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How and Why to Teach Inclusively in Aesthetics

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In the predominantly white institution (PWI) where I teach, I regularly offer a 3rd-year undergraduate course titled Aesthetics and the Philosophy of Art. Early in the semester, I give a lecture in which I discuss the circulation of power and privilege in the determination of what counts as good taste and which artworks are incorporated into the canon. We read a selection from Kwame Anthony Appiah (1992) and discuss works from the Baule and Yoruba cultures. We read Maurice Berger (1990) and discuss the work of American artists David Hammons and Kara Walker, both of whom confront the stubborn persistence of racial stereotypes and racialized oppression. We read Carol Duncan (1983) and discuss the gendered nature of the projects that have often been most highly valued in art.

A few years ago, after this lecture, I received a message from one of my students, an African-American woman. The message read, in part, as follows:

Initially, I expected to discuss Rembrandt, Van Gogh and other headliner artists. However, I was surprised to learn about African and Black art and that we actually exist in that world. I left class enlightened, inspired and had a sense of pride because MY professor was teaching MY classmates about MY culture.

I cried.

Because for the first time, my culture was expressed in a course that was not directly affiliated with the [African and African-American Studies program] or a class specific to race. For the first time in my academic career, I felt like my culture was included. It felt great for our existence in other aspects of society to be acknowledged.

Thank you.

I can't express enough the sense of pride I had leaving class.

This student was a senior and had already completed four full years of enrollment at the university; the experience of cultural erasure she

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described had characterized her whole university career.

Students of color have this experience frequently in PWIs. I live in a US state that has been a crucial site in the displacement of Indigenous peoples and has a disproportionately large Indigenous population, but issues related to indigeneity are rarely addressed outside the Native American Studies program and a few anthropology courses. Latino students, students from Middle Eastern backgrounds, and students of Asian descent in many disciplines may go through an entire curriculum without finding people of their own racial, ethnic or cultural background represented.

White students, too, experience the overwhelming whiteness of the curriculum, though they may not even notice it. This reinforces a subtle but powerful sense that only the cultural and intellectual contributions of people racialized as white are worth representing. The damage that can be – and has been – wrought by this implicit valuational hierarchy is enormous.

That is the first reason to teach inclusively in aesthetics: we should work to dismantle, not contribute to, the undervaluing of scholarship and art by people who are not racialized as white, as well as by people who are not gendered as men and people who are not understood as able-bodied, heterosexual, and cisgender. The second reason is that aesthetics is one of the easiest disciplines in which to teach inclusively: the resources for designing an inclusive syllabus and curriculum are quite vast, and there are several strategies that are easy to apply. I'll discuss three of these strategies here.

1. *Interdisciplinarity*

Every central question in aesthetics has been treated extensively by scholars who do not identify themselves primarily as aestheticians or even as philosophers, offering many resources to draw upon in diversifying the syllabus. Clive Bell and Leo Tolstoy are often juxtaposed in discussions of art's central function and value. But Ellen Dissanayake (1988), whose work bridges anthropology and philosophical aesthetics, offers a quite different approach to the topic, arguing that art is on a continuum with other human practices that are centered on "making special" and serve to secure individual well-being and community cohesiveness. Ajume Wingo (2004), primarily a political philosopher who has written several essays in aesthetics, discusses the social function of art in a paper that connects a discussion of African masks to central questions in aesthetics about art's nature and function.

Art historians have written many relevant papers: so, for instance, a great pairing is of Kant's discussion of genius with Linda Nochlin's (1971) great essay arguing that the notion of artistic genius has often functioned to exclude women and obscure the obstacles to their artistic success.

Hume's essay "Of the Standard of Taste" can be complemented by several other texts. The Tobin Siebers' (2006) brilliant paper "Disability Aesthetics" argues, against what one might assume to be a tendency to perfectionism in Hume, that disability is in fact a source of positive aesthetic value. Hume's account of ideal critics can be placed in dialogue with treatments of how actual tastemaking functions in the artworld as a vehicle for power and privilege in the forms of patriarchy and white supremacy. I use the trio of essays discussed above by philosopher Kwame Anthony Appiah (1992), art critic Maurice Berger (1990) and art historian Carol Duncan (1983) for this purpose.

All the essays I've mentioned are engaging and eminently readable, and there are plenty more where these came from. The content is not

difficult to master, either for instructors or for students.

2. *Strategic choice of topics*

The second strategy is to choose topics that have been written about extensively by scholars from groups underrepresented in philosophy. This, too, is easy and getting easier every day. Sometimes, attempts to diversify the syllabus follow this sequence: first we select our topics, and then we try to see if people who belong to groups underrepresented in philosophy have written on them. This strategy involves reversing the order of these steps. If we look around first to see which topics in aesthetics women, disability scholars, queer scholars and scholars of color have been writing about, we can incorporate these topics in our syllabus in ways that also shed light on topics thought of as "core" or "mainstream."

A topic I have been working on and teaching is the aesthetics of the body, in which there is a great deal of research that touches on central questions about aesthetic value, aesthetic experience, and the communicative and social functions of appearances. Body aesthetics works well, pedagogically, because it is easy for students to connect to their own experiences and intuitions. It is also easy to connect to broader ethical, moral and political matters. Work on racialized standards of beauty has been done by sociologists Shirley Anne Tate (2009) and Maxine Leeds Craig (2002); work on aesthetic experience and eating disorders has been done by philosopher Sheila Lintott (2003); and Judith Butler (1988) discusses the construction of gender through performative acts, with connections to theatre, everyday performative activity, and the concept of style. A pairing I particularly enjoy is of Karen Hanson (1990) with Chike Jeffers (2013). Hanson discusses the communicative and social functions of fashion, and Jeffers explores these issues in relation to a specific example, namely the expressive function of hoodies when worn by Black kids.

A volume I am editing, due out in 2016, will include new essays on the aesthetics of the body by critical race scholars, feminist scholars, sociologists, a choreographer and dancer, a disability scholar, and several philosophers. (Irvin in press) I also recommend consulting the work of Judith Halberstam (2005) on queer and trans aesthetics and Rosemarie Garland-Thomson (1997, 2009) on disability and other forms of what she calls unusual embodiment.

Another topic that is very promising for this strategy is cultural appropriation, which connects to central aesthetic questions about authorship, audience, and the presentation, reception and interpretation of cultural objects. It also connects to students' lives by way of matters ranging from hairstyles to Halloween costumes to hip-hop, and it provides opportunities to think about matters of indigenous sovereignty, race, sexuality and gender. Rebecca Tsosie (2002) offers a compelling discussion of the appropriation of tribal stories that addresses matters of authorship at the level of cultural groups rather than individual authors. A. W. Eaton and Ivan Gaskell (2009) discuss the ethics of displaying cultural objects produced in non-Western cultures, sometimes for non-artistic purposes, in Western art museums. A collection edited by Forman and Neal (2004) includes a number of essays by philosophers and theorists in other disciplines that can be used to think about matters of cultural appropriation in relation to hip-hop music. Many thoughtful blog posts exist about matters of cultural appropriation as well.

3. *Diverse examples*

The third strategy is to use diverse examples of artworks and aesthetic

phenomena to illustrate the philosophical theories discussed in your course. If you've adopted the first two strategies, this tends to be easy, since the readings you've selected probably include many such examples. But incorporating diverse examples is quite manageable even when they are not embedded in the readings.

Here are a few ideas. I often have students read an essay by the art historian John Berger (1960), who suggests that he values work that helps people to know and claim their social rights. He clarifies that this does not mean valuable art must be protest art or must directly address social justice. But I use this as an opportunity to look at artworks that have addressed social justice, and considering which seem to have the most potential to create change. One set of examples is work by queer artists during the AIDS crisis: posters by ACT UP – not to mention their performative action of putting a condom over Jesse Helms's house – the AIDS quilt created by the Names Project, the poster and sticker campaign by Gran Fury, and Felix Gonzalez-Torres's work about his lover Ross, who died of AIDS in 1991 (discussed in Irvin 2008). Another grouping is of recent works in support of the Black Lives Matter movement, such as Jasiri X's (2012) "A Song for Trayvon" (<https://www.youtube.com/watch?v=eEG9hYeGB7M>), the 2014 flash mob at the St. Louis Symphony (https://www.youtube.com/watch?v=T_7ErkQFduQ) and Claudia Rankine's (2015) "Citizen: An American Lyric." Peg Brand Weiser (1995) offers an excellent discussion connecting activist art back to the traditional distinction between the aesthetic and non-aesthetic.

In a discussion of photography, I start by giving my students a short introduction to the diversity of photographic practices. This offers an opportunity to consider Margaret Bourke-White's photographs at Buchenwald, Gordon Parks's civil rights-era photographs of Black Americans, the staged tableaux of Janieta Eyre and Wang Qingsong, Henri Cartier-Bresson's transcendent moments, the technically sophisticated double-exposure self-portraits of H el ene Amouzou, and the presentation of stereotypically feminine roles by Wendy Red Star and Cindy Sherman. Looking at all of these works together ensures that students don't have an overly narrow notion of what photography is or of who can contribute to it.

When we discuss the role of the artist's intention in interpretation, we listen to the Black American poet Gwendolyn Brooks reading and discussing her poem "We Real Cool," and mentioning an interpretation she never intended but is happy to allow for anyone who finds it rewarding. (The recording is available here: <https://www.poets.org/poetsorg/poem/we-real-cool>. Click the audio icon near the upper left of the page.)

It's also helpful, of course, to have a repertoire of examples in mind that one can call up spontaneously in discussions. This requires a commitment to learning about work created by artists who are diverse in race, culture, and gender, among other dimensions. But this, I would argue, is part of the fun: having a sound pedagogical reason to explore and learn more about diverse artistic practices – for an aesthetician, what could be better?

Final notes

These strategies may sound intimidating to philosophers who are interested in inclusive teaching but whose training (like mine) was in a white- and male-dominated philosophical canon. But I assure you that all of the material I've mentioned is extremely accessible, and teaching it does not require a deep background in any other discipline.

Also, making incremental changes in a syllabus that was not originally

designed with inclusiveness in mind is entirely feasible: one does not have to overhaul everything at once. By beginning to incorporate discussions of race and gender into the syllabus, making a few changes every semester that are manageable in the context of a heavy workload, one can bootstrap one's way into competence at discussing these topics. Quite a few of my selections are due for updating – more recent essays to replace those by Maurice Berger and Carol Duncan, reflecting how the situation has changed since the 80s and 90s, would be desirable (Suggestions? E-mail me!) – but my approach, given other demands on my time, is to seek gradual improvement rather than attempt total overhaul. New resources created by Simon Fokt and Monique Roelofs, with the aid of Curriculum Grants from the American Society for Aesthetics Diversity Committee, provide many annotated suggestions for readings in addition to the things I've mentioned here (see here: <http://aesthetics-online.org/default.asp?page=CurriculumGrants>).

In my own career, I have found that teaching material that stretches the boundaries of my knowledge has been enormously valuable. As my knowledge has grown, teaching in these areas has enriched my research and allowed me to create new professional relationships with people who work in critical race theory, gender studies, queer theory, and disability theory both within and outside philosophy. It has also allowed me to provide support to and elevate the voices of students who often feel marginalized and silenced in PWIs – and, ultimately, to a better job teaching all of my students.

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context of philosophy, a discipline that itself has been embarrassingly slow to accept and investigate feminist theory. Why? We can speculate that some of the lag is attributable to some, somewhat understandable, reluctance among feminist philosophers to devote their intellectual energies to stereotypically "female" subjects, such as beauty, art, and decoration. On the other side, a similar resistance may have made philosophers of art and aesthetics hesitant to embrace feminist theory and investigate feminist issues, given that the field of aesthetics is often closely associated the stereotypically "feminine." In other words, conscious and unconscious biases have likely added to the drag that has slowed the progress of feminist thought within aesthetics. In addition, aesthetics' apparent lethargy regarding feminism is due to other contributing factors as well, including hiring trends in philosophy and the rarity of graduate programs with strong offerings in both feminism and aesthetics.

Although progress has been slow and irregular, feminist aesthetics has developed from a niche and contained field with a small number of (mostly woman-identified) practitioners into what is today a broad, interdisciplinary, and intersectional enterprise. Feminist aesthetics enjoys a legitimacy today that was quite distant from it even a decade ago. For example, philosophical aestheticians are now usually expected to be conversant with feminist philosophy and feminist aesthetics in particular. This might not seem like much, but it's a great improvement over the previous state of affairs when a cheap way for a philosopher to gain credence was by expressing a dismissive attitude toward feminism. To put this another way, today, ignorance of feminist theory is more likely to be a point of embarrassment than one of pride for philosophers of art.

Moreover, methods, topics, and insights from feminist aesthetics have been taken up, admittedly not always with due recognition, in more traditional areas of philosophy of art and in other fields of philosophy. Here we might think of how feminist aesthetics theory has informed philosophy of emotion, or debates in ethics, or in other explicitly critical areas of philosophy, such as disability studies and philosophy of race. Feminist aesthetics, and feminist theory generally, lend themselves well to such open-platform research. Points of convergence and shared resources have enabled productive dialogue among scholars in a range of fields that otherwise would not likely be in direct conversation. Of course, feminist aesthetics has not only contributed to but has also benefitted from this intra and interdisciplinarity.

Given the evolution of feminist aesthetics and its place within philosophical aesthetics today, it is now especially important for feminist aesthetics to work to maintain its identity and pursue its trajectory. At this moment, two unappealing possible futures threaten feminist aesthetics. (1) Feminist aesthetics may be absorbed into other fields of philosophy or (2) feminist aesthetics may be recognized as a legitimate subfield but with emphasis on *sub*, confining the field to primarily supporting roles in debates recognized as central to feminist philosophy or philosophical aesthetics. The former route risks erasure, the latter, servitude. Neither option is appealing and, notably, neither is very feminist. Moving forward, to avoid losing its identity or being constrained to supporting roles feminist aesthetics may benefit from articulating its own unique identity and remembering its own history.

Considered in the realm of aesthetics, feminist aesthetics highlights the fact that feminists aim to understand the world, not for the sake of knowledge itself, but in order to create change. Just as feminists strive to give voice to oppressed persons and open spaces for the disruption of unjust power dynamics, so too are feminist aestheticians critically and practically motivated. This makes feminist aesthetics quite unlike more traditional fields of aesthetics that aim to understand but not

Aesthetics, Feminist Theory, and Feminist Aesthetics

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Feminist aesthetics is now a bona fide area of specialization within analytic philosophy of art and aesthetics with the stretch marks and wrinkles (including smile lines!) to show for it. Despite undeniable progress, we should wonder why it has taken philosophical aestheticians longer to take feminist theory seriously than it has taken other philosophical fields, especially those fields also concerned with value such as ethics and social and political theory. This lagging behind of aesthetics is of particular concern given that philosophy itself is relatively slow to embrace new topics, especially those that smack of real world relevance. Aesthetics, in other words, has been slow to seriously consider topics of concern to feminists even within the

necessarily alter the nature and structure of their objects of study, be they objects, events, values, practices, concepts, or applications. This practical bent does not make feminist aesthetics stand out within the realm of feminist theory. All feminists strive to give voice to oppressed persons and open spaces for dialogue and power disruption; all feminists are critically and practically motivated. Moreover, just as no agreed upon theory, practice, method or set of topics unites all feminist theory, the same is true of feminist aesthetics.

Feminist aestheticians are distinct among feminists, however, in their confidence in and focus on the power of art and aesthetics. This, of course, is a difference of degree, not kind. Feminism has shown us that 'the personal is political' and feminist aesthetics shows how often the personal concerns aesthetic matters concerning issues such as the status of craft vs. art, prescriptions for bodily comportment, and standards of beauty. Although the idea that the personal is political is accepted among feminists, work remains for feminist aestheticians to make salient the oft overlooked point that aesthetics too is both personal *and* political. Feminist theory, for example, has embraced the topic of the body as one that is in need of feminist analysis for its many political and aesthetic aspects. However, feminist theorists tend not to do the work of investigating the aesthetic concepts and aesthetic theories that bolster various norms and practices of aesthetic taste, work that is particularly well-suited for feminist aestheticians.

In sum, feminist aesthetics stands out as distinctly *feminist* in the realm of aesthetics, and as distinctively *aesthetic* in the realm of feminism. Seeing how feminist aesthetics is distinct within philosophical aesthetics and within feminism as well, in its interests, methods, and most strikingly, its aims, reminds us of what is at stake as feminist aesthetics takes on its future.

On the "Post" in Post-Feminism (or For Nice Little Girls with a Crotch that Talks)

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What follows is a summary of remarks I made for the Feminist Caucus Workshop on pedagogy at the 2015 meeting of the ASA in Savannah. I started by saying I do not consider feminism something I do in addition to philosophy, and I consider philosophy not already feminist as diminished in some respect. I quickly added this was a privilege I enjoy as a man, that this privilege is unwarranted, and that it is a shortcoming of philosophy as it is practiced that a man enjoys this privilege and women do not. My aim is to use my privilege to advance the cause of feminism while reminding my students of this bias.

Advancing the cause of feminism requires that we confront the rhetoric about "post-feminism." As the expression is commonly deployed, "post-feminism" commits two errors. First, it assumes

that feminism is one thing when it is many. There are several different feminisms brought out nicely by those T-shirts reading "This is What a Feminist Looks Like" worn by so many different women (and some men). More specifically, there is a feminism that focuses on equal rights and a feminism that focuses on sexual difference, a feminism that focuses on epistemology and the feminism, inter-sectional, that diversifies its focus to include the specific ways race and class, gender identifications and sexual orientations especially impact women. There is a feminism that focuses on theory. There is a feminism dedicated to practices in shelters for battered women, in rape and abortion counseling centers, in grass roots politics and public policy advocacy.

Feminism is everywhere, expanding into every aspect of our lives, and this in large part is what worries people and why they want to declare that feminism has come to an end. At this level, the "post" in the mainstream account of post-feminism represents the demand that women accept that they've come as far as they can, that they settle and leave well enough alone.

There is a second error committed by the common use of the term "post-feminism." It assumes that feminism is an historical anomaly or a natural tendency which has run its course. This assumption follows the narrative of feminism's "waves." There was the first wave of suffragettes which was as much about the end of slavery and universal suffrage as it was about women. There was the second wave of women fighting for the civil rights they should have won by becoming full citizens. And there was a third wave, which did not crash on all beaches, which questioned the assimilation of women to men and which questioned whether there was an essence to woman at all. A feminism so historicized has nothing to do with the will of women to assert themselves on their own behalf.

Following this history, some use "post-feminism" to describe a fourth wave of bold talk and actions taken by women for women on social media and in on-line journals like *XO Jane*, *Jezebel* and others. These women, it is true, are enacting their rights as citizens, questioning what it means to be a woman in a world still dominated by men. These innovations are not part of a natural tendency waiting to be chronicled. They are part of a modification of human nature by women who are remaking the world in their own image. Still, it is not certain that this image is not borrowed from the world of men. This movement is exciting, but it cannot be all there is to post-feminism.

More promising is an advance on the second wave of feminism found in the writings of women who came of age in the 1970s and went on to form lives for themselves apart from men. In a review of two new books – Kate Bolik's *Spinster: Making a Life of One's Own* and Meghan Daum's *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* – Vivian Gornick reviles the forty-two year old Bolik for harboring the idea that a man makes a woman's life complete and celebrates the authors collected by Daum for having the courage to make a life that puts themselves first.¹ Gornick, a self-declared 70s feminist, recounts the struggles of women who rallied around the battle cry, "Marriage is rape, Motherhood is slavery," and ventured into an inhospitable world only to be thrown back by it into forced sex and enslavement, waking up in their forties and wondering, "How did I get here?" Against this specter of conjugal life, the women in Daum's collection stand out for Gornick as those who stuck to their convictions. This is a more encouraging model for post-feminism.

The approach advanced in the courses I teach follows a different model. Drawing on Hal Foster's "Re: Post," on the 'post' in post-

modernism,² I define feminism *tactically* as the tidy narrative of those waves whereby suffragettes became riot grrls and post-feminism as a break with that narrative and the ideology that makes feminism unexceptional, as nature running its course. If modernism, as Foster tells us, highlighted the crisis in art – in Joyce’s *Ulysses*, Cage’s *4’33”*, Beckett’s *Waiting for Godot*, Malevich’s *White on White*, and so on – challenging artists and critics to solve that crisis, postmodernism wanted to exacerbate the crisis, to make crisis the permanent condition of art. If feminism, then, highlighted a crisis in the relations between men and women, challenging a still male dominated world to solve it, post-feminism wants to exacerbate the crisis, to make the crisis permanent until it can be solved on terms that equally privilege women and men.

Post-feminism is *not* feminism as it has been defined by men but *intensely* feminist as defined by the words and actions of women representing themselves on terms they define. There will never be an end of feminism, and we can advocate post-feminism as the sign(post) of a continuous, critical play of forces that is of a benefit to every form of life on the planet.

This model comes into play in my course, “Philosophy of Contemporary Music,” an upper-level elective I have taught continuously since 1988. I started out thinking I wanted to teach a course on music and noise, on bands that make or attempt to make noise as a form of music, Einstürzende Neubauten, for example, and Merzbow but also Skinny Puppy, Public Enemy, Throbbing Gristle, and the Ramones. Knowing the course would not succeed if I was not discussing music my students themselves were listening to, I asked them to make me mix-tapes with four or five tunes they thought I should hear. They made me hour long cassettes of their favorite music. Among those first cassettes one student, who went on to write an Honors senior thesis with me on “riot grrls,” made a tape with the full roster of the Seattle label Kill Rock Stars: Bikini Kill, Huggy Bear, Heavens to Betsy, Bratmobile, and other all-female bands, Babes in Toyland, Team Dresch, Fifth Column. I loved it and decided immediately to find a place for it in my course.³

The difficulty came in finding a philosophical basis for commenting on this music. I was already using Jacques Atalli’s *Noise: The Political Economy of Music* to frame the course.⁴ The premise of the book, very broadly, is that the music we hear today is a simulacrum of the ritual violence it cost us to become civilized. That simulacrum has become, owing to the representation of music’s form and recording technologies, de-ritualized and repetitive leaving us with the task of saving music by re-composing its ritual form and celebrating its creative potential. Atalli believed Mick Jagger would save music from mindless repetition. I use the course to explore the possibility that other forms of music succeed where the Rolling Stones, alas, failed.

We evaluate the success of rap/hip hop and electronic dance music (EDM) to respond to Atalli’s challenge. Both largely fail though there is some hope for music made on the fringes of these genre, especially in the space where black women rappers square off against their black male counter-parts. Tricia Rose’s *Black Noise* gives a helpful genealogy of rap from its beginnings in the Bronx, New York, up through its sexual politics, today.⁵ There is also a tremendous potential in music made by women to answer Atalli’s dare following the positive picture of post-feminism described above. Following a thesis drawn by Joy Press and Simon Reynolds in *The Sex Revolts*, music made by women answers Atalli on at least two fronts.⁶ On one front, it responds to the patriarchy in the music industry by making music at all. Press and Reynolds present popular music as a masculine rebellion against domesticity and ask how women, as the domesticity men are fleeing, can be a part of that rebellion. They

hypothesize that they can become one of the boys, thus confirming the sexual dynamic at the heart of popular music. Joan Jett is their example. We might consider Taylor Swift. Alternatively, women can adopt a position at the opposite extreme, as the essentially feminine, the woman wounded by rebellious masculinity, confirming, once again, the sexual dynamic at the heart of popular music. Their example is Tori Amos. A more contemporary example might be Adele.

On the second front, Press and Reynolds turn to Madonna’s masquerade of masculine stereotypes of women. (It’s hard to know who compares today.) They reject the critical potential of this model, in spite of Joan Riviere’s “Womanliness as Masquerade,”⁷ claiming that it, too, capitulates to masculinist ideals, and I am sympathetic if not convinced by their arguments. Alternatively, Press and Reynolds consider the music made by riot grrls, Bikini Kill and that roster of female artists making music on the Kill Rock Stars label. They describe these women as “all fluxed up,” refusing gender identifications which have been defined by men. In a section of their text titled “Lift Up Your Skirts and Speak,” they invoke, without reference, Luce Irigaray’s “When Our Lips Speak Together” from *This Sex Which Is Not One*.⁸ In that essay, Irigaray, draws on the morphological symmetry of a woman’s mouth and her sex to make the case for women speaking from the point of view of their sexual difference, a difference that cannot be reduced to a masculine mechanics or phantasms – “the horror of nothing to see” in Freud’s notorious expression.

This post-feminist gesture exacerbates the crisis in the relations between men and women for the purposes of drawing critical attention to those relations. Sleater Kinney and Missy Elliot push this envelope today and, perhaps, also, Lady Gaga in the phase of her career when she performed as a male alter-ego, Joey Calderone, as a cyborg, an amphibian, a drag queen, etc. Gaga is especially interesting because young women are generally enthused and young men positively frightened by her. In any case, there is no doubt that women are at the forefront of the music industry today, and we owe it to ourselves and our students to find those women who advance the cause of women and the post-feminist agenda that complicates the relations between men and women in an industry, popular music, which has been routinely hostile to women.

End Notes

1. Vivian Gornick, “Woman’s Work: Two new books confront the legacy of the 1970s women’s movement,” *BOOKFORUM* 22.1 (Apr/May 2015), 16-17.
2. Hal Foster, “RE: Post,” *Parachute* 26 (Spring 1982), 11-15.
3. See https://www.academia.edu/3027755/Philosophy_of_Contemporary_Music for a current syllabus for this course.
4. Jacques Atalli, *Noise: the Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1977).
5. Tricia Rose, *Black Noise* (Hanover, NH: Wesleyan University Press, 1994).
6. Simon Reynolds and Joy Press, *The Sex Revolts: Gender, Rebellion and Rock ‘n’ Roll* (Cambridge, MA: Harvard University Press, 1996).
7. Joan Riviere, “Womanliness as Masquerade,” *International Journal of Psychoanalysis* 10 (1929), 303-13.
8. Luce Irigaray, *This Sex Which Is Not One*, trans. Catherine Porter (Ithaca, NY: Cornell University Press, 1985).

News from the National Office

In the coming months, the ASA membership will elect three new trustees and a new vice-president, the ASA will hold its annual meeting in Seattle, and the US will elect a new president. Fasten your seat belts!

ASA Membership

ASA membership continues to increase, and we are now back up to the level we enjoyed in 2012. But we have a long way to go to the 1000+ membership of 1999. We are pursuing several routes to continue to rebuild membership. As detailed elsewhere in this Newsletter and on the ASA website, the ASA Board of Trustees has approved a new Green membership, commencing in January 2017. By reducing membership costs, especially for the 20% of our membership which is international, we hope to attract more new members and improve retention of current members. All other (non-Green) memberships will cost the same in 2017 as they did in 2016.

We continue to spread the word about ASA membership benefits through several venues, especially on our new web site, Facebook, and Twitter. Our Facebook group, which now has 685 members, is not restricted to ASA members. It has become an effective way to let persons interested in aesthetics know about ASA events, as well as aesthetics events of interest around the world. Our sponsorship of aesthetics conferences and speakers is helping introduce ASA to the art-loving public and persons from across the academy.

We welcome your ideas for how to recruit more members. We now provide several member benefits on the Members tab of the web site. In 2016, members have access to the on-line *Oxford Encyclopedia of Aesthetics* (2d ed). One issue we are looking at this fall is whether we should extend a subscription for 2017 for members. If this is of interest to you or you have other ideas for perks we could add for members, please let us know.

Annual Meetings

This issue includes a four-page insert with information about the Annual Meeting in Seattle November 16-19, 2016. The most up-to-date program information is available on the ASA web site and also on our Grupio app. At this writing, all rooms in our hotel block at conference rates are booked, but if you are still hoping for a room, let us know.

If someone cancels by October 16, we'll let you know right away so you can reserve that room. Contact us at secretary-treasurer@aesthetics-online.org to join the waiting list.

Our contracts with annual meeting hotels require that we fill at least 80% of our room block in order to receive free meeting rooms at the hotel and other perks. The days when secretary-treasurers had to plead with people to stay at the meeting hotel are long gone. Our entire room block for Savannah was fully booked in two weeks. We increased the size of our room block for Seattle significantly, but it also was completely booked in weeks. We already have increased the size of our room block for the 2017 meeting in New Orleans.

Locations and dates are set for the next several meetings: New Orleans (November 15-18, 2017), Toronto (October 10-13, 2018), Phoenix (October 9-12, 2019), and Washington, DC (November 11-14, 2020). Jonathan Neufeld is the program chair for the 2017 meeting; the CFP is published elsewhere in this Newsletter. Deborah Knight is the program chair for the 2018 meeting. The US Presidential election in 2020 is November 3; the ASA meeting is the following week, when Washington will likely be deserted (Congress not in session and thus no business groups lobbying Congress). Now that we are scheduled four years out, we are on a par with other professional associations in the American Council of Learned Societies, so we are taking a break from site visits. On the on-line survey, "Where Should ASA Meet?" the most popular choices remain Montreal, Chicago, Havana, and Mexico City. If you and your university would like to host a future meeting, it's not too early to let us know.

Support for Students

We continue to support full-time students with generous travel awards (up to \$1250) to present papers accepted for our annual meeting. For the 2016 meeting, 21 students are receiving this support (compared with 17 students in 2014 and 21 students in 2015). The outstanding student paper at the annual meeting receives a \$250 prize. In addition, we support travel for both *ASAGE* editors to the annual meeting. Many of the ASA co-sponsored conferences include support for students to present their work. At the Rocky Mountain Division meeting, outstanding student papers receive prizes funded by the Center for Philosophical Studies, Lamar University. We will award our third dissertation fellowship next year for 2017-18 at \$25,000 and an additional \$5,000 for tuition and fees. The new 4th edition of the *Graduate Guide to Aesthetics in North America* is now avail-

able on the ASA web site under the red tab Resources.

2016 Curriculum Diversification Grants

We awarded three grants of \$5,000 each to prepare diversity curriculum in aesthetics. The winners are: (1) Meilin Chinn, Assistant Professor of Philosophy, Santa Clara University, "Asian Aesthetics," (2) Hans Maes, Senior Lecturer, History and Philosophy of Art, and Director, Aesthetics Research Centre, University of Kent (UK), "The Aesthetics of Portraiture," (3) Mariana Ortega, Professor of Philosophy, John Carroll University, "Aesthetic Othering—The Case of Photographic Representation."

The winning curricula will be posted on the ASA web site in September 2016. Winning curricula from 2015 are now available on the ASA web site under the red button "ASA" (click through "Diversity" to Diversity Curriculum Grants". This is a project of the ASA Diversity Committee, chaired by A.W. Eaton. The ASA has a three-year commitment to this project. Three more awards will be made in 2017, with guidelines available in the spring of 2017.

Diversity

ASA continues to promote diversity in the profession through several activities. In the summer of 2016, we sponsored three members to make presentations on aesthetics at the Summer Program for Women in Philosophy at UC San Diego (Sondra Bacharach), the Rutgers Summer Institute for Diversity in Philosophy (Anna Christina Ribeiro), and the Brown Summer Immersion Program in Philosophy (A.W. Eaton). We already have begun conversations with all three programs to continue our participation in 2017.

The Diversity Committee and the Feminist Caucus Committee will hold luncheon meetings at the annual meeting in Seattle. A box lunch will be available for \$10 for each of these. ASA is subsidizing the lunches to reduce the cost for participants. You can sign up for the lunches on the registration site for the meeting or pay at the registration desk (with cash or check, US dollars only).

All ASA members are welcome to join either or both committees. You can sign up on the web site or contact the committee chairs: Diversity: A.W. Eaton (eaton@uic.edu) and Feminist: Peg Brand Weiser (pegbrand@gmail.com).

ASA is co-sponsoring three conferences in the next year: Philosophy, Practice, and Performance in Dance, Texas State University, September 8-10; Workshop on the Philosophy of Games, Salt Lake City, October 14-15; and The Ethics and Aesthetics of Stand-Up Comedy, Bucknell University, April 5-8. We are working with several other applicants on their proposals and welcome yours. We are especially interested in projects which demonstrate the contributions aesthetics can make to interdisciplinary work in the university and outreach to the broader art-loving public.

Introducing Undergraduates to Aesthetics

We have been very pleased to introduce so many promising undergraduates to aesthetics through our support for presenters at summer institutes at UC San Diego, Rutgers, and Brown. But we remain very concerned that so many colleges and universities do not offer an aesthetics course for undergraduates or members of the art-loving public who might be interested. Two long-time ASA members offered on-line courses in summer of 2016 (John Carvalho, Villanova University, and Dan Flory, Montana State University). SUNY Empire State College also offers several aesthetics-related courses entirely on-line. For more information, check their web site: <http://www.esc.edu/>. If you or your campus offers an on-line aesthetics course that could be taken for academic, transferable credit, please let us know. And if you have other ideas for how we can introduce more undergraduates to aesthetics, perhaps using existing ASA meetings and conferences as a starting point, send us your thoughts.

Julie Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics
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Conference Reports

ASA Eastern Division Meeting Philadelphia, Pennsylvania April 15-16, 2016

As in past years, Temple University held its Monroe Beardsley Lecture at the time of the conference, sponsoring the lecture and the reception that followed. This year's address, entitled "Relics, Remnants, and Scrap: In Pursuit of the Genuine," was given by Carolyn Korsmeyer (University at Buffalo – SUNY). Here she argued that genuine things can deliver an aesthetic encounter of a distinctive sort, one that can put us in the presence of the past; and that the sense of touch is part of this experience.

The conference's Plenary Lecture was given by Robert Hopkins (New York University), and was entitled, "Imaginative Understanding, Affective Profiles, and the Expression of Emotion in Art." Here Hopkins defended a theory inspired by R.G. Collingwood that drew on the philosophy of mind hypothesis for which emotions and other affective states are to be treated as analogous to the sensory profiles exhibited by the things to which we affectively respond.

We received 40 paper submissions, 27 from men and 13 from women; of them, 14 submissions were from students. We accepted 18 individual papers, seven of which were from students. Of the accepted papers, 13 were from men and five from women. We also received three panel proposals and were able to accept all three. These comprised three men and six women. In addition, the invited panels comprised three women and three men. Overall, then, there were 19 men and 14 women presenting.

Paper topics covered such subjects as street art, culture, environmental aesthetics, horror, ugliness, deformity, emotional engagement, the jazz aesthetic, the ontology of art, sonic images, recordings, performances, and art history and museums. The three submitted panels were entitled Un)Disciplining Bodies: Narrative Disparities of Ideal Body Aesthetics in Art, Sport, and Culture (proposed by Lauren Alpert, and chaired by Aili Bresnahan); Conversations with Hegel about Artworks Produced after Hegel's Death (proposed by Paul Kottman); and Aesthetics of Ugliness (proposed by Lara Ostaric). In addition we had two invited panels: 1) Fiction, Non-Fiction, and Film (in collaboration with the Society for Cognitive Studies of the Moving Image), with Dirk Eitzen, Laura Di Summa-

Knoop, and Paloma Atencia-Linares presenting (chaired by Charles Peterson), and 2) Portraiture, with Cynthia Freeland, Hans Maes, and Daniel J. Graham presenting (chaired by Alessandro Giovannelli).

We are grateful for the assistance of David Clowney (who provided beverages for one of the receptions and a projector), Lafayette College (which provided secretarial support, in addition to a projector and program printing), Temple University (which provided two graduate student assistants to help with registration), and Julie Van Camp, ASA Treasurer, who provided continuous assistance during the organization phase, and, at the conference's business meeting, offered a presentation on the ASA and some of its new projects. In addition we thank Thomas Adajian, Sondra Bacharach, Christopher Bartel, Kristin Boyce, Douglas Berger, John Carvalho, David Clowney, Brandon Cooke, Eva Dadlez, Elisabeth Schellekens Dammann, David Davies, Michael Deckard, Anne Eaton, Richard Eldridge, Susan Feagin, Ivan Gaskell, Timothy Gould, John Kulvicki, Samantha Matherne, Ronald Moore, Jonathan Neufeld, Anna Christina Ribeiro, Nicholas Riggle, Jenefer Robinson, Monique Roelofs, James Shelley, and Julie Van Camp for serving on this year's Review Committee. Many of the above-mentioned individuals also served as commentators on papers.

Finally, we are pleased to announce the ASA Eastern Division organizers for 2017, who will be Alessandro Giovannelli (Lafayette College) and Brandon Cooke (Minnesota State University, Mankato). The meeting will take place on April 28-29, 2017, at the Independence Park Hotel in Philadelphia.

Respectfully Submitted,
Aili Bresnahan and Alessandro Giovannelli

Report on the 25th Anniversary of the ASA Feminist Caucus Committee (FCC)

The 25th Anniversary celebration of the Feminist Caucus Committee (FCC) was celebrated in conjunction with the annual ASA meeting that ran from November 11-14, 2015, with a full day of workshop discussions on Saturday, November 14, followed by a celebratory reception at the Desoto Hilton Hotel, Savannah, Georgia. Thanks to all the speakers who participated by presenting their research and thoughts, to the FCC working committee—Sheila Lintott, Sarah Worth, Nils Stear, Tim Gould, and particularly Carolyn Korsmeyer and Ivan Gaskell who helped organize and chair sessions—and to those who attended. We welcomed the opportunity to honor Donald Crawford, former editor of

The Journal of Aesthetics and Art Criticism, who in 1990 published the first special issue of *JAAC* devoted to feminist scholarship in aesthetics.

Session 1—chaired by Donald Crawford (University of California, Santa Barbara) focused on History, Feminism, and the American Society for Aesthetics. Lydia Goehr (Columbia University), argued in “Changes in the Discipline of Aesthetics from an Historical Perspective” that we are still at the beginning of the process of recognizing the achievements of women and other scholars who have been under-appreciated within the ranks of our membership; she cited the 1939 exclusion of Jewish scholars and 1940s-1962 exclusion of artists/practitioners from the ASA. Hilde Hein (Brandeis University), who co-edited the first issue of *HYPATIA: A Journal of Feminist Philosophy* on aesthetics with Carolyn Korsmeyer in 1990, cited in “Then and Now; Now and Then,” the ground-breaking topics of early scholarship and noted that not only has aesthetics radically changed since its early days but it has infiltrated all sub-disciplines within the APA. In “How To Close the Gender Gap By Asking What’s In It For Me?” Dom Lopes (University of British Columbia) observed “it’s no fun being a female in philosophy” and argued that both female and male philosophers would benefit from the procedural fairness that would result from closing the gender gap. One aggressive strategy is the Gendered Citation Campaign (called the GCC2)—an effort analogous to the Gendered Conference Campaign—to raise awareness about the apparent under-citation of female philosophers, and to encourage philosophers to consider gender when compiling a reference list. Peg Brand Weiser (Indiana University Purdue University – Indianapolis) outlined in “Feminisms within the ASA” that early female presidents in the history of the ASA—proto-feminists in terms of their administrative position—set the stage for subsequent generations to eventually become more involved members as presenters, program chairs, elected trustees, vice presidents, and presidents (with Julie Van Camp as our first female secretary-treasurer). In “Imagine You Were a Woman Reading That!” Mary Wiseman (Brooklyn College) recalled her involvement with a group of women in 1970s New York City who saw the need for a radical paradigm change in order for philosophy to remain relevant. What was needed was the incorporation of a woman’s point of view—a classic case of consciousness raising in the early heady days of the women’s movement.

Session 2—chaired by Carolyn Korsmeyer (University of Buffalo)—was aptly entitled, Feminist Scholarship Today OR The Im-

pact—Hidden or Otherwise—of Feminist Scholarship. Tim Gould (Metropolitan State University of Denver) referenced the last line of George Eliot’s *Middlemarch* in his presentation, “Toward a History of ‘Unhistoric Acts’: Examples of Feminist Scholarship” whereby “unhistoric acts” captures the idea of a hidden life similar to feminist scholarship that recovers what has been covered over by Patriarchal History and by the nature of everyday life, as opposed to the History of Great Deeds. Such acts—perhaps more a feature of feminist historians and literary critics than philosophers—have substantially influenced philosophers. Sheila Lintott (Bucknell College—see her contribution in this issue) cited Pussy Galore’s *2015 Report Card* on female artists represented in New York galleries in comparison with 1986 numbers gathered by the Guerilla Girls in asking, “Where Is Feminist Aesthetics?” The persistent low numbers of women exhibiting art present a ‘dilemma of progress’ that prompts us to ask, should feminist aesthetics be absorbed into other fields, thereby losing control of its ability to shape its own future, or alternately, should it remain in a supporting role to traditional and novel philosophy? Eva Kit Wah Man (Hong Kong Baptist University) relayed her training as a (patriarchal!) Neo-Confucian in “Feminist Aesthetics: A Personal Account.” She extolled the benefits of comparative aesthetics, e.g., Daoism, and cross-cultural studies that highlight the holistic unity and organic balance of mind and body: non-oppositional concepts more conducive to feminist theorizing. Gemma Argüello Manresa (Universidad Autónoma Metropolitana-Lerma) presented powerful artworks by artists/activists—stickers, graffiti, photography of families—in her presentation, “Art, Violence and Mexico” that illustrated the conditions of female objectification and annihilation within an ongoing epidemic of femicides of young women in Mexico. These works reveal an ethical imperative that dictates viewers consider the woman’s/victim’s point of view in the chronicling of such reprehensible male-on-female violence. Monique Roelofs (Hampshire College) argued that the aesthetic is necessary to intersectional perspectives in her presentation, “Intersectionality, Aesthetics, and the Everyday.” Intersectionality captures categories of difference, such as gender and race, that are analytically entwined with one another. Sue Spaid (Independent Scholar) argued for an “Aesthetics of Care” that re-conceptualizes the process of curating art exhibits with a goal toward creating a non-hierarchical community that insists upon an ethical responsibility to artists, institutions, and viewers alike.

Session 3—Feminist Pedagogy and Curricula in Aesthetics—was chaired by Ivan Gaskell (Bard Graduate Center). Sondra Bacharach

(Victoria University of Wellington) revealed “My Dirty Little Secret: How I Integrated Feminist Aesthetics Into My Classes Without Any Formal Feminist Training.” Sondra suggested we try strategies that invite students to relate philosophy to their own lives and that make them feel welcome, by studying examples within pop culture like comics, videogames, and the Wonder Woman TV show. John Carvalho (Villanova University) held forth “On the ‘Post’ in Post-Feminism” (printed in this newsletter) by suggesting that we build on past feminist advances (sometimes called ‘waves’) and experiment within our classrooms: appropriate, advocate, and teach an array of post-feminist female performers like Madonna, Riot Grrls, Adelle, and the videos of Lady Gaga (even if they are threatening to men!) After fifteen years of teaching (“to the choir”), Anne Eaton (University of Illinois at Chicago) stated that her new goal in “Avoiding Ghettoization” is to integrate new topics into the mainstream curriculum by following Yuriko Saito’s emphasis on everyday aesthetics. For example, study ‘canon formation’ by having students compare their visits to an art museum as well as a natural history museum. In asking, “How and Why to Teach Inclusively in Aesthetics,” Sherri Irvin (University of Oklahoma) suggested ways that students who feel erased within a traditional aesthetics curriculum can be made to feel more visible and acknowledged, simply by teaching works by American artists like David Hammons and Kara Walker, “both of whom confront the stubborn persistence of racial stereotypes and racialized oppression.” Studied against the backdrop of feminist writings and theorizing on race, students can learn about the role of power and privilege as well as a faculty of taste in the formation of the artistic canon (see her essay in this issue).

Respectfully Submitted,
Peg Brand Weiser

International Congress of Aesthetics
Seoul, Korea
July 24-29, 2016

This conference, marking the 20th anniversary of the triennial meetings, was held at Seoul National University in Korea with the theme of “Aesthetics and Mass Culture.” There were over 400 people in attendance and multiple sessions spanning topics including everyday aesthetics, Korean animation, street art, ancient Scandinavian rock art, neuroaesthetics, aesthetics of football (soccer), and more. Several Americans were among the invited plenary speakers, including Dominic Lopes, Noël Carroll, and Mark Rollins. The host committee also organized enjoyable extras such as a performance of traditional Korean

music, screenings of Korean films, and an outing to visit an artists' village in addition to a historic royal palace and a Confucian shrine in the center of Seoul.

At the Executive Committee meetings the board voted to approve applications for new memberships for the Spanish Society of Aesthetics and the Eurasian Society for Aesthetics. The EC also approved some revisions to the constitution as well as plans for the next yearbook. We also agreed to send a letter to the Turkish government expressing regret at the absence of colleagues from Turkey along with the hope that academic researchers would soon be allowed to engage in important activities of international travel and research. (Newly elected president Jale Erzen from Turkey was able to be present, but she explained this was only possible because she is now retired and no longer employed at a university.) Finally, applications were approved to host the next ICA conference in 2019 in Belgrade, Serbia, with the interim planning conference to be held in Helsinki in 2018.

Respectfully Submitted,
Cynthia Freeland, ASA Delegate

Canadian Society for Aesthetics Annual Meeting

University of Calgary, Alberta, Canada
May 28-30, 2016

About twenty scholars traveled to western Canada to attend the CSA's annual meeting. About half the participants traveled from the U.S., continuing the genuinely North American flavor of the meetings. The meeting was held along with seventy other societies under the auspices of Canada's Federation for the Humanities and Social Sciences. In keeping with tradition, the CSA's congenial program atmosphere made it possible for participants both to learn from spirited audience discussion and to enjoy each other's company. Conversations and good cheer continued into dinner on each of the first two days, at two of Calgary's fine local restaurants.

The papers covered a diverse assortment of topics. Day One began with Allison Fritz's "Critique of Noël Carroll's Arousal Model for Environmental Aesthetics"; followed by James W. Mock's "Wollheim Contra Gombrich." Two papers on logic and literature rounded out the morning: Alexey Aliyev's "What Is a Novel?" and David Conter's "Poems Are Not Types." The afternoon began with John H. Brown's "A Response-dependent Theory of Beauty: Problems and Solutions"; followed by John E. MacKinnon's "Wartenburg on Film As Philosophy." The

day closed with a paper by Yrjo Sepanmaa (whose trip from Finland was the longest anyone had made): "Aesthetic Ecosystem Services: Nature Caring for Humankind & Humankind Caring for Nature."

Day Two had two different venues. In the morning Vanda Bozicevic's "Artworld's Ideology" explored philosophical issues raised by the marketing of contemporary art. This was followed by Victor Yelverton Haines's "The Ontology of Performance According to Lexical Semantics." Finally, Roger Seamon critiqued current critical practices in "The Prejudice Against Character in Literary Theory." In the afternoon, the CSA joined the Canadian Philosophical Association in a stimulating joint session on the ontology of artworks. Participants included Ben Caplan, Carl Matheson, Joshua Spencer, Chris Tillman and Brock Rough.

Day Three saw Melanie Wilmink present "Story Architectures: Spectatorial Consciousness in Robert LePage's *Needles and Opium* (2015)"; followed by Ariane Nomikos's exploration of climate change's impact on environmental aesthetics, "Place Matters." In the conference's final session, David Collins presented "Possibilities of Cinematic Improvisation"; followed by Ira Newman's "The Image in the Text: Moral Perception in Literature."

Although not formally included in the CSA's program, the *Canadian Journal of Philosophy's* Distinguished Lecture was presented on May 31st. Those who could extend their trip to this extra day were treated to Dom Lopes's talk, "How to Get Practical about Aesthetic Value."

Next year's meeting will be held at Ryerson University (in Toronto), May 27 – 29, 2017. For further information check the CSA website www.csa-sce.ca, the Call for Papers in this ASA Newsletter or contact me at <inewman@mansfield.edu>

Respectfully Submitted,
Ira Newman

Art and Imagination Workshop

San Francisco, California
April 2-3, 2016

The workshop Art and Imagination, funded by the Australian Research Council and sponsored by the American Society for Aesthetics, officially ran over two days (from April 2-3) to coincide with the conference of the American Philosophical Association, Pacific Division. However, the workshop began unofficially at 2.00 pm on Friday April 1st in the Wendi Norris Gallery in San Francisco where two

Australian artists, Claire Healy and Sean Cordeiro who are part of the Wendi Norris Gallery's stable of artists, facilitated a critique of the work on show, work by Ana Teresa Fernandez.

The more formal part of the Workshop began with an invited Symposium in the main program of the APA conference on Saturday morning April 2nd. The topic was Contemporary Perspectives on Aesthetic Judgment and attracted a large audience of philosophers of art and Kant scholars. Jane Kneller discussed the mind frame promoted or cultivated by aesthetic reflective judgment while Jennifer A. McMahon commented on the difficulty of communicating aesthetic ideas to those with significantly different background experiences. Ivan Gaskell analysed the processes engaged when we attempt to adopt another perspective while Elizabeth Burns Coleman commented on the implications of Ivan's account for appreciation of cultural artefacts. Discussions arising from both papers assumed a deep motivation in cultivating aesthetic reflective judgment which led to Mohan Matthen's paper on the pleasure of art. Cynthia Freeland commented on assumptions long held in philosophical aesthetics including the unity of aesthetic experience.

On Saturday afternoon we moved to the San Francisco Ballet School Board Room where an opportunity for non-philosophers to participate in the audience was encouraged. The Australian visual artist Daniel von Sturmer discussed and demonstrated with visual examples the role of critique in developing as an artist. Art historian Leanne Carroll, who won the ASA travel grant for this workshop, demonstrated how Kendall Walton's theory of imagination as make-believe had explanatory power for understanding the arts, both modern and contemporary. Professor of Ethics at Georgetown University, Nancy Sherman, considered the expressive nature of dance in the context of its military, ritual and stoic origins. The papers in total were a testament to the diverse perspectives available to us, each capable of illuminating the nature of our experience of the arts. It also provided an excellent opportunity for communication between practising artists, art historians, ethicists, aestheticians and Kant scholars, an achievement in itself.

On Sunday we prepared for a day of papers back at the Westin St. Francis. Coffee break supplies were abundant and fuelled a lively and stimulating day. Bence Nanay argued that imagery is retained unconsciously and can influence our responses and perceptions, followed by Keith Lehrer who drew in the audience on their responses to the examples he presented. Next up Robert Sinnerbrink



The American Society for Aesthetics

74th Annual Meeting
November 16-19, 2016
Seattle Renaissance Hotel
Seattle, Washington

<p>Registration: Compass Foyer (3rd floor) Wednesday: 5:30-10:00 Thursday & Friday: 8:30-4:30 Saturday: 8:30-12:00</p>	<p>Opening Reception Visions Room (28th floor) Wednesday, November 16 8:30-11:00 pm</p>
<p>Exhibits: Compass Foyer (3rd floor) Thursday & Friday: 8:30-4:30 Saturday: 8:30-12:00</p> <p>Coffee Breaks: Compass Foyer (3rd floor) Thursday, Friday, Saturday: 11:00</p>	<p>Arthur Danto Memorial Plenary South Room (3rd floor) Thursday, November 17: 5:30 University of Washington Chamber Dance Company & Dept. of Dance Reception 7:00-8:30: Visions Room (28th floor)</p>
<p>Feminist Caucus Committee Luncheon Thursday, November 17: 1:15-2:45 <i>\$10 box lunch available. Please RSVP to pegbrand@gmail.com no later than Sunday, November 13 to reserve yours. \$10 collected at registration desk (US dollars only: cash or check made out to American Society for Aesthetics) or pre-pay at on-line registration</i></p>	<p>Presidential Lecture South Room (3rd floor) Friday, November 18: 5:30 Cynthia Freeland, University of Houston Reception 7:00-8:30: Visions Room (28th floor)</p>
<p>Diversity Committee Luncheon Friday, November 18: 1:15-2:45 <i>\$10 box lunch available. Please RSVP to eaton@uic.edu no later than Sunday, November 13 to reserve yours. \$10 collected at registration desk (US dollars only: cash or check made out to American Society for Aesthetics) or pre-pay at on-line registration</i></p>	<p>Business Meeting and Luncheon Visions Room (28th floor) All registered attendees Saturday, November 19: 1:30-2:45</p>
<p>ASA thanks Wiley-Blackwell Publishing for its generous support for this meeting. For the most up-to-date information on the Meeting, including speaker names and paper titles, download the free Grupio app from the Apple Store or Google Playstore, search "aesthetics" and look for us on the listing of meetings. The same information is available here: http://www.grupio.com/asa2016/</p>	

Papers, Panels, and Workshops: Thursday, November 17 – Saturday, November 19				
Thursday, November 17				
9:00-11:00	Perception Stephanie Ross; Rebecca Hansen; Madeleine Ransom; Zoe Jenkin	Metaphor Stanley Bates; Yuan-chieh Yang; Christopher Williams; Anthony Garruzzo; Michalle Gal	Particularism Curtis Carter; John Dyck; Carl Matheson; Alan Goldman; Emine Hande Tuna; Jonathan Gilmore	Appreciation: Tim Gould; Stephanie Patridge; Nick Curry; Michael Rings; Ivan Gaskell
11:15-1:15	Interpretation Daniel Nathan; Andrew Huddleston; Bob Stecker; Jonathan Kwan; Carl Plantinga	Aesthetic judgment Sandra Shapshay; Samantha Matherne; Wiebke Deimling; Dabney Townsend; James Mock	Literature and Ontology Michael Pringle; Alexey Aliyev; Anna Christina Ribeiro; David Conter; Tom Adajian	Music Ted Gracyk; Jenefer Robinson; Kathleen Higgins; Matthew Pianalto; John Carvalho
2:45-5:00	Games Timothy Emmanuel Brown; Andrew Kania; Dominic Mclver Lopes; Thi Nguyen; Matthew Strohl	Developmental Aesthetics David Goldblatt; Constance Milbrath; Bill Seeley; Saul Fisher; Sondra Bacharach	Intellectual Property and the Arts Darren Hudson Hick; James O. Young; Jonathan Neufeld; Karen Gover; Gemma Arguello Manressa	Author meets critics: Paul C. Taylor's Black is Beautiful Monique Roelofs; Aaron Meskin; Mariana Ortega; Falguni A. Sheth; Paul C. Taylor;
Friday, November 18				
9:00-11:00	Ontology & Authorship Eric Murphy; Lauren Alpert; Renee Conroy; Christopher Nagel; Jennifer Judkins	Beauty Rachel Zuckert; Sara Protasi; Abby Wilkerson; Eric MacTaggart; John Brown	Popular Arts Michel-Antoine Xhignesse; Jeanette Bicknell; M.B. Willard; Shelby Moser; Henry Pratt	Cinematic Realism Thomas Wartenberg; Robert Hopkins; Katherine Thomson-Jones; George Wilson
11:15-1:15	Art, Norms and Laws Brian Soucek; Roger Shiner; Robbie Kubala; Elisabeth Schellekens	Everyday Aesthetics-Ethical Criticism Emily Brady; Thomas Baker; Jonathan Maskit; Christopher Bartel; Amy Mullin	Literature & Cognition John Gibson; Ira Newman Joshua Landy; Katherine Tullmann; Derek Matravers	Diversity Caucus: Black Musicians in Irregular Spaces Charles Peterson; A.W. Eaton; Lewis R. Gordon; James B. Haile; Chris Jenkins
2:45-5:00	Comedy & Tragedy/Plato Karl Ameriks; Eva Dadlez; Daniel Lüthi; Tanya Rodriguez; Thomas Leddy; Cynthia Freeland	Moral & Artistic Value Sarah Worth; Moonyoung Song; James Harold; Nils-Hennes Stear; Rob van Gerwen	Artworks as Tools Sarah Gokhale; Javier Gomez-Lavin; Joseph Moore; Tyler Olsson; Deborah Knight	Feminist Caucus: Subversive Humor Carolyn Korsmeyer; Peg Brand Weiser; Sheila Lintott; Cynthia Willett; Lissa Skitolsky
Saturday, November 19				
9:00-11:00	Future of Aesthetics & the ASA Julie Van Camp; Robert R. Clewis; Peter Doebler; John Dyck; Sarah Gokhale; Brian Soucek	Race, Objectification & the Body Alia Al-Saji; Mickaella Perina; Madeline Martin-Seaver; Yuriko Saito	Ontology David Friedell; Cathleen Muller; James Hamilton; Guy Rohrbaugh; Wesley Cray	Is It Art? Ronald Moore; Stephen Davies; Ellen Dissanayake; Larry Shiner; Sue Spaid
11:15-1:15	Performance Susan Feagin; Ian Heckman; Tobyn De Marco; Matteo Ravasio; Julian Dodd	Emotion Dustyn Addington; Ruth Martin Curry; Leigh Viner; Kris Goffin; Christiane Merritt	Experience & Value Errol Lord; Keren Gorodeisky; Servaas van der Berg; David Davies	Imaginative Resistance Shen-yi Liao; Daniel Flory; Lawrence Ware; Adriana Clavel Vazquez; Nick Wiltsher
2:45-5:00	For the most up-to-date information on the meeting, including the detailed schedule, please check the ASA web site. Look for "meetings" at the bottom of each page.	Disability Aesthetics: In Honor of Tobin Siebers Sherri Irvin; Rosemarie Garland-Thomson; Michael Davidson; Michael Deckard; Aili Bresnahan	Subjects & Embodiment in Japan and China Saam Trivedi; Carol S. Gould; Jesús Ilundain; Eva K. W. Man; Mary Wiseman	The Aesthetics of Grunge (open to the public) Nick Riggle; Julian Dodd; A.W. Eaton; Shen-yi Liao; Aaron Meskin; Shelby Moser; Charles Peterson; Matthew Strohl

Program as of July 31, 2016 – Subject to change



AMERICAN SOCIETY FOR AESTHETICS
74th Annual Meeting - November 16-19, 2016
Renaissance Seattle Hotel, Seattle, WA

MAIL-IN REGISTRATION

Mail to: The American Society for Aesthetics - c/o J. Van Camp
1550 Larimer St. #644 - Denver, CO 80202-1602

NAME _____

NAME ON NAME TAG _____

INSTITUTIONAL AFFILIATION _____

MAILING ADDRESS _____

E-MAIL _____ PHONE _____

ASA member (2016)	
<i>Early Bird registration (postmark by Oct. 11)</i>	Amount Enclosed
Member-3-day: \$100 Member-1-day: \$40	
Student member-3-day: \$50 Student member-1-day: \$15	
<i>Regular registration (postmark after October 11)</i>	
Member-3-day: \$150 Member-1-day: \$50	
Student member-3-day: \$75 Student member-1-day: \$25	
Non-Member of ASA	
<i>Early Bird registration (postmark by October 11)</i>	
Non-Member 3-day: \$190 Non-member 1-day: \$60	
Student Non-Member 3-day: \$95 1-day: \$60	
<i>Regular registration (postmark after October 11)</i>	
Non-Member 3-day: \$240 1-day: \$100	
Student Non-Member 3-day: \$120 1-day: \$70	
TOTAL (US dollars only) Make checks payable to The American Society for Aesthetics	
<i>Unemployed and underemployed aestheticians might be eligible for a partial registration fee waiver and should apply to the secretary-treasurer@aesthetics-online.org</i>	

Membership Application/Renewal : THE AMERICAN SOCIETY FOR AESTHETICS

Member Name: _____

Department: _____

University: _____

Mailing Address: _____

City: _____

Country: _____ **Postal Code:** _____

E-Mail: _____

Mailing Address:

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



Membership Rates in U. S. Dollars	Dues and Contributions
<p>Regular Membership</p> <p>One Year:</p> <p>_____ \$ 80 (North America)</p> <p>_____ \$ 95 (International)</p> <p>_____ \$ 77 Green (North America & International)</p> <p>Two Years:</p> <p>_____ \$ 140 (North America)</p> <p>_____ \$ 170 (International)</p> <p>_____ \$ 134 Green (North America & International)</p> <p>Three Years:</p> <p>_____ \$ 190 (North America)</p> <p>_____ \$ 235 (International)</p> <p>_____ \$ 181 Green (North America & International)</p> <p>Emeritus Membership</p> <p>One Year:</p> <p>_____ \$ 60 (North America)</p> <p>_____ \$ 75 (International)</p> <p>_____ \$ 57 Green (North America & International)</p> <p>Two Years:</p> <p>_____ \$ 100 (North America)</p> <p>_____ \$ 130 (International)</p> <p>_____ \$ 94 Green (North America & International)</p> <p>Three Years:</p> <p>_____ \$ 140 (North America)</p> <p>_____ \$ 185 (International)</p> <p>_____ \$ 131 Green (North America & International)</p> <p>Student Membership-1 Year (full-time students)</p> <p>_____ \$ 35 (North America)</p> <p>_____ \$ 50 (International)</p> <p>_____ \$ 32 Green (North America & International)</p> <p><i>Must send proof of current student status</i></p> <p>Joint Membership-1 year</p> <p>_____ \$ 120 (North America)</p> <p>_____ \$ 135 (International)</p> <p>_____ \$ 117 Green (North America & International)</p> <p><i>Membership with another ASA member at the same address; receives one copy of JAAC</i></p> <p>Lifetime membership: \$1,000</p>	<p>Annual Membership Dues \$ _____</p> <p>The following contributions may be tax deductible:</p> <p>Contributions in support of the ASA:</p> <p>Friend of the ASA \$100 \$ _____</p> <p>Benefactor of the ASA \$100 - \$300 \$ _____</p> <p>Patron of the ASA \$300 - \$1,000 \$ _____</p> <p>Contributions to Prizes, Awards:</p> <p>John Fisher Memorial Prize Fund \$ _____</p> <p>Ted Cohen Prize Fund \$ _____</p> <p>International Scholars' Assistance Fund \$ _____</p> <p align="right">TOTAL \$ _____</p> <hr/> <p>Checks should be made payable to the American Society for Aesthetics and must be in US dollars. Credit card payments can be made ONLY via our secure web site http://aesthetics-online.org</p> <p>_____ Check if an Official Receipt is requested</p> <p>_____ Check if your contribution (above) is anonymous</p> <p><i>The ASA membership year is January 1 – December 31 of each calendar year. We regret that it is not possible for us to pro-rate memberships for partial years and encourage you to renew your membership in December for the following year or January for the current year. New members joining in the last three months of the year will be extended through 12/31 of the following year.</i></p> <p>Green Members receive all Membership benefits <u>except</u> print materials (JAAC, ASA Newsletter). Those publications are available on-line to Green Members.</p>

argued that certain films could be said to engage us in distinctively cinematic forms of 'moral argument' that may contribute not only to philosophical reflection but to shared moral-cultural understanding. Robert was followed by visual artists Claire Healey and Sean Cordeiro who discussed the formation and reception of their artworks. After a very enjoyable and timely lunch in the Oaks Room, back in our conference room, Paul Guyer argued that an account of artistic representation should include not only the experience of the representation and the thought of what is represented but also the reflection that this experience and thought evokes, hence a threefoldness account. Cynthia Freeland argued in the following presentation, with many engaging examples, that color in art plays a role that goes well beyond spatial representation; for example, by evoking non-visual qualities such as texture, solidity, temperature, and even taste. The Chair Jennifer A. McMahon changed hats at this point to present a paper on Imagination. She argued that if we are to assume that art can be insightful in virtue of the imaginative engagement it occasions, then this implied that imagination satisfied certain conditions, which Jenny outlined.

The Workshop drew to an end with a discussion of the most pressing point of contention over the course of the workshop: the fraught nature of cross-cultural exchange. Many papers had addressed universals of perception, imagination and appreciation but the problem remained concerning whether we are able to understand the objects of their particular cultural manifestations, even were they to be grounded in such universals.

All in all, we received very positive feedback on the workshop including positive comments on the diversity of perspectives represented and in addition, and perhaps most notably, the fact that for many participants, this was the first aesthetics workshop they had attended which included professionally practicing artists as speakers. I would like to thank all speakers, commentators and audience for making the event a memorable success.

Finally, I give special thanks to the ASA Treasury-Secretary Julie Van Camp, for her encouraging support and valuable advice in the lead up and during the event.

Jennifer A. McMahon

Aesthetics News

ASA Elections

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

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

Biographical information on each nominee will be posted to the ASA web site and Facebook page this fall and published in the December 2016 issue of the *ASA Newsletter*.

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.

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see 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

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

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

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

ASA Announces Green Membership Option

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has unanimously approved adding a “Green Membership” option, commencing on January 1, 2017. The traditional print membership will continue, at the same dues rates in 2017 as 2016.

Features of the Green Membership option include:

- Green members will not receive print publications from the ASA during their membership but will receive all other membership benefits.;
- Green members will continue to be able to access all JAAC issues in the Wiley On-Line Library (which commences with Vol. 59-2011) immediately upon publication; access to the Wiley On-Line Library is restricted to 100 pages/day;
- Green members will be able to access all current and archived issues of the ASA

Newsletter on the ASA web site 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 members. As all student memberships are for one-year only, all student members will be eligible for green membership when they renew January 1, 2017.

Membership renewals are available on the ASA site three months before expiration (October 1). The green membership option will be included for all memberships expiring 12/31/2016.

Examples of membership changes: 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. 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.

Currently, brand new members who join ASA in the last three months of the year are extended to 12/31 of the next calendar year. This will continue and new members joining in October-December 2016 may join as a green member for the entire period through 12/31/2017.

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* or the *ASA Newsletter*, whether articles, discussion essays, or reviews.

Questions? Contact Julie Van Camp at secretary-treasurer@aesthetics-online.org.

ASA 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 North America 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. These fellowships may not be held concurrently with any other fellowship or grant, unless express permission in advance is given by the ASA. Reapplications are permitted.

Application forms will be available at aesthetics-online.org. A complete application package, which must be entirely in English, comprises:

- (1) not more than 300 words describing the applicant’s academic goals and disclosing other sources of funding,
- (2) a dissertation prospectus of not more than 3000 words outlining the dissertation and explaining its significance,
- (3) a dissertation plan of no more than 300 words that indicates what has been written and that sets out a timeline for completion,
- (4) a curriculum vitae
- (5) a complete set of unofficial graduate school transcripts,
- (6) a writing sample of up to 5000 words, in English (not necessarily from the dissertation),
- (7) two letters of reference, sent under separate cover, including at least one from a scholar who is both a member of the applicant’s supervisory committee and a member of the American Society for Aesthetics, and
- (8) a letter on institutional stationery signed by the director of graduate studies, head of department, or dean to certify completion of all pre-dissertation requirements for the doctorate, including approval of the dissertation prospectus, and also to certify that dissertation-level tuition and fees will not exceed \$5000.

Applications should be submitted as a PDF to secretary-treasurer@aesthetics-online.org.

Deadline: January 1, 2017

Outstanding Monograph Prize

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

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

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

Nominations from publishers or individual authors should be accompanied by at least two copies of the book. They should be sent to the American Society for Aesthetics, c/o Julie Van Camp, Secretary-Treasurer, 1550 Larimer St. #644, Denver, CO 80202-1602. The prize, which is \$1000 plus reasonable travel expenses to the annual meeting, is announced at the annual meeting.

Deadline: March 1, 2017

British Society of Aesthetics Postgraduate Stipends

The British Society of Aesthetics invites postgraduate students in the UK to apply for stipends of up to £800 towards travel and accommodation costs for participation in conferences or research visits to other universities on topics in aesthetics and the philosophy of art. The BSA has adopted the BPA/SWIP Good Practice Guidelines. BSA especially encourages women and members of other underrepresented groups to apply.

Please note that the American Society for Aesthetics provides funding for eligible students presenting at the ASA Annual Meet-

ing. Students may want to apply for the BSA stipend if they are presenting at one of the ASA's regional meetings (Eastern, Central or Pacific), which do not provide such funding, though they do reserve slots for postgraduate speakers. For details of forthcoming ASA meetings see: http://aesthetics-online.org/events/event_list.asp

There is a rolling deadline for applications and students should apply as soon as their conference paper has been accepted or research visit confirmed. Please note that applicants should apply to other sources of funding where available, and must take these sources instead of BSA funds if they are successful in both applications.

To be eligible for a travel stipend, an applicant must:

- Be a member of the BSA;
- Be enrolled in a UK postgraduate programme, or be unemployed after having completed such a programme within the previous one year, at the time of the event for which funds are being requested;
- Have had a submitted paper accepted for presentation at a conference, or been invited to participate in a panel or give comments at a conference, or have an arrangement with another university to visit for research purposes, on a topic in aesthetics or the philosophy of art;
- Have applied to other sources of funding where available.

Applications for travel stipends must include:

- An indication of current enrolment or employment status;
- Proof of acceptance of a paper, invitation to participate in a conference, or arrangement with a university for a research visit;
- An indication of other sources of funding for which the student has applied, and a statement that these sources will be taken instead of BSA funds if both applications are successful;
- A specification of the amount requested along with a breakdown of estimated costs;
- An explanation of no more than 200 words of how participating in the relevant conference or doing the research visit will contribute to the aims of the Society.

For full details and application form please see: <http://british-aesthetics.org/portfolio/postgraduate-travel-stipends/>

Each student is limited to £800 per year. Priority will be given to applicants who have not previously received an award. The stipend may be used toward travel, accommodation and/or conference registration; it may not be used toward subsistence. Applicants

will be notified of results within three weeks of submission. Payment will be made upon receipt of completed claim form with receipts attached.

UCSD Summer Program for Women in Philosophy

Sondra Bacharach (Victoria University of Wellington, New Zealand) was the ASA-sponsored teacher for the Summer Program for Women in Philosophy, offered in June 2016 at the University of California San Diego. Alongside Prof. Connie Rosati (Univ. of Arizona), Sondra and Connie co-taught seminars on the good life and popular art for two weeks to 14 of the most promising women undergraduate students within North America. In addition to taking classes, students also attended professional development workshops about writing philosophy papers; the philosophy profession and academic life, especially for women; graduate school and graduate student life; and the process of applying to graduate programs in philosophy; and careers in philosophy. Many students had never had any courses in aesthetics until coming to this program. Based on an informal teaching survey on the last day, roughly 40% of the students said they were much more interested in philosophy of art after taking this class. Sondra would like to express her thanks and appreciation to the ASA and to UCSD for the terrific opportunity to be involved in the SPWP!

Aesthetics at Brown University

The ASA sponsored a speaker on aesthetics at the final conference at Brown University's Summer Immersion Program in Philosophy. A.W. Eaton, Associate Professor at University of Illinois-Chicago, ASA Trustee, and chair of the ASA Diversity Committee, was appointed by President Cynthia Freeland to represent the ASA. The ASA greatly appreciates the assistance of Paul Guyer, past-president of ASA and the Jonathan Nelson Professor of Humanities and Philosophy at Brown, in making this presentation possible. ASA has already begun conversations with Brown about sponsoring another speaker in 2017. Professor Eaton reports on her visit:

"I am grateful to the ASA for sponsoring me to deliver a paper titled 'Taste in Bodies and Fat Oppression' to Brown's SIPP (Summer Immersion Program in Philosophy). SIPP is a two-week program for undergraduate students from groups that are traditionally underrepresented in philosophy. <http://www.sippat-brown.com/> Attending the conference were

two other presenters (Lionel McPherson from Tufts and Megan Sullivan from Notre Dame), the nine undergraduates from the SIPP program, and graduate students and faculty from the Brown Philosophy Department, including former ASA President Paul Guyer. Due to severe weather, I had to deliver my paper via Skype, but I was still able to interact with students and faculty. I received very helpful comments from Yongming Han, a graduate student in the philosophy department at Brown. After the papers, I also Skyped in to a very productive roundtable discussion on diversity in philosophy.”

Contemporary Aesthetics

Contemporary Aesthetics is pleased to announce the publication of Special Volume 5 (2016) “Contemporary Perspectives on Philosophy and Film.”

This volume was guest edited by Stefan Deines (University of Macau and Goethe University) and Mario Wenning (University of Macau and Sun Yatsen University, Guangzhou). The papers published in this special volume present contemporary philosophical perspectives on the epistemic, ontological, and ethical characteristics and potentials of film. The papers emerged out of presentations that were given during a conference that was held at the University of Macau on March 31 and April 1, 2015. Authors include Robert Sinnerbrink, Martin Seel, Josef Früchtel, Jean-Yves Heurtebise, Paisley Livingston & Trevor Ponech, Law Nga-chun & Lo Chun-cheong, and Angela Keppler.

Calls for Papers

ASA Pacific Division Meeting

Pacific Grove, California
April 5-7, 2017

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

Robert Stecker, and David Davies. We are now busy preparing next year’s meeting and we would very much like to see you there! This time, however, we’re looking to do things a bit differently.

In order to promote and facilitate discussions among participants, and further benefit from the fact that we do not run concurrent sessions, speakers will be invited to limit their presentation time to 10 minutes with a focus on their paper’s main claims and arguments. Each presentation will be followed by a brief commentary (5 minutes) and a 25 minutes long discussion period. Selected papers and commentaries will be made available to all registered participants ahead of the conference. Should it be needed, the organizers will help with the production of visual support such as PowerPoint presentations.

Paper submissions must not exceed 3,000 words in length and must be accompanied by 300 to 400 words abstracts. Panel submissions must include a brief description of the panel’s topic, and 500 words abstracts for each paper along with the names and affiliations of all proposed participants. Panelists will also have to limit their presentation to no more than 10 minutes.

As usual, we welcome paper and panel submissions from persons in all arts-related disciplines as well as from graduate students. Submissions may treat any area of interest within aesthetics and the philosophy of art. Topics include, but are not limited to: art and imagination; issues relating to the perception and appreciation of art; embodiment and the arts; experimental aesthetics; phenomenology of art and artworks; history of aesthetics; philosophy of literature, music, dance, theatre, cinema, television, or games; representation and depiction; the aesthetics of sport; and reflections on the state of the discipline, including its relationship to other philosophical domains and empirically grounded research. Volunteers to serve as commentators and/or chairs are welcome. All papers or proposals should be submitted electronically to asapacific2017@gmail.com. Please email the organizers also at this address if you would like to comment on a paper or chair a session.

Deadline: November 1, 2016

ASA Eastern Division Meeting

Philadelphia, PA
April 28-29, 2017

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

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

Please send submissions in PDF, Word, or RTF format to Brandon Cooke and Alessandro Giovannelli at easa.submissions@gmail.com.

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

Deadline: January 9, 2017

John Fisher Memorial Prize in Aesthetics

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

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

The essay may be on any topic in aesthetics

Call for Submissions

This year marks the 75th anniversary of the American Society for Aesthetics. In addition to the special issue of the *Journal of Aesthetics and Art Criticism* (see p. 3 of this newsletter for more information), one of the planned commemorations of this event is a special issue of this newsletter.

To that end, the editors would like to solicit your contributions to 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. Any length of submission is welcome (though we reserve the right to edit anything that is too long!), so please don't hesitate to share any reminiscences you have!

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

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

Deadline: November 1, 2016

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

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

For questions, contact jaac@cmich.edu.

Deadline: January 15, 2017

ASA Annual Meeting

New Orleans, Louisiana
November 15-18, 2017

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

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. Proposals for panels, author-meets-critics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all

proposed participants, and abstracts of all papers.

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

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

The ASA supports the goals of the Gendered Conference Campaign (GCC). In selecting panels the Program Committee will consider

whether steps have been taken to support the GCC, as evidenced by the participation of women and members of other historically underrepresented and excluded groups.

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

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

Please submit any inquiries to the Program Chair, Prof. Jonathan Neufeld (Department of Philosophy, College of Charleston), at neufeldja@cofc.edu. Submissions should be sent to asanola2017@gmail.com.

Deadline: February 15, 2017

Society for the Philosophic Study of the Contemporary Visual Arts Central and Pacific Division APA Meetings

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) invites papers to be presented at its divisional meetings held in conjunction with the Central and Pacific Division Meetings of the American Philosophical Association. Papers may address any topic that involves the connection between philosophy and the visual arts: film, photography, video games, or other visual aesthetic media.

Presentations should be 20-25 minutes (10-12 pages double spaced). Participants must be currently paid members of the SPSCVA. (You do not need to be a member of the SPSCVA to submit a paper for consideration.) Please submit full papers only (not abstracts). The Society also welcomes proposals for panels, author-meets-critics, or other special sessions, as well as volunteers to serve as panel chairs. Please submit papers or panel proposals as e-mail attachments, with

'SPSCVA' initiating the subject line in your email.

For the APA Central Division Meeting (March 01-04, 2017, Sheraton Kansas City at Crown Center, Kansas City, MO), send to Richard Nunan (College of Charleston, SC) at nunanr@cofc.edu.

Deadline: September 1, 2016

For the APA Pacific Division Meeting (April 12-15, 2017, Westin Seattle, WA), send to John McAteer (Ashford University, San Diego) at filmphilosopher@gmail.com.

Deadline: September 15, 2016

New Ontologies of Art

University of Warsaw, Poland
December 14-16, 2016

The aim of this conference is to shed light on the role of ontology in contemporary aesthetics and the philosophy of art. Ontology of art is flourishing, with a plethora of papers appearing each year dedicated to this area. It is commonly believed that ontology of art is the main field in aesthetics. This is not surprising since many (if not all) aesthetic questions presuppose some level of ontological inquiry. On the other hand, lasting achievements in this area have proved elusive. The artworld constantly brings forth new art objects and practices that undermine established ontological categories and concepts. This indisputable fact is a trigger for new investigations within and beyond traditionally understood ontology of art. We warmly invite papers that reconsider the value and methods of ontology of art – broadly understood – by exploring new concepts and fields of inquiry.

No specific methodology or philosophical orientation is required in submissions. Suggested topics/questions:

- Do we (still) need ontology of art?
- How can ontology of art help in understanding or experiencing artworks?
- New concepts and/or methods in ontology of art.
- The ontology of emerging art forms.
- The descriptivism/revisionism debate in ontology of art.
- Ontology of art influenced by other disciplines such as law or science.

Please send a title and a 500 word abstract, suitable for blind review, in either Word or PDF format, to newartontologies@gmail.com. For each talk, there will be time for a 30-minute presentation.

Deadline: September 15, 2016

POST SCRIPT: Essays in Film and the Humanities

POST SCRIPT: Essays in Film and the Humanities invites submissions for a special issue on Documentary Ethics. The issue will be co-edited by Dr. Dan Geva, Documentary filmmaker and Research Fellow, the University of Haifa, and Dr. Yvonne Kozlovsky-Golan, head of the graduate program for Film and Culture, the University of Haifa.

The editors encourage discussion of the tension between the universal ethical condition of the documentary form and practice and prominent case studies from Israeli and other national or state documentaries. Documentary ethics has been the focus of critical research in various disciplines for over a decade, reflecting the growing awareness of further intellectual and professional scrutiny. In light of these emerging tendencies and sensitivities in cinema studies and new avenues of thought, eminently titled by Hanssen and Walkowitz "The Turn to Ethics" (2000) in the humanities and social sciences, we are seeking innovative academic investigations of the interface between documentary ethics qua meta philosophical problem, especially with respect to its aesthetical realm and its applied, social, communicational, didactic, poetic, professional and cultural meanings, with regard to the documentary scene.

Post Script encourages original manuscripts in this area of no more than 7,000 words from scholars and academics working in the fields of ethics, cinema studies, culture studies, documentary studies, communication, film philosophy, Middle Eastern and Jewish studies, as well as from documentarians and artists working with real-life images in various forms and genres.

We look forward to receiving abstracts of 300 words, 3-5 bibliographic references, and a short biography of 100 words at the following address: postscriptdocethics@gmail.com.

On the basis of selected abstracts, writers will be invited to submit full manuscripts (5,000–7,000 words, revised abstract, 4–5 keywords), which will then go through a peer review process. Manuscripts must be in English. Review essays up to 3,000 words are also welcomed. Do not hesitate to reach out to us if questions arise at Dan Geva (dgeva1@staff.haifa.ac.il) or Yvonne Kozlovsky Golan (Ygolan@research.haifa.ac.il).

Deadline: September 30, 2016

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

Roehampton, UK
April 19-22, 2017

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

We welcome (individual or collaborative) submissions of papers, panels, roundtable discussions, lecture-demonstrations, workshops, artist talks, experiments, performances, performative engagements and other scholarly interventions [Formal papers 20 minutes, panels/roundtables 60 minutes, other submissions 30 minutes maximum]. Panel submissions are encouraged: please submit agreed contributions from all named panel members.

Please send your proposal in one file with the following information: Individual, Group or Panel; Names of presenters [proposals will be anonymized for the review process]; Nature of proposal; Title (s); Abstract [up to 300 words]; Technical requirements; Brief biography [up to 150 words]; Contact details [address, phone, email for all involved and identifying main contact groups and panels]. Please send by email with a subject heading Dance Fields Proposal to: julia.noyce@roehampton.ac.uk.

Deadline: September 30, 2016

BSA Graduate Student Conference

University of Kent, UK
January 27-28, 2017

We are delighted to invite you to submit paper proposals for the 3rd Annual British Society of Aesthetics Postgraduate Conference organized by the Aesthetic Research Centre at the University of Kent on January 27-28 2017. The conference is entitled: 'Art, Aesthetics and Beyond.' The distinctive aim of the conference is to investigate the boundaries of aesthetics, its relevance for the art world and its intersection with cognate areas in philosophy, such as philosophy of mind, philosophy of perception, moral philosophy. We are seeking papers that will broadly ad-

dress this theme and are particularly interested in work that is multi-disciplinary. We will be taking two approaches to presentations, traditional and 'reverse'. Traditional conference papers are to present an argument or viewpoint for around 25 minutes, followed by a Q&A session – which will be around 15 minutes long. In addition to the traditional conference papers, we will be hosting postgraduate presentations with a twist. Rather than reserving the questions for the end of the presentation, they will come right at the beginning of each presentation. These 'Reversed Presentations' invite selected participants to give a five-minute talk on a research question they are struggling with or a particularly challenging or controversial issue they are addressing in their dissertation, after which there will be 15 minutes of discussion. During discussion, the audience will be invited to propose possible solutions, alternative approaches, and suggestions for further reading.

This inversion of the traditional Q&A format is designed to help advance the research of everyone in the room, and we are strongly encouraging all postgraduate students to take part no matter what stage they are at. So if you are in the early stages of a PhD, or perhaps an MA student developing a PhD proposal this session will be highly beneficial, though all are welcome to send in submissions!

For traditional paper presentations, please submit an abstract of no more than 750 words excluding bibliography. For reversed presentations, the abstract should be no longer than 150 words excluding bibliography. For both presentation formats, please also include a short bio in a separate document.

Please send your abstracts for consideration beyond.bsa@gmail.com. All submissions must be prepared for blind review so please do not include identifying information in your abstract. Bursaries: A £60 travel grant will be awarded to all postgraduate students (excluding students from the University of Kent) whose papers or proposals for either the traditional paper or 'Reversed Presentations' session have been accepted; their conference registration fee will also be waived. There will also be limited additional travel grants for overseas students whose papers have been accepted and, subject to budgetary constraints, also for UK-based postgraduate speakers whose travel costs are significantly high. The number and quantity of these additional travel bursaries will be allocated on a case-by-case basis. Should you have any questions about the conference, please do not hesitate to contact us at

beyond.bsa@gmail.com

For further information about the conference please visit <http://aesthetics-research.org/beyond-bsa/>.

Deadline: October 14, 2016

Contemporary Aesthetics

Contemporary Aesthetics invites papers for its fourteenth annual volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. *CA* invites submissions of articles of 7,000 words or less (including abstract and notes). Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images and auditory and video clips to illustrate the text. For more information about submitting work to *Contemporary Aesthetics*, visit www.contempaesthetics.org.

Our journal is able to publish accepted work quickly and offers simple and free access. *Contemporary Aesthetics* has a wide national and international readership that included nearly 150,000 visits last year. We invite your submission.

Deadline: November 1, 2016

The Arts and Imagination

Adelaide, Australia
July 4-6, 2017

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

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

The organizers invite proposals for presentations of 35 mins (+ 20 mins Q&A). There are 3-4 slots available. The proposal should be sent as a full length paper (reading time 35 mins) suitable for anonymous review. A travel grant of up to \$2000 will be awarded to the best paper by a graduate student or untenured faculty who does not otherwise have access to travel funds for this meeting. This grant is only available to an ASA member. Proposals should be sent to diane.stringer@adelaide.edu.au.

Deadline: November 30, 2016

Ethics and Aesthetics of Stand-Up Comedy

Lewisburg, Pennsylvania
April 5-8, 2017

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

We invite submissions for paper presentations, thematic panels, workshops, and offers to serve as commentator or chair. Submissions are welcome on any topic in the aesthetics and ethics of stand-up comedy, broadly construed.

Papers and proposals should be sent to sheila.lintott@bucknell.edu. Please send either a 3000-word full paper draft or a 1000-word extended abstract outlining the paper, workshop, or panel. Include the paper/panel/workshop title, contact information and current affiliation (if any) of all participants. Please bear in mind that the papers should be suitable for a twenty-minute presentation; panels for less than 90 minutes; and workshops from 60-120 minutes. Submissions will be evaluated for their clarity of content, strength of central arguments, relevance to the conference themes, and potential interest and use of content.

Possible Topics include (but are by no means limited to):

Aesthetics of Stand-Up Comedy: theories of humor, satire, irony, style, theories of emotion and affect, self-conscious emotions (shame, embarrassment, guilt, pride), reflections

on the state of the art, relations with other arts (e.g., poetry, spoken word, pantomime, music, improv), analyses of joke structure, boundaries of aesthetic taste, appropriation and originality, case studies of particular stand-up comedians, cross-cultural comparisons, historical reflections on the art form, public persona and comic identity.

Ethics/Social Political Issues of Stand-up Comedy: alternative stand-up comedy, political stand-up comedy, ethnic humor, identity (gender, race, age, etc.) and performance, racism, sexism, ableism, homophobia, bigotry, feminism, anti-racism, censorship, law, political correctness, agency and subversion, nationalism, stereotypes and tropes, political efficacy and limitations, the politics of representation, the ethics of heckling, hostility, aspects of identity in stand-up comedy, such as race, ethnicity, ability, gender, sexuality, ability, age, and/or class, performance and appreciation, social movements/activism.

For further information and guidelines, see <http://www.bucknell.edu/BUStandUpCom-Con>.

Deadline: December 20, 2016

Canadian Society for Aesthetics Annual Meeting

Toronto, Ontario, Canada
May 27 - 29, 2017

The 2017 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, including the Canadian Philosophical Association, as part of the 86th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Environmental and everyday aesthetics; 2) Philosophy of fiction and narrative; 3) Ethical and political issues in any of the arts; 4) The arts, mind and cognition; 5) Aesthetic education; 6) Philosophy of music. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the program. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion in the program are required to pay CSA membership and conference registration fees. Submissions must be sent as e-mail attach-

ments (PDF, Word or RTF formats). Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); inewman@mansfield.edu.

Deadline: February 15, 2017

Upcoming Events

ASA Annual Meeting

Seattle, Washington
November 16-19, 2016

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. Program details and registration information are available here: <http://aesthetics-online.org/events/EventDetails.aspx?id=671718>.

British Society of Aesthetics Annual Meeting

Oxford, UK
September 16-18, 2016

Our 56th annual conference takes place at St Anne's College, Oxford. Situated within five acres of tranquil leafy grounds, St Anne's enjoys a unique atmosphere and a traditional of intellectual generosity. Whilst dating from 1879, it is modern in its outlook and architecture and is one of Oxford's largest colleges, with some 700 students and staff. Program details will be available shortly.

Confirmed keynote speakers include Susan Feagin (Temple University), giving the 2016 Richard Wollheim Lecture; Tacita Dean will deliver the William Empson Lecture.

For more information, see <http://british-aesthetics.org/?portfolio=annual-conference>.

Inaugural Workshop on the Philosophy of Games

Salt Lake City, Utah
October 14-15, 2016

Games are growing in cultural weight and importance. There are many 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?

In the philosophical world, discussion of these topics has been split over several communities, which rarely speak to each other, including computer game studies, the philosophy of sport, and digital aesthetics. It is the belief of the conference organizers that these various conversational threads have tremendous relevance to one another, but have remained isolated from each other for sociological reasons. Though there have been conferences specifically on the philosophy of sports, of play, and of computer games, there have been no conferences that seek to address these topics in a unified manner. This workshop aims to unite the various strands of work on the philosophy of games. Furthermore, the workshop aims to unite the discussion of the many forms of games, including videogames, sports, board games, card games, role playing games, and more.

As this is a workshop, papers will be presented in a round-table format in a single stream. Thus attendees will be able to be present for all papers and presenters will be able to expect all attendees present.

For more information, see <https://objectionable.net/philgames/>.

The Cognitive Value of Literature: X Inter-University Workshop on Mind, Art and Morality

Valencia, Spain
October 26-28, 2016

The Inter-University Workshop on Mind, Art and Morality promotes the interconnections across different areas in philosophy and, in particular, the study of issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In previous editions, the Workshop has been devoted either to the production of a particular philosopher, including Richard Wollheim, Jonathan Dancy, Christine Korsgaard, Shaun Nichols, David

Filkenstein, and Malcolm Budd; or to explore topics such as the Philosophy of Music (Peter Kivy, Noël Carroll or Derek Matravers), Self-Knowledge (David Filkenstein and Sarah Sawyer) and Art and Negative Emotions (Susan Feagin and Eileen John). On the 2016 edition, we intend to focus on the cognitive value of literature. Among others, we will consider issues concerning the fictional vs. non-fictional divide and how it conditions our ability to acquire knowledge from literature, the relevance of aesthetic values to the cognitive values associated with literature, the specific kind of knowledge or insight that could be derived from literature, and how literary works relate to philosophical treatises or essays.

For more information, see mindartandmorality.wordpress.com.

Coimbra Conference On the Virtual

Coimbra, Portugal
October 27-29, 2016

Recent technological innovations with huge consequences in media metamorphosis and incorporation of meaning through information storage and manipulation made explicit the use of "virtual reality". The concept is of

everyday usage. Nonetheless, it is important the clarification of the motives of such semantic success taking into account the media evolution. The Coimbra Conference on the Virtual will deal with the conceptual trends and theories here mentioned. For inquiries, please contact virtual2016@fl.uc.pt.

Planning Ahead? ASA Meeting Dates in 2017

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

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

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

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

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

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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: 1 December, 15 April, 1 August