exactly how does the ugly affect the quality of life?

Wassard Elea invites philosophers and aestheticians, critics and theorists, to submit papers on any topic in this area for the 6th WE conference held earlier in April each year. This conference will begin at 8:30 pm in the Hale Library, Hemisphere Room, Manhattan, Kansas.

Presenter: James Hamilton

Contact James Hamilton at hamilton@ksu.edu for more details.

ASA at the APA

The ASA organizes a special session on aesthetics at each of the three regional meetings of the American Philosophical Association. Here are the sessions scheduled for 2016:

- **APA-Eastern (Washington, DC)**
  - Friday, January 8: 11:15 am-1:15 pm “Moving Fictional Narrative Philosophy to Mainstreet: How Literature Can Be Philosophy,” Organized by Michael Boylan (Marymount University). Speakers: Charles R. Johnson (University of Washington), Richard Hart (Bloomfield College), Eileen John (University of Warwick). Jonathan Neufeld (College of Charleston) is the APA-Eastern Coordinator on behalf of the ASA.

- **APA-Central (Chicago)**
  - Saturday, March 5: 12:15-2:15 pm “Looking Forward, Looking Back: Four Careers in Aesthetics,” chaired by A.W. Eaton (University of Illinois at Chicago). Speakers: Carolyn W. Korsmeyer (University at Buffalo, SUNY), Susan L. Feagin (Temple University), Jenefer Robinson (University of Cincinnati), Stephanie Ross (University of Missouri, St. Louis). Stephanie Ross is the APA-Central Coordinator on behalf of the ASA.

- **APA-Pacific (San Francisco)**
  - Wednesday, March 30, 2016: 6-9 pm “The Science of the Mind and the Nerve of Our Art,” chaired by Timothy Gould (Metropolitan State University of Denver). Speakers: Amy Coplan (California State University, Fullerton), Cynthia Freeland (University of Houston), William P. Seeley (Bates College). Timothy Gould is the APA-Pacific Coordinator on behalf of the ASA.

**Contemporary Aesthetics**

*Contemporary Aesthetics* invites papers for its fourteenth volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. *CA* invites submissions of articles no greater than 7,000 (including abstract and notes). Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. We welcome the use of visual images and auditory and video clips to illustrate the text. Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. For more information about submitting work to *Contemporary Aesthetics*, visit <www.contempaesthetics.org>.

Deadline: November 1, 2016

**Upcoming Events**

**Conference on the Aesthetics of Architecture and Design**
Kansas State University, Manhattan, Kansas
March 26, 2016

This conference will begin at 8:30 pm in the Hale Library, Hemisphere Room, Manhattan, Kansas.

Presenter: James Hamilton

Contact James Hamilton at hamilton@ksu.edu for more details.

**Workshop: Art and Imagination**
San Francisco, California
April 2-3, 2016
This workshop is organized by the ArtSense Taste and Community project (Australian Research Council funded project).

This workshop is also sponsored by the American Society for Aesthetics; and hosted in part by the American Philosophical Association (Pacific Division).

The problem we will address concerns the limitations of our communicative capacity. This involves considering what Kant referred to as communities of varying magnitude (AK 5: 313-20); that is, the sub-cultures within a society. The workshop will analyze the way cultural artifacts acquire meaning and value as an example of the process by which communities establish shared terms of reference.

Confirmed Speakers: include Sean Cordeirom, Cynthia Freeland, Ivan Gaskell, Paul Guyer, Claire Healy, Jane Kneller, Keith Lehrer, Mohan Matthen, Jenny McMahon, Guyer, Claire Healy, Jane Kneller, Keith Lehrer, Nancy Sherman, Robert Sinnerbrink, and Daniel von Sturmer. For more information visit our home page: ArtSense.

Conference on Philosophy and Theater
University of Mississippi
Oxford, Mississippi
April 22, 2016

The American Society for Aesthetics is pleased to award $3000 to support the conference, “Occasioning Philosophy: A Celebration of Philosophy and Theater on the occasion of the 400th Anniversary of Shakespeare’s Death.” The conference will be held on Friday, April 22, 2016.

The conference, hosted by the University of Mississippi, is co-sponsored by Mississippi State University and the University of Mississippi. ASA member Kristin Boyce (Mississippi State University) is the co-organizer of the conference, with Donovan Wishon (Philosophy, University of Mississippi).

The conference will include talks by Noel Carroll (CUNY Graduate Center), John Gibson (University of Louisville), Kristin Gjesdal (Temple University), James Hamilton (Kansas State University), and Paul Woodruff (University of Texas at Austin). Responses will be provided by Kristin Boyce. Eric Vivier (English, Mississippi State) and Karen Raber (English, University of Mississippi). All events are free and open to the public.

For more information, contact Kristin Boyce at <kboyce@honors.msstate.edu>.

Active Aestheticians


EVA KIT WAH MAN has just published Issues of Contemporary Art and Aesthetics in Chinese Context (Springer, 2015), which offers comparative perspectives on aesthetics between the West and the Chinese.

PAUL C. TAYLOR’S new book, Black is Beautiful: A Philosophy of Black Aesthetics, will be published on December 30, 2015, by Wiley-Blackwell.

The editors welcome your submissions about your professional achievements: books published, grants, prizes, honors and accolades, and more. Please send your news to us at <goldblatt@denison.edu> and <henry.pratt@marist.edu>.

Time to Renew your ASA membership!

If your membership expires December 31, 2015, it’s time to renew! One-year rates for regular members and emeritus members will increase in 2016, but you can beat the rate increase by renewing in December. You’ll save more money by renewing for two or three years.

How to find out when your membership expires: Log into the new web site. Click Manage Profile in the upper right. On the next page you see, look on the left for Membership. Click that and it will tell you when your membership expires.

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

How to renew your membership through the mail: (a) Go to the new web site. You do not need to log in. Hover over the ASA button in the upper right and look for “Join ASA (mail-in)” on the sub-menus, near the bottom of the list. Click that and it will open a Word document which you can print out and mail in with a check. We are not able to accept credit cards with mail-in membership. OR (b) Look for the membership form in the blue paper insert in the August 2015 issue of this Newsletter.

If you have never logged in to the new website: Use your entire e-mail address as your UserID. Click “forgot password?” and it will send you an e-mail that will let you set your own password. Passwords from the old site no longer work.

• Members get print copies of JAAC and the ASA Newsletter, as well as immediate access to the latest issues of JAAC via the web site of Wiley, the publisher.
• In 2016, ASA members will have on-line access for one-year to the new Oxford Encyclopedia of Aesthetics, 2d ed. and a 40% discount on purchase of the hard-copy edition, as well as six months access to Grove Art Outline and Beneditz Dictionary of Artists, followed by a 20% discount on subscription rates for continued access.
• ASA members receive a 20% discount on all Oxford University Press hardcover titles.
• Student members are eligible for travel support to the annual meeting if they have a paper accepted.
• Only ASA members can apply for the Dissertation Fellowship, the Monograph Prize, the John Fisher Prize, the Ted Cohen Prize, Major Grants, and other opportunities.
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ASA, c/o Julie Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602 Tel. 562-331-4424; email: <asa@aesthetics-online.org> or <jvancamp5@gmail.com>.

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

David Goldblatt, Department of Philosophy, Denison University, Granville, OH 43023, <goldblatt@denison.edu>
or
Henry Pratt, Department of Philosophy and Religious Studies, Marist College, 3399 North Road, Poughkeepsie, NY 12601, <henry.pratt@marist.edu>

Deadlines: December 1, April 15, August 1