



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

VOLUME 40 NUMBER 1

SPRING 2020

- 1 *A Work of Art Outside the Age of Instagram: Visiting Walter De Maria's 'The Lightning Field'* by Ben Roth
- 3 *Remembering George Dickie* by Peg Brand Weiser and A.W. Eaton
- 6 News from the National Office
- 7 Aesthetics News
- 14 Calls for Papers
- 17 Conference Reports
- 18 Active Aestheticians

A Work of Art Outside the Age of Instagram: Visiting Walter De Maria's 'The Lightning Field'

Ben Roth

Harvard College Writing Program

A doctor, lawyer, art advisor, three philosophers, and a toddler are dropped off at a remote cabin in the New Mexico desert. This is neither the setup for a joke, nor the opening scene of a horror movie (only the toddler makes it out alive), but rather the start of my visit to Walter De Maria's 1977 land art installation *The Lightning Field*.

We have been driven here from Quemado (population 228), itself plenty isolated already, along a series of increasingly dubious dirt roads, our eyes peeled, and constantly mistaking mere fenceposts, for the twenty-foot stainless steel poles—lightning rods—that will signal our arrival. It's for practical reasons that visitors meet and leave their vehicles at the DIA Art Foundation's office, but it makes for an excellent bit of stagecraft as well, heightening our expectations. Our driver is Robert Weathers, every inch the reticent cowboy one would hope for in the circumstances. We'll learn later—not from him—that he's maintained the premises for decades and grazes his cattle in *The Lightning Field* to keep the grass down during the off-season (DIA took some convincing, we're told).¹ He points out the old jail as we pull out of Quemado, then falls silent for the rest of the trip, giving us no warning of when we're close. We quickly leave blacktop, cross a low range of hills that you'd never know form part of the continental divide, go through an open but suspiciously fancy gate that we guess marks the start of DIA's territory, and eventually there the posts are, a whole field of them, gleaming in the afternoon sun. Robert quickly, and with few words, helps us unload our overnight bags, shows us around the cabin, then departs, to return at 11 the next morning. We are left without a vehicle, and without internet or cell service, only food for dinner and breakfast and an archaic landline should an emergency arise.

The Lightning Field consists of 400 sharply-tipped stainless steel poles, two inches in diameter, set 220 feet apart from one another. All together, they encompass a grid one mile by one kilometre. De Maria is said to have spent over five years searching the West for the right site, finding it in this flat and featureless New Mexican plain, 7,200 feet above sea level, hemmed in at the distant horizon by mountains on all sides. Actually, the site isn't perfectly flat, though: on average, the poles are just over twenty feet tall, but they vary with the local topography so that the tips form a level plane—making the shortest fifteen feet, the tallest almost twenty-seven. This math is integral to the work. Every measurement was triple-checked, De Maria reports in his original write-up for *Artforum*, and is exact to within 1/25 of an inch.² (To make the math work, the grid is actually a mile by a kilometre plus just less than six metres, and I suspect that I am not alone in finding this untidy remainder slightly

aesthetics-online.org

grating.) The pleasure is in checking it with your own eyes. After gathering on the cabin's porch, which looks south over *The Lightning Field* toward the most impressive range of mountains ("What a porch!" one of us says), we wander to the nearest pole and, setting our eyes along each line and diagonal of the grid, confirm that the more distant poles disappear perfectly behind it.

These pleasures soon give way to less exact but greater ones. *The Lightning Field* defines a space, but one that cannot be taken in synoptically. Standing at one edge of it as we are in the mid-afternoon sun, the nearby poles are well-defined, but the others become indeterminate as they recede from us in three directions, such that we can't tell how far they extend, nor which way the farthest. Later, when we each wander off on our own inside the grid, we will discover that it is large enough, and the local topography sufficiently variant, for us to lose sight of one another. But first, hatted and long-sleeved against the New Mexican sun, we decide to circumnavigate the field together. We quickly discover that this must be what most all visitors do, as a clear path has been worn along the outermost line of poles, shifting its course only to skirt a particularly bristly bush or large anthill. We also discover that our estimate of how long such a walk would take (Two miles plus two kilometres? Just over an hour, right?) is way off. We stop every pole or two to take in the view, to debate the geometry (Is each section square, or merely rectangular? Is the grid set in perfect alignment with the cardinal directions?), to try to begin to articulate our impressions. By the time we reach the first corner, the toddler is not the only one struggling in the sun, and we postpone a full trip around until dusk—by which time we'll have agreed, without ever verbalizing it, that trying to conquer *The Lightning Field* in such an obvious way is beside the point, that it is better taken in—one is better taken in by it—by wandering at whim, and each on our own, not together.

At sunset, having now read up on the math of the work, I find its center, counting poles from the most visible, northeast corner. Again, previous visitors have had the same thought: I find that a small cairn marks the center—the exact center, I confirm by straddling the stones to look perfectly down each diagonal of poles. To my surprise, I discover that one, two nodes due north, is bent out of alignment, its top peeking out to the side as I look down the line. This happens occasionally with some of the taller poles due to high winds, I read later. I watch the sun descend, alternately looking across the western half of the work at it, then turning to look at the eastern half in the sun's changing light. So obviously a work about space, *The Lightning Field* is just as much, if more subtly, about time: the time of moving through it, the time of day and the way the sun's position alters the work's appearance. At dusk, the highly polished tips of the poles glow, even those that have slightly blackened, supposedly due to lightning strikes.

Along with Robert Smithson's *Spiral Jetty* (1970), *The Lightning Field* is one of the iconic land art installations of the American West, soon to be joined by Michael Heizer's *City* and, eventually, James Turrell's *Roden Crater*. Coming in, one of us worried about the sheer hubris of such works—and the expansive male egos they seem to reveal. Heizer has been at work on *City* for half a century (and has supposedly greeted the curious with a shotgun). Turrell is trying to raise 200 million dollars to complete his project. As a group, we struggle to name any similar works by woman artists (it turns out we are not alone)—that is, any woman artists who have been granted the kind of funds it would take to make such works.³ Ana Mendieta? Perhaps more performance than land art. Maya Lin's *Wavefield*? Wonderful, but it doesn't approach the same scale. Jeanne-Claude? I abashedly admit that I wouldn't recognize her name apart from Christo's. While some of De Maria's rhetoric surrounding *The Light-*

ning Field—"the invisible is real"—is indeed overblown, these worries quickly give way to wonder in the presence of the work itself. I've joked that, were I a billionaire, or better yet a billionaire in a Don DeLillo novel, I would definitely have a James Turrell room in my house, that is, a room with a bench in front of one of his hypnotic, calming, meditative light installations, and nothing else (this is a joke not because I wouldn't do it, but because I will never be able to afford to). As we occupy De Maria's work, the effect is related. One isn't pulled into complete stillness in the same way, but instead slow, pondering motion. A few steps, then a pause to observe, then a few steps, then a slight change of direction to alter the angles. De Maria writes that "the land is not the setting of the work but a part of the work." I am tempted to go even further. Striking as the grid of poles is as a regiment of silent sentinels, I find my attention drawn more and more to the landscape itself, and to its foliage and fauna.

Apparently so flat and featureless, it reveals itself as housing dry washes and slight ridges, empty pools that must fill quickly with any rain, grasses, bushes, and cacti, beetles, ants and their hills, multiple varieties of jack rabbit, and birds, a pair of which find a way to perch upon the poles' tips. A lone antelope will keep us company for much of our visit, if at a distance. On my last walk out near the very eastern edge, I'll encounter a rattlesnake, thankfully at a distance. The poles, it increasingly seems to me, are but the means of the work. The work is the land itself, brought into focus. Put into Heideggerian terms (as you will have guessed, I am one of the philosophers), the grid of poles *enframes* the landscape, presenting it as a resource amidst technological lines, allowing us moderns to really see it for the first time—and thereby critiques our inability to see and think apart from such mediation. Gathered on the porch, we note that even if there were no work of art here, just spending a night in this cabin in this landscape, pleasantly offline and together as friends, would be worth our time and money. But the big difference would be this: absent De Maria's intervention, we would continue to enjoy the porch and its view, yes, but we would merely look over, not at, the landscape. We wouldn't wander more than a dozen yards from the cabin, unless it were to set out on a purposive hike to one of those hills on the horizon. The greatest effect of *The Lightning Field*, it seems to me, is the way that it pulls the viewer out into it, into what would otherwise seem an unremarkable landscape, to notice how remarkable it actually is.

This is not easy stuff to put into words, nor to describe the appeal of. It isn't much easier to do so with pictures. And, in fact, one isn't allowed to. DIA's minimalist office in Quemado holds but a few things: six chairs, black and white brochures for some of their other projects, a guestbook, and a clipboard of waivers—each of us has to sign away any claims of liability, and also promise not to photograph *The Lightning Field* or even the cabin. A quick image search on Google reveals that not every visitor respects this request (nor, as evidenced by at least one picture, the request to not touch the poles). But these amateur photographs are banal, utterly beside the point, capturing nothing of the effect of the artwork. Even DIA's professional, promotional shots, focused as they are on dramatic lightning strikes, don't. One reviewer, bestowing one star on TripAdvisor and revealing the closely held coordinates of the work, declares it a "waste of money when its [sic] all visible for free [...] if you do not go in there [sic] driveway according to the USGS the area all around is public access." De Maria writes that "Because the sky-ground relationship is central to the work, viewing *The Lightning Field* from the air is of no value"; perhaps he should have added that viewing it as you cruise by in a cloud of dust isn't either. This, in the end, is what I find most iconic about *The Lightning Field*, at least in the context of our times: brutally hard to get to—one has to email DIA the second reservations open for the season (midnight, Mountain

Time, on the first of February); has to win the lottery to actually get a slot; has to pay a substantial fee; has to travel to Quemado in the middle of nowhere; and then has to be ferried yet farther into isolation—one could have imagined it becoming something of an Instagram trophy: look where I am, followers! #TheLightningField #ArtRetreat. But one can't take a particularly interesting or meaningful picture of the work, there's no internet or cellular access to upload one, and everything about the experience pushes against the trends of looking at art in the age of Instagram.

I will admit to moving too quickly through museums and galleries, looking at most works for but a few seconds, not even breaking stride in my worst moments. But at least I still look. Increasingly, one encounters museum goers who look only at their phones, as they take (sloppy, probably never to be looked at) pictures of pictures, and perhaps wall tags. More and more institutions, curators, and even artists actively cater to such habits. An exhibit like Yayoi Kusama's *Infinity Mirrors* was hugely successful in large part because of the selfies that could be taken amidst it. In our group, the toddler and her parents are fresh from London, where she did Baby Shark dances in front of the changing colors of Olafur Eliasson's installations at the Tate Modern—she knows her contemporary art, this little one. Her father has aptly described the exterior balconies that dominate the new Whitney's architecture as "selfie porches." Thomas Heatherwick's Vessel at Hudson Yards is nothing but selfie porches. To be present in *The Lightning Field* is to be—hopefully not merely temporarily—rehabilitated away from these trends. It is a work that slows you down, quiets your mind and voice, and invites you to occupy a pre-digital space and time. It is a work that, decades before the rise of Instagram, serves as one of the best critiques of it I know.

We knew from Geoff Dyer's *New Yorker* essay that it is "naïve, even a little vulgar" to hope for lightning at *The Lightning Field*: only about ten percent of days, even during storm season, bring it.⁴ Here at the peak, we saw few clouds, only the slightest hint of rain, and the vastness of the Southwestern landscape made it impossible to judge how near or far it might have been. No rain, nor any lightning, arrived. One suspects that the work's name is as much a bit of savvy marketing on De Maria's part as descriptive. Promise them the easy appeal of lightning, deliver instead subtler manipulations of light and land. Probably, all of us are gauche enough to have hoped for lightning. Definitely, none of us are bothered in the slightest by the bait and switch, and we leave wholly won over, eager to return, before we've even left, to this work of art that is best described not as prescient, not before its time, but apart from time as we currently experience it.

¹<<https://www.theatlantic.com/business/archive/2016/09/art-inn-keeper/501002/>>.

²<<https://www.artforum.com/print/198004/the-lightning-field-35819>>.

³<<https://www.nytimes.com/2018/11/21/t-magazine/female-land-artists.html>>.

⁴ < <https://www.newyorker.com/magazine/2011/04/18/poles-apart>>.

© Ben Roth 2020



Remembering George Dickie

Peg Brand Weiser
University of Arizona

Anne Eaton
University of Illinois at Chicago

Professor Dickie served in the Marine Corps from 1944 to 1946. He then received his BA from Florida State University in 1949 and his PhD from UCLA in 1959. He began teaching in 1956 at Washington State University, then briefly at the University of Houston, finally coming to University of Illinois-Chicago in 1965 ("persuaded by Ruth Barcan Marcus") where he taught for 30 years. After a distinguished career, he became Emeritus in 1995 and retired to Florida. He died peacefully on March 24, 2020, survived by his wife, Suzanne Cunningham, his sons Garrick and Blake, and two grandchildren. It was always a pleasure to socialize with Suzanne (Professor Emerita, Philosophy, Loyola University Chicago) when she accompanied George to various ASA meetings.

Professor Dickie was an important and influential figure in aesthetics and philosophy of art. His critique of the so-called aesthetic attitude and his Institutional Theory of art were landmarks in twentieth century analytic philosophy of art, and his book *The Century of Taste* (Oxford University Press, 1996) remains among the most prominent works on eighteenth century aesthetics. Others of Professor Dickie's books include *Aesthetics: An Introduction* (Pegasus, 1971), *Art and the Aesthetic: An Institutional Analysis* (Cornell University Press, 1974), *The Art Circle* (Haven Publications, 1984), *Evaluating Art* (Temple University Press, 1988), *Art and Value* (Blackwell, 2001), and *Aesthetic Journey: Selected Essays* (Chicago Spectrum Press, 2007). He co-

edited *Aesthetics: A Critical Anthology* (St. Martin's Press, 1977, second edition 1989), and *Introduction to Aesthetics* (Oxford, 1997). Of the 1971 text, architect Russell L. Quacchia wrote, "I came to know him first through reading *Aesthetics: An Introduction*, which to this day stands on my bookshelf in well-worn condition along with his other books. If one can reward the contributions he has made it is to say that his books are necessary reading to the subject of aesthetics and art." Ronald Moore (Washington) notes, "I think all of us ASA old-timers felt a special fondness for George. He was a thoughtful, smart, kindly, perceptive colleague, always willing to engage fellow philosophers (even relative novices) in conversation on matters aesthetic and otherwise. I look back with special fondness to times we went on and on at Asilomar. . ."

In 1994, Robert J. Yanal (Wayne State University) edited a collection of essays entitled *Institutions of Art: Reconsiderations of George Dickie's Philosophy* (Penn State University Press) that included reconsiderations of the institutional theory (with contributing authors Noël Carroll, Jeffrey Wieand, Susan Feagin), the evaluation of art (Bohdan Dziemidok, Peg Zeglin Brand [Weiser], Marcia Muelder Eaton), the history of aesthetics (Peter Kivy, Ted Cohen, Robert J. Yanal), a biography and bibliography. In the "Preface," Yanal notes, "A considerable amount of philosophical aesthetics during the past twenty-five-plus years has been stimulated by ideas of George Dickie," going back to the often reprinted, "The Myth of the Aesthetic Attitude" (1964), "Is Psychology Relevant to Aesthetics?" (1962), and the first publication of the institutional theory of art, "Defining Art" in *American Philosophical Quarterly* (1969) which became Chapter 1 of *Art and the Aesthetic* (1974). Yanal concluded by noting, "The contributors dedicate this collection to George Dickie, whose influence and example we all warmly acknowledge." Yanal comments now, "George was very important in my life. He was a major influence on me philosophically. My early work was commentary, sometimes critical, on his work. And his clear writing style was a great example. Besides being a great teacher and mentor, George was a very gentlemanly person, of an "old school" manner. He seemed to eschew contact during his final years, though I thought of him often. I'll miss him."

Other students of Professor Dickie include Peg Brand Weiser (University of Arizona), David Brubaker (University of New Haven), Noël Carroll (CUNY), and Daniel Nathan (Texas Tech). As Nathan recalls, "George was a kind and generous, good-natured (and humorous) teacher and mentor for me; he was the principal force in my decision to do aesthetics altogether, and his counsel made me a better writer and scholar in general. He took interest in me and in my work for many years after I completed the program. I remember that he was a student and great admirer of Monroe Beardsley, and was (obviously) very strongly influenced by him."

"I also recall with pleasure my first seminar in aesthetics, which was team-taught by George, Marcia Eaton, and Ted Cohen and was held in Marcia's apartment in Hyde Park. As I remember it, there were only three students enrolled – so, three faculty and three students – it was great. And I think Bob Yanal was one of those three students as well. The UIC department at the time was heavily weighted in aesthetics, with George, Marcia, Paul Ziff, and Richard Sclafani all teaching or directing students in the area."

Peg Brand Weiser remembers George Dickie as an all-too-rational philosopher after her previous six years studying studio art. "I am sure I tried his patience; I was a typical art student with cultivated angst and emotion. It is a tribute to George that he was patient and understanding but firmly instructive and inspirational. Once I learned more about him, his stature within the field – sparring with

Ted Cohen and Arthur Danto – it was an honor to learn from him."

Professor Dickie received numerous prestigious fellowships, including from the National Endowment for the Humanities (twice), the Guggenheim Foundation, the A.C.L.S. (twice), and the Advanced Studies for the Humanities at Edinburgh. He was a member of the Humanities Institute at the University of Illinois at Chicago during 1993-1994. He served on the Board of Trustees of the American Society for Aesthetics from 1967-69 and again 1995-97, Vice President from 1991-2, and President 1993-1994.

Marcia Muelder Eaton (University of Minnesota), past president of the ASA from 1995-1997, recalls her time as an assistant professor at the University of Illinois at Chicago from 1966-1970, "George was my mentor and one of the finest, kindest men I have known. I would like to emphasize that a sense of honor and integrity permeated both his professional and personal life."

Noel Carroll (CUNY), past president of the ASA from 1999-2000, adds, "I feel especially lucky to have had George as a mentor. He was a great pleasure to work with not only because he was so critically careful, clear, and astute, but because, although he had every right to take himself seriously, he never did. He was always the bright soul of amiability."

Wiley, the publisher of the *Journal of Aesthetics and Art Criticism*, has announced the top ten downloads from the Wiley Online Library in 2019:

1. Simoniti, V. **Assessing Socially Engaged Art** 76.1.
2. Duro, P. **What Is a Parergon?** 77.1.
3. Willis, M. **Choose Your Own Adventure: Examining the Fictional Content of Video Games as Interactive Fictions** 77.1.
4. Costello, D. **What's So New about the "New" Theory of Photography?** 75.4.
5. Meskin, A. **Defining Comics?** 65.4.
6. Donnelly, M. **The Cognitive Value of Literary Perspectives** 77.1.
7. **Call for Papers A Special Issue of Stand-Up Comedy and Philosophy** (publication date: November 2020) 77.1.
8. Eaton, A. **Robust Immoralism** 70.3.
9. Wildman, N. **The Possibility of Empty Fictions** 77.1.
10. Stejskal, J. **Substitution by Image: The Very Idea** 77.1.

ASA Announces the Top 20 Downloads for 2019 from the *Journal of Aesthetics and Art Criticism* from JSTOR:

1. **The Nature of Horror**, Noël Carroll, Vol. 46, No. 1 (Autumn, 1987), pp. 51-59.
2. **Profound Offense and Cultural Appropriation**, James O. Young, Vol. 63, No. 2 (Spring, 2005), pp. 135-146.
3. **Street Art: The Transfiguration of the Commonplaces**, Nicholas Alden Riggle, Vol. 68, No. 3 (Summer 2010), pp. 243-257.
4. **Horror and Humor**, Noël Carroll, Vol. 57, No. 2, *Aesthetics and Popular Culture* (Spring, 1999), pp. 145-160.
5. **The Image of Women in Film: A Defense of a Paradigm**, Noël Carroll, Vol. 48, No. 4, *Feminism and Traditional Aesthetics* (Autumn, 1990), pp. 349-360.
6. **The Role of Theory in Aesthetics**, Morris Weitz, Vol. 15, No. 1 (Sep., 1956), pp. 27-35.
7. **What Is Wrong with a Forgery?** Alfred Lessing, Vol. 23, No. 4 (Summer, 1965), pp. 461-471.
8. **Hume's Standard of Taste**, Noël Carroll, Vol. 43, No. 2 (Winter, 1984), pp. 181-194.
9. **The Paradox of Horror: Fear as a Positive Emotion**, Katerina Bantinaki, Vol. 70, No. 4 (Fall 2012), pp. 383-392.
10. **"Primitive Fakes," "Tourist Art," and the Ideology of Authenticity**, Larry Shiner, Vol. 52, No. 2 (Spring, 1994).
11. **What a Documentary Is, After All**, Carl Plantinga, Vol. 63, No. 2 (Spring, 2005), pp. 105-117.
12. **The Aesthetic Idea of Impressionism**, Lionello Venturi, Vol. 1, No. 1 (Spring, 1941), pp. 34-45.
13. **Beauty Matters**, Peg Zeglin Brand, Vol. 57, No. 1 (Winter, 1999), pp. 1-10.
14. **Satire, Analogy, and Moral Philosophy**, Nicholas Diehl, Vol. 71, No. 4 (Fall 2013), pp. 311-321.
15. **Spike Lee and the Sympathetic Racist**, Dan Flory, Vol. 64, No. 1 (Winter 2006), pp.67-79.
16. **Hume's Standard of Taste: The Real Problem**, Jerrold Levinson, Vol. 60, No. 3 (Summer 2002), pp. 227-238.
17. **Aristotle on Comedy**, Leon Golden, Vol. 42, No. 3 (Spring, 1984), pp. 283-290.
18. **Panofsky, Iconography, and Semiotics**, Christine Hasenmueller, Vol. 36, No. 3, *Critical Interpretation* (Spring, 1978), pp. 289-301.
19. **Art and Audience**, Nick Zangwill, Vol. 57, No. 3 (Summer, 1999), pp. 315-332.
20. **What Is Literary Realism**, Mary Francis Slattery, Vol. 31, No. 1 (Autumn, 1972), pp. 55-62.

For comparison, the list from 2018: <<https://aesthetics-online.org/news/news.asp?id=469373>>

News from the National Office

Has ASA ever endured quite the challenge presented by the global pandemic of COVID-19? Founded in 1942, the Society has endured through wars, recessions, and dramatic changes in higher education. But a survey of our archives (which can be perused under the Members tab on the website) does not suggest much inconvenience to our ongoing activities and meetings.

In 1942, President Thomas Munro wrote to the members expressing regret that the New York meeting of the Executive Council had to be postponed, due to "the government's requests to all organizations to avoid travel at Christmas time." Apparently that was the only major impediment to ASA's planned meetings. The Executive Council met in New York the following May and the first annual meeting for all members was held in Cleveland in September 1944 while the nation was still engaged in a World War.

2020 will always be remembered as a time of global disruption and profound sadness due to the pandemic. ASA found it necessary to cancel all four divisional meetings planned for this spring and summer. Although we are hopeful at this writing that our Annual Meeting will be held as planned November 11-14, 2020, the considerable uncertainty that clouds everything we do means that we cannot make any guarantees. If the meeting is cancelled, we will make full refunds of the pre-registration fees. We will notify our members promptly through all of our communication venues (bulk email, web page, newsletter, Facebook, and Twitter). We are exploring, with our fellow professional associations in the American Council of Learned Societies, the possibility of holding a virtual meeting if necessary.

I especially want to thank the volunteer organizers of those divisional meetings for the enormous amount of time and effort they invested, only to have their grand finales cancelled. I am also grateful to all the members who had planned to participate for their understanding of the necessity of cancellation.

The ASA Pacific meeting was scheduled for March 2020 at the historic Berkeley City Club, our second meeting at this beautiful facility designed by Julia Morgan. Meeting organizers Shelby Moser and Emine Hande Tuna planned a varied and exciting program, including Anne Eaton as keynoter. We have

already scheduled the 2021 meeting at the same location on March 19-20, 2021, to be organized by Tuna and Gemma Arguelo Manresa.

The ASA Eastern meeting was scheduled for April 2020 at the Courtyard Marriott in Philadelphia. Meeting organizers Laura DiSumma-Knoop, Michel Xhignesse, and Javier Gomez-Lavin had planned a wonderful program, including Sandra Shapshay as keynoter and with a lecture by Richard Eldridge at the Barnes Foundation. The 2021 meeting will be held April 16-17, 2021, at a new location, the Doubletree Center City, across from the Academy of Music.

The ASA Rocky Mountain Division meeting had been scheduled for July 10-12, 2020, at the Drury Plaza in Santa Fe, NM. Officers Julianne Chung, Jeremy Killian, Antony Aumann, and Sheryl Tuttle Ross had looked forward to another vibrant meeting. Keynote addresses were planned by Yuriko Saito and artist Dan Jenkins. The 2021 meeting will be held July 16-18 at the Drury Plaza.

Virtual Summer Aesthetics Festival: We all miss these meetings, when we can re-engage with old friends and hear work by emerging scholars in our field. That can't be replaced. But the Trustees have approved what we hope will be helpful in the coming months, the Virtual Summer Aesthetics Festival. Especially for junior scholars, but also for more senior colleagues pursuing new projects, providing forums for them to get feedback on work-in-progress is one of ASA's most important roles. Now that so many of our members have been forced to learn quickly how to teach on-line, we hope they will take the opportunity to present a virtual session. This could be a paper planned for one of the cancelled meetings or other work in aesthetics. It could include a commentator or a panel. ASA can provide the publicity using its many communication venues. Please do consider signing up. For more information, see our announcement on the website. Scroll down on any page on our site for the link: [https://aesthetics-online.org/events/EventDetails.aspx?id=1362626&group=The Future of the American Society for Aesthetics](https://aesthetics-online.org/events/EventDetails.aspx?id=1362626&group=The%20Future%20of%20the%20American%20Society%20for%20Aesthetics).

Many of the services ASA provides are online and available without alteration to our members: the *Journal of Aesthetics and Art Criticism*, the *ASA Newsletter*, the *ASA Graduate E-Journal* (ASAGE), the ASA Facebook Groups, ASA website, and our Twitter account. As we are a small society, we do not have a physical office or staff to accommodate. All of our editors are independent con-

tractors working at home, so, thanks to the Internet, we can continue this work as usual.

We all hope we will be able to resume in-person meetings and conferences soon, but the cloud of uncertainty from this dreadful pandemic means we frankly don't know when those can resume. So the question now is: what role should ASA play during the pandemic and into the future? We know many of our members are facing lay-offs, a shrinking job market, and challenging teaching environments. Let us hear from you.

What can ASA do to assist you in the coming months and years? Send your suggestions to [<secretary-treasurer@aesthetics-online.org>](mailto:secretary-treasurer@aesthetics-online.org) or write to any of our officers or trustees. We're listening!

Julie Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602
[<secretary-treasurer@aesthetics-online.org>](mailto:secretary-treasurer@aesthetics-online.org)
website: [<www.aesthetics-online.org>](http://www.aesthetics-online.org)

Graduate Guide to Aesthetics in North America

Fifth Edition

The American Society for Aesthetics is proud to announce publication of the new *Graduate Guide to Aesthetics in North America - 5th edition*.

Thanks to Michel-Antoine Xhignesse for compiling this important resource.

We encourage everyone to share it widely with colleagues and students.

It is online on the ASA website: [<https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/Files/graduateguide.pdf>](https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/Files/graduateguide.pdf).

To find it on the ASA site: red button Resources→Teaching→Graduate Guide

Aesthetics News

ASA Announces Dissertation Fellowship

The American Society for Aesthetics is pleased to announce that David Collins (McGill University) has won the ASA Dissertation Fellowship for 2020-2021. He was selected from among a very competitive group of applicants by a review committee of senior ASA members.

His dissertation, "Art as Creative Discovery: A Synthesized Processual Account of Art and its Implications for Art's Cognitive, Moral, and Social Value," draws on work by Collingwood, Merleau-Ponty, Dewey, Beauvoir, and Bergson. He received his BFA and MFA from York University and an MA in Philosophy from Ryerson University.

This is the sixth year for the ASA Dissertation Fellowship. Previous winners:

- 2019-20:** Kathryn Wojtkiewicz, Graduate Center, City University of New York
- 2018-19:** Caitlin Dolan, University of California, Berkeley
- 2017-18:** Madeleine Ransom, University of British Columbia
- 2016-17:** Marilyn Johnson, Graduate Center, City University of New York
- 2015-16:** David Johnson, Northwestern University

The deadline for application for the 2021-2020 fellowship will be January 1, 2021.

Guidelines: <<https://aesthetics-online.org/page/dissfellowships>>

ASA Announces Irene H. Chayes New Voices Winners for 2020 Annual Meeting

The American Society for Aesthetics is pleased to announce the winners of the 2020 Irene H. Chayes New Voices Awards: Christopher Jenkins, Oberlin College, and Hannah Kim, Stanford University.

Christopher Jenkins' paper is "Aesthetics of Classical Music: Assimilation vs. Integration." Hannah Kim's paper is "Music, Convention, and Sound Symbolism." They will be presented at the Annual Meeting November 11-14, 2020, at the Crystal City Hilton at National Airport, Washington, DC.

The awards were established in 2017 by the Board of Trustees of the ASA, at the request of the ASA Diversity Committee, to nourish and sustain an ethos of inclusivity in all aspects of the Society's activities, and in the

discipline of aesthetics more broadly.

The winners in 2018 in the inaugural competition were Emmanuel Ordóñez Angulo, University College, London, and Daniel Wilson, University of Auckland, New Zealand. The winners in 2019 were Shannon Brick and Zoe Cunliffe, both at the CUNY Graduate Program.

Applicants were asked to demonstrate the following characteristics:

1. The author's understanding of the barriers that lead to the underrepresentation of women, ethnic and racial minorities, non-gender-conforming individuals, persons with disabilities, persons from low-socio-economic-status backgrounds, and other members of groups historically underrepresented in higher education careers. Evidence of this understanding may be drawn from the author's life experiences and educational background, and should be explained in a short personal statement.
2. The author's capacity to apply their understanding of the conditions of underrepresentation to their research. Applicants should demonstrate this critical perspective by, for example, proposing research topics that pertain in a substantial way to the artistic production or aesthetic experience of underrepresented groups.

Preference is given to applicants who are students, faculty on fixed-term, non-tenure-stream contracts, or not in academic employment. Award recipients will receive \$1,000 plus a travel grant of \$1250 to present their work at the Annual Meeting in November 2020. Fourteen papers were submitted for consideration for this award. Papers were reviewed anonymously with all other papers for the meeting by the ASA program committee, without any information on their request for the New Voices Award or other support. Eligibility for the Irene H. Chayes New Voices Award was reviewed by the chair of the ASA diversity committee. The final selection was made jointly by the Chairs of the Program Committee (Thi Nguyen) and the Diversity Committee (Nils Steer and Paloma Atencia Linares).

Applicants for the 2021 awards should apply by January 15, 2021. Guidelines: <<https://aesthetics-online.org/page/chayesprize>>

These awards have been made possible by the generosity of a large bequest from the estate of Irene H. Chayes to the American Society for Aesthetics. Irene Hendry Chayes (1916-2014) received her B.A. and M.A. from New York University and her Ph.D. from

Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton.

ASA Announces 2020 Updates to Diversity Curricula

The American Society for Aesthetics announces 2020 updates to the eight diversity curricula developed in recent years by ASA members. The curricula, designed to encourage improved diversity in the teaching of aesthetics are available here and on the ASA website: <<https://aesthetics-online.org/page/CurriculumGrants>>

- *Asian Aesthetics* by Meilin Chin
- *What is Art? A Reading List* by Simon Fokt
- *Exploring the Aesthetics of African-American Classical Music* by Christopher Jenkins
- *The Aesthetics of Portraiture* by Hans Maes
- *Art and Cultural Heritage* by Erich Hatala Matthes
- *Aesthetic Othering – The Case of Photographic Representation* by Mariana Ortega
- *Theories of the Aesthetic* by Monique Roelofs
- *The Aesthetics of Performance Art* by Rossen Ventzislavov

This is a project of the ASA Diversity Committee, previously chaired by A.W. Eaton and C. Thi Nguyen, and now co-chaired by Nils-Hennes Stear and Paloma Atencia Linares.

The authors hold copyright in these materials. If you wish to purchase commercial reproduction rights, please contact the author. If you reproduce all or part of them in your teaching, please give them proper credit.

ASA Announces Election of Trustees and Secretary-Treasurer

The American Society for Aesthetics announces the election of three new trustees: **Eva Dadlez**, **Charles Peterson**, and **Brian Soucek**. They will serve for three-year terms (February 1, 2020 - January 31, 2023). In addition, the secretary-treasurer, **Julie Van Camp**, has been re-elected for a second term (February 1, 2020 - January 31, 2025).

Robert Hopkins, Anna Ribeiro, and Paul C. Taylor will complete their terms as trustees on January 31, 2020. For more information on the current trustees and the ASA bylaws, see the ASA webpage <[SPRING 2020](http://aesthetics-</p></div><div data-bbox=)

online.org>. Look for the “ASA” red button in the upper-right and click the “About the ASA” sub-menu.

Interested in running in the future? In December 2020, ASA members will elect three new trustees and a new Vice-President. If you would like to be considered for nomination by the Trustees, please notify the secretary-treasurer by summer 2020 at <secretary-treasurer@aesthetics-online.org>.

The new trustees

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

Charles Peterson is Associate Professor of Africana Studies at Oberlin College. He received his doctorate from the Philosophy, Interpretation and Culture program at Binghamton University. His research interests include Africana Philosophy, Cultural Theory, and Aesthetics. Peterson organized the 2017 conference “Exploring Beauty and Truth in Worlds of Color: Race and Aesthetics” and co-edited (w/ A. W. Eaton) the JAAC special issue, “Race and Aesthetics” (Vol. 77: 4). His publications include the co-edited volume *De-Colonizing the Academy* and *DuBois, Fanon, Cabral: The Margins of Elite Anti-Colonial Leadership*. His goals for the ASA include:

1. Expanding the reach and membership of the ASA to broaden ASA's areas and modes of inquiry and discussion;
2. Increasing diversity among our membership; ASA's relative homogeneity is not reflective of much of the work being done in Aesthetics within and without the discipline of Philosophy;
3. Programs that support underrepresent-

ed graduate students and junior faculty.

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

Secretary-Treasurer

Julie Van Camp, ASA Secretary-Treasurer since February 1, 2015, has been elected to a second five-year term, after which she is term-limited. Her priorities have included rebuilding membership, addressing continuing issues of diversity, reaching out to interdisciplinary groups to show what aesthetics has to offer, and upgrading the professional accountability of the Society. She worked with members on numerous grants for conferences, workshops, and other outreach activities, drawing on her experience as a Program Officer at the National Endowment for the Humanities. After serving as Director of Sponsored Research and Research Administration at Cal State LA and Associate Director of the UC Humanities Research Institute, she taught philosophy of art and philosophy of law at Cal State Long Beach for twenty years. She holds a BA from Mount Holyoke College, JD from Georgetown University, and Ph.D. from Temple University, where her dissertation advisor was Monroe C. Beardsley.

ASA Announces New Members to Committee on Respectful Behaviors

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has appointed three new members to the Committee on Respectful Behaviors and all have accepted appointment: **Remei Capdevila-Werning**, **Alexandra King**, and **Charles Peterson**. Their terms of membership are January 1, 2020 - December 31, 2022. They will be eligible for re-appointment at that time.

They join the three current members of the Committee: **Theodore Gracyk**, **Andrew Kania**, and **Carolyn Korsmeyer**. Their terms of membership are January 1, 2019 - December 31, 2021. They will be eligible for re-appointment at that time.

They all join the ASA Ombudsperson, **Jeanette Bicknell**, who chairs the Committee and attends all ASA divisional and annual meetings.

The three new members were selected from six nominees, submitted to the ASA by September 15, 2019. Those nominations were then transmitted to the leadership of the Feminist Caucus Committee and the Diversity Committee. They were asked to consult with their membership and make recommendations to the Trustees no later than December 1, 2019.

The ASA revised policies on Discrimination, Harassment, and Respectful Behavior were announced on July 12, 2019, and supersede previous policies.

The policies were revised based on extensive work by the ASA Committee on Respectful Behaviors and the Board of Trustees. A draft was sent to all ASA members for comment earlier this year and thirteen members responded with suggestions, most of which have been adopted.

The complete policies are available on the ASA Website under ASA Policies: <https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

In addition, the complete text of the revised policies is here, below.

AMERICAN SOCIETY FOR AESTHETICS POLICIES ON DISCRIMINATION, HARASSMENT, AND RESPECTFUL BEHAVIOR

This policy, approved by the American Society for Aesthetics Board of Trustees on July 12, 2019, is effective immediately and completely supersedes previous policies.

Freedom of expression and vigorous debate are crucial to scholarly exchange. The American Society for Aesthetics strongly values mutual respect and strives to provide an environment for scholarly exchange that is free from discrimination and harassment. The ASA is committed to providing a supportive environment—one that upholds values of inclusion, safety, and mutual respect—at the ASA annual meeting, divisional meetings, ASA-sponsored conferences, and other ASA-sponsored activities.

Accordingly, the ASA deplors all discrimination and harassment and is sensitive to the harm suffered by those who experience it. We expect participants in our meetings to demonstrate self-control and civility, even in the midst of strong disagreement, and not to engage in ad hominem attacks. Furthermore, we expect those participating in the ASA's meetings and events to treat others with respect and not to engage in behavior that is offensive, discriminatory, intimidating, or harassing. This expectation applies to our speakers, contractors, volunteers, and attendees.

Our standards do not tolerate any discrimination or harassment on the basis of an individual's sex (including pregnancy), sexual orientation, gender identity and expression, age, physical appearance, class, disability, race, ethnicity, religion, national identity, or employment status. They call for sensitivity to power dynamics, exhibited in part through respect for the ideas, work, personal autonomy, and contributions of individuals in more junior positions in the field and, more generally, respect and tolerance for people with worldviews, opinions, and experiences we might not share.

Participants in ASA meetings and other ASA-sponsored activities should hold themselves and each other to these standards.

Nondiscrimination and Anti-Harassment Standards

The ASA prohibits harassment, discrimination, and contribution to an environment that a reasonable person would consider threatening, intimidating, hostile, or offensive. The ASA also prohibits advocating

for or encouraging such conduct, which includes, but is not limited to:

Generally prohibited conduct:

- Remarks that reinforce damaging social structures of domination (e.g., related to an individual's sex (including pregnancy), sexual orientation, gender identity and expression, age, physical appearance, class, disability, race, ethnicity, religion, national identity, employment status, or other legally protected characteristics).
- Photography or recording without the subject's consent.
- Sustained disruption of talks or other events.
- Retaliation against any person for consulting or cooperating with members of the Respectful Behavior Committee, or for filing a complaint.
- Demeanor and behavior that is recognized or ought to be recognized as offensive to non-dominant or vulnerable groups.
- Verbal abuse, jokes, and epithets that target race, ethnicity, religion, or national identity.
- Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.

Sexual harassment:

- Conduct of a sexual nature that is known or ought to be known to be unwelcome, which may include instances of non-consensual sexual contact, stalking, repeated flirtations, lewd or lascivious behavior, advances, propositions, and pressure to engage in sexual activity.
- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from purposes of scholarly discussion. If potentially offensive content is included in examples presented at an ASA program, audience members should be alerted first.
- Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.
- Note: Neither occasional compliments of a socially acceptable nature nor consensual personal or social relationships constitute sexual harassment.

Membership information and compliance

This policy will be available in full on the ASA website and will be published annually in the ASA Newsletter.

All transactions on the ASA website (e.g.,

membership, meeting registration) will require confirmation that the member has read and agrees to comply with this policy. Notice of this requirement will include a link to the complete policy.

Reporting

If any ASA member is the target of or witness to harassment, discrimination, or other inappropriate behavior, that member is encouraged to report the incident to the ASA Ombudsperson or a member of the Respectful Behavior Committee.

There are two ways to involve the Ombudsperson or the Respectful Behavior Committee: consultation or filing a complaint. We encourage consultation as a first step.

1) Consultation:

Any member of the Society may inform the Ombudsperson, a Respectful Behavior Committee member or an ASA Trustee or Officer about a possible violation of the policy. If the incident has been reported to someone other than the Ombudsperson, that person will inform the Ombudsperson.

If the Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, they will select a member of the Respectful Behavior committee to be the facilitator.

The Ombudsperson or facilitator will conduct an initial interview as soon as possible with the person or persons reported as the target of disrespectful behavior or harassment, and determine what action that person or persons want taken, if any.

If endorsed as appropriate by both the Ombudsperson and the person or persons targeted in violation of this policy, the Ombudsperson or facilitator will attempt to bring about an informal resolution. Engaging in an informal resolution process does not remove the right to file a complaint, in the event that the informal process fails.

If an informal resolution is obtained, the Ombudsperson will submit a confidential report of the incident, summary of findings, and informal resolution to the ASA Officers.

The ASA does not maintain an anonymous hotline for consultation or complaints. If anyone experiences or witnesses an example of inappropriate conduct addressed in this policy, but is not comfortable consulting with any of the persons listed in paragraph 1) of this section, that person is encouraged to talk with a trusted friend immediately to

establish an evidentiary record that might be available for future consultations or future complaints.

2) *Complaint:*

While any member of the ASA may report an alleged incident to the Ombudsperson or the Respectful Behavior Committee, only someone who is the target of disrespectful behavior or harassment may file a complaint. A complaint must be made in writing, and must be filed with the Ombudsperson or with any Officer or Trustee of the ASA, no more than one year after the incident. The person receiving the written complaint shall transmit it at the earliest opportunity to the Ombudsperson for investigation and shall maintain the confidentiality of the report.

The Ombudsperson will investigate the complaint. If the Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, they will select a member of the Respectful Behavior committee to be the investigator. The ASA Board reserves the right to appoint an external investigator in place of the Ombudsperson.

The investigator will interview the complainant, respondent and any witnesses. The investigator may or may not recommend a formal sanction against the respondent. The ASA President and Board must approve any sanction. (The only exception is for interim remedial action, in which case the President may act alone. See "Resolution" below for an example.)

If the respondent is a Board member or Officer of the ASA, then they will recuse themselves from any discussions with the Board about the complaint.

The investigator will file a written report of the complaint and the investigation. The complainant and respondent will receive a summary of the report with all identifying details, including names of witnesses, redacted.

3) *Resolution*

Whether or not a formal complaint is filed, if there is good reason to think that a serious violation of this policy has occurred, the ASA President, in consultation with the Ombudsperson, may take interim remedial action, such as immediately revoking the conference registration of the respondent.

If there is good reason to think that the ASA President has violated the policy, then the

Vice-President will act in their stead with regards to the complaint.

The resolution of a complaint may include, but is not restricted to, one or more of the following:

- The respondent makes a verbal apology to the complainant.
- The respondent submits, via the Ombudsperson, a written apology to the complainant.
- The respondent voluntarily leaves conference for the duration of that conference.
- The ASA President (or their delegate, if the President is not attending the conference) revokes conference registration of the respondent while conference is in progress.
- The respondent agrees not to attend ASA meetings or sponsored conferences for one year or a longer period (with compliance monitored by the ASA Secretary).
- The ASA revokes membership of the respondent, either for a given period or in perpetuity.
- Any other such restitution, as determined by complainant, respondent, and the Ombudsperson, following consultation with the Respectful Behavior committee.

ASA Ombudsperson

The Ombudsperson is the primary resource and point of contact for ASA members regarding concerns about discrimination, including sexual harassment, which is recognized as a form of discrimination. The Ombudsperson is responsible for educating the ASA membership about this policy.

The Ombudsperson shall receive complaints of discrimination and harassment and, where possible, serve as a resource to members regarding such complaints. The Ombudsperson shall serve as a resource by, among other things, (i) educating the complainant about this policy; (ii) facilitating informal resolution of concerns where appropriate; (iii) investigating complaints of harassment and discrimination; and (iv) recommending sanctions where appropriate. The Ombudsperson should, if necessary, be able to consult with a complainant rapidly, within a 24-hour period.

The Ombudsperson does not provide legal advice.

Where appropriate, the Ombudsperson shall consult with the Feminist Caucus Committee or the Diversity Committee for advice regarding specific complaints.

Each written complaint will be investigated and a confidential report regarding that complaint will be submitted to the Board. (Ordinarily, the Ombudsperson will do the investigation. If they have a conflict of interest, then a member of the Respectful Behaviour Committee will investigate. The ASA reserves the right to appoint an external investigator instead of the Ombudsperson.)

The Ombudsperson prepares two annual reports. The first report, containing very general information about the number of members who have consulted with the Ombudsperson and the types of complaints and issues raised, is provided to the Board of Trustees and is available to ASA members as an addendum to the minutes of the Board meeting at which it was submitted.

The second report describes each consultation and what resolution, if any, was achieved, with all identifying information removed. This report is held as a confidential record in the ASA's national office and may be consulted only by officers of the ASA in the course of their duties.

The Ombudsperson will be nominated by the ASA President, with the approval of the Board of Trustees, for a term of three years. The Feminist Caucus Committee and the Diversity Committee will provide a list of potential candidates, and a general invitation to self-nomination to all ASA members will be the basis for the list of candidates, to which the officers and Board of Trustees may add.

The Ombudsperson is a volunteer position. For availability at any of the four ASA meetings each year (the three divisional meetings and the Annual Meeting), reasonable travel costs, consistent with other ASA reimbursements, will be provided. If professional services are necessary to respond to a formal complaint, consulting rates will be negotiated on a case-by-case basis.

Respectful Behavior Committee

The Committee shall consist of six persons, nominated (including self-nominated), with election by the ASA Board of Trustees. Nominations shall be solicited by bulk email sent to all current ASA members, with additional announcements, as appropriate, on the ASA website announcements, Facebook, Twitter, and the ASA Newsletter.

The nomination deadline for initial establishment of the committee shall be November 15, 2018, with submissions to be sent to <secretary-treasurer@aesthetics-online.org>. The nomination deadline commences

ing in 2019 shall be September 15 with submissions to be sent to <secretary-treasurer@aesthetics-online.org>.

Nomination shall include a short CV and cover letter addressing interest in and qualifications for membership on the Committee, including how they would contribute to the committee and its diversity.

Terms will extend from January 1 - December 31 for three years. Members may serve one additional term after initial appointment; after one year off the committee, previous members may again be considered for membership.

When applications are received on September 15, the Secretary-Treasurer will share them with the leadership (chairs and assistant chairs) of the Feminist Caucus Committee and Diversity Committee. Each Committee will be asked to identify preferred candidates, after appropriate consultation with the membership of the full committee of current ASA members. At least three preferred candidates should be recommended, listed either alphabetically or rank-ordered, by each committee. The Officers and Trustees will be required to give very serious consideration to these recommendations from each committee in making their final selections. The lists of preferred candidates by the committees must be sent to the Officers no later than December 1, so the Trustee balloting can be completed in December. In making the selections, the Officers and Trustees should be mindful of the overall makeup of the Committee and aim for diversity in all its forms, including race, gender, sexual orientation, disability, seniority and security within the profession, and experience with comparable institutional committees.

Members must be members of the ASA throughout their term of service on the committee.

Working with the Ombudsperson, the Committee shall review for possible revision the existing policy each biennium following its adoption or subsequent revision, taking into account recommendations received from ASA members and the Board of Trustees, and shall be responsible for making recommendations for future revisions, as appropriate, with final revisions approved by the Board of Trustees.

Members should be available to serve as Acting Ombudsperson when the Ombudsperson finds it necessary to recuse due to conflicts of interest or is unable for other reasons to attend an ASA meeting. Members

should be available to assist in representing the Committee at ASA Annual Meetings and Divisional meetings, if the Ombudsperson is unable to attend, with appropriate travel support from the ASA.

Members shall assist in development and implementation of appropriate educational and training activities for members on Discrimination, Harassment, and Respectful Behavior.

The Ombudsperson shall be considered a voting member of the committee. A quorum for purposes of voting shall be 50% of the membership plus one. Members shall be subject to all ASA policies, including but not limited to the current policies on Conflict of Interest and on Privacy and Data. The Ombudsperson shall serve as chair of the committee.

As the membership of the Committee regularly rotates, the names shall be available on the ASA website with this posting of the policy, once approved.

ASA Announces Two New Policies on Accommodations at ASA Meetings

The Board of Trustees of the American Society for Aesthetics approved, on March 4, 2020, two related policies to address accessibility at all ASA meetings. The full text of both policies can be found on the ASA website under ASA→ASA Policies and is included below:

Accommodations Protocol at American Society for Aesthetics Meetings

ASA strives to foster accessible spaces during the Annual Meeting and the four divisional meetings. The Secretary-Treasurer, working with the Committee on Discrimination, Harassment, and Respectful Behavior, can help identify if current ASA accessibility protocols will meaningfully support your access needs or if additional accommodations are necessary. The ASA encourages anyone who is interested in attending the ASA Annual Meeting or its four divisional meetings to seek the appropriate accommodations in preparation for the meeting. Persons seeking accommodations are welcome to speak informally with any member of the DHRB, trustees or officers, but are not required to do so.

You are not required to disclose your disability (mobility, auditory, sight, sensory, etc.), mental health diagnosis or identity

status (Disabled, Deaf, Autistic, Chronically Ill, etc.), but are welcome to do so if you believe this information will influence the later discussion surrounding your access needs and/or accommodation requests.

For all requests, contact the Secretary Treasurer at <secretary-treasurer@aesthetics-online.org> at your earliest opportunity, but no later than 60 days before the start of the meeting. Requests can most effectively be supported if they are submitted as soon as possible. An ASA representative will follow up with you, to discuss your needs and identify the best plan moving forward to provide your accommodations. This follow up will occur once the online program is available, normally at least five months before the meeting for the Annual Meeting and about two months before divisional meetings, but you are welcome to email the ASA earlier to discuss your needs sooner. Depending on the accommodation requested, the ASA may need to request your preferred schedule at the meeting. Schedule changes onsite are accommodated as resources permit, but cannot be guaranteed.

The ASA representative will meet you at the onsite registration table and review your accommodations with you and ensure you have access to the supports you need.

If during the meeting you have any questions, comments, or concerns related to any accessibility practices or your accommodations, feel free to contact ASA at <secretary-treasurer@aesthetics-online.org>.

These are a few examples of what accommodations will be available upon request. Feel free to request accommodations outside of the options listed below as well.

- Specific meeting room setups based on your access needs
- Accompaniment by a personal assistant to help navigate the Meeting. ASA will register your assistant as a complimentary guest. Please email secretary-treasurer@aesthetics-online.org to register your assistant (name, city, state, and email address are required for the badge). The personal assistant will be issued full conference registration and can pick up their nametag at the registration desk.
- ASL interpreter. You will be asked to share which sessions you want to attend so that interpreters can review the presentations and abstracts before the conference. The program for the meeting is normally available on the ASA website at least five months before the Annual meeting and about two months before divisional meetings.

Guidelines for Session Chairs and Presenters at Meetings of the American Society for Aesthetics

It is the desire of the American Society for Aesthetics to make all meetings accessible to the widest range of people possible. Please pay special attention to members of the audience with disabilities. Be aware that registrants with disabilities are to be given priority seating. Every session room should be set with cutouts for wheelchair users. If you are a chair or presenter requiring specific accommodations please contact ASA directly via email to <secretary-treasurer@aesthetics-online.org> at least 60 days prior to the meeting.

Preparing Your Presentation

For those using PowerPoint, the ASA suggests the following guidelines for creating accessible PowerPoint:

- Please consider the guidelines for Accessible PowerPoints: <<https://support.office.com/en-us/article/make-your-powerpoint-presentations-accessible-to-people-with-disabilities-6f7772b2-2f33-4bd2-8ca7-dae3b-2b3ef25>>
- Another good source for helpful guidelines: <<https://www.swarthmore.edu/sites/default/files/assets/documents/academic-advising-support/Accessible%20Presentations.pdf>>
- Regardless of the presentation app you use, please consider these suggestions. Every situation is different and these are suggestions only, not mandates:
 - ◊ Describe the content of graphic slides orally during your presentation.
 - ◊ Have sufficient text descriptions of graphs and tables for presentations posted online or sent digitally.
 - ◊ If using video, make sure the video is captioned.
 - ◊ Use very large bold font for headings.
 - ◊ Please take into account accessibility in preparing your slides so that all can read them.

During Your Presentation

Every situation is different and reasonable accommodations are all that is being suggested. These are recommendations, not mandates.

- Try to make eye contact with the audience and avoid monotone and/or rushed speech, which can make it difficult for many people to absorb the

ideas in a presentation.

- Avoid turning away from the audience while speaking.
- In roundtables and discussions, only one speaker should talk at a time.
- As requested, especially when audience members are not using microphones, moderators should consider repeating all questions and comments from the audience so everyone can hear.
- When reasonable, share copies of your talk, notes or outline with audience members. Many people benefit from reading as well as hearing presentations. Consider sending your hand-out to the <secretary-treasurer@aesthetics-online.org>, so it can be loaded into Grupio for your session.
- Presenters using visual aids like PowerPoint, photographs, and video clips should try to describe all images, providing vital information to those with visual impairments.
- If the session will be sign-language interpreted, presenters should provide a copy of their talk to the interpreter in advance. Interpreters need time to prepare adequately for a panel to become familiar with the specific terminology, names, or concepts in the presentation.

Sign Language Interpreters

ASA provides accommodations for attendees who are hearing impaired, when requested following ASA procedures. Presenters might find interpreters present at their session.

- Before you begin speaking, make sure that interpreters have a copy of your presentation.
- Do not walk in front of interpreters while they are signing.
- Let interpreters know if you are willing to be stopped during your presentation if they need clarification.
- When you address a person using an interpreter, speak directly to the person, not the interpreter.

ASA Announces New Webpage for ASA Authors: Aesthetics Books

The American Society for Aesthetics is pleased to announce that it is instituting a new feature on its webpage: **ASA Authors: Books on Aesthetics**

To submit your book for this feature, please note these guidelines:

1. Your book should be in print and on aesthetics (broadly understood);

2. You must be a current ASA member.
3. Your book's complete citation and publication information (publisher, year of publication) and a working URL to the publisher's page for your book. (If your publisher does not have a separate page for your book, the page on Amazon.com is an acceptable substitution.)

Please send a message with this information to <secretary-treasurer@aesthetics-online.org>.

ASA Announces Trustee Resolution on Climate at Annual Meetings

The American Society for Aesthetics announces that the Board of Trustees has adopted a resolution regarding climate at annual meetings. In recent months, members have sent many suggestions via comments on the Annual Meeting Survey, social media, and individual emails to trustees and officers. The Trustees will continue discussions at the next Annual Meeting and developed this resolution to indicate its responses in the interim.

RESOLUTION BY BOARD OF TRUSTEES REGARDING CLIMATE AT ANNUAL MEETINGS

WHEREAS,

- The ASA Board of Trustees affirms its commitment to ensuring a welcoming, friendly, respectful, and supportive environment at the ASA Annual Meetings;
- The Trustees welcome the continuing suggestions from individual members, as well as those from the Feminist Caucus Committee, the Diversity Committee, and the Committee on Respectful Behavior, on approaches to continuing to improve the environment at the ASA Annual Meetings; and
- The Trustees underscore the continuing importance of arranging Annual Meetings in ways that broaden participation as much as possible, including but not limited to, the financial costs of participating in the meetings.

THEREFORE,

- The Trustees direct the Secretary-Treasurer to work with the other Officers and the leadership of the FCC, the Diversity Committee, and the Committee on Respectful Behavior to explore techniques and methods for improving the environment at the Annual Meeting, including but not limited to:

- ◊ Identifying first-time participants at the meeting and shar-

ing this information with the leadership of the committees to explore arranging for mentors at the meeting to introduce participants, as they prefer, to other meeting participants;

- ◊ Asking session chairs and chairs of luncheon meetings to consider beginning their session with brief introductions of persons at the session, especially newcomers to the annual meeting;
 - ◊ Exploring possibilities for better use of the evening receptions to assist newcomers to feel welcome;
 - ◊ Exploring possibilities for re-alignments in the meeting schedule to enhance the welcoming environment of the meeting.
- The Trustees encourage the leadership of FCC, Diversity, and the Committee on Respectful Behavior to work with the Secretary-Treasurer in developing surveys on the Climate of the Annual Meetings using Survey Monkey and other appropriate techniques.
 - The Trustees ask that the Secretary-Treasurer continue to explore options for a summer meeting, especially options with a substantial cost-savings for members.

ASA Dissertation Fellow Completes Ph.D.

The American Society for Aesthetics is pleased to announce that Madeleine Ransom, University of British Columbia, recipient of the ASA Dissertation Fellowship for 2017-18, has completed her Ph.D. degree.

She has received an SSHRC Postdoctoral Fellowship to work on bias in perceptual learning at Indiana University Bloomington with Professor Rob Goldstone. This is the abstract for Ransom's dissertation, "Perceptual Learning for Expertise."

- What does the aesthetic expert have that the novice does not? One component of expertise may be perceptual, involving a change in what we are able to perceive. Experts develop the ability to taste some subtle flavors of a wine, or hear minute variations in pitch imperceptible to the novice. More controversially, they perceive that a painting is garish, beautiful, or a Picasso. In this dissertation I defend the perceptual expertise thesis: through perceptual learning aesthetic experts come to perceive high-level properties imperceptible to novices. This provides the foundation needed for a theory of

aesthetic perception, and reconciles a puzzle in aesthetic concerning our critical practices.

The next deadline for the ASA Dissertation Fellowship will be January 1, 2021, for the 2021-22 academic year. The award is for \$25,000, plus an additional \$5,000 for tuition and fees.

ASA Funds Second Salish Sea Aesthetics Workshop

The Board of Trustees of the American Society for Aesthetics has approved a grant of \$2,550 USD in partial support of the Salish Sea Aesthetics Workshop November 20-22, 2020, at the Marriott Hotel in Victoria, British Columbia. The Workshop will be held in conjunction with the 57th Annual Meeting of the Western Canadian Philosophical Association.

Project directors are David Friedell (University of British Columbia), James O. Young (University of Victoria) and Michel-Antoine Xhignesse (Capilano University).

Paul C. Taylor, the W. Alton Jones Professor of Philosophy at Vanderbilt University, will give the keynote address, supported by the Lansdowne Endowment Fund. He is a former trustee of the ASA and author of *Black is Beautiful: A Philosophy of Black Aesthetics*, winner of the ASA Outstanding Monograph Prize.

The Aesthetics Workshop will consist of eleven sessions over the three days of the Meeting. The workshop builds on the Salish Sea Aesthetics Workshop in 2019 at the University of British Columbia, also supported by ASA, and furthers the establishment of a regional forum for aestheticians in the region of the Salish Sea. The region (sometimes referred to as the Pacific Northwest) stretches roughly from Portland, Oregon to British Columbia. Salish Sea is the indigenous name for the region.

The call for papers will be announced in April, with a submission deadline of August 1 and decisions announced by September 1. All papers will be reviewed anonymously, with final decisions on the aesthetics papers by the three workshop organizers. Commentators will be recruited for each paper, with a special focus on promoting interdisciplinary dialogue with other areas of philosophy.

ASA funding will also support a prize of \$250 CDN for the best student essay in aesthetics. ASA membership will not be required for aesthetics papers for the workshop, but will be required for eligibility for the essay prize.

As more information becomes available, it will be posted on the ASA website, the ASA Newsletter, and other venues.

Deadline Extended: Nominations Accepted for ASA Delegate to the IAA

The deadline has been extended to July 1, 2020, for nominations for the ASA Delegate to the International Association for Aesthetics. The ASA Delegate will serve for a three-year term from 2020-2022, and possible reappointment through 2025. The service will require attendance at these meetings of the IAA:

- Interim Conference, Delphi, Greece, September 10-12, 2020
- Triannual Congress, 2022, Belo Horizonte, Brazil

With possible reappointment, upon mutual agreement, for:

- Interim Conference 2024
- Triannual Congress 2025

ASA provides \$1500 in travel support for each meeting, with the balance the responsibility of the Delegate. The ASA delegate must be a member of the ASA continuously through all years of service.

Nominations are due by July 1, 2020, and should be sent in Word format to <secretary-treasurer@aesthetics-online.org>. They should include:

- Cover letter explaining qualifications to serve as the ASA Delegate, especially familiarity with and understanding of both ASA and the IAA
- Brief CV (no more than 5 pages)
- Certification of commitment to attend all meetings

The selection of the delegate will be made by the ASA Board of Trustees.

For more information on the IAA: <<https://iaaesthetics.org/>>.

Joyce J. Scott Named Arthur C. Danto Lecturer for ASA 78th Annual Meeting

The American Society for Aesthetics is very proud to announce that Joyce J. Scott will deliver the Arthur C. Danto Memorial Lecture at the 78th Annual Meeting.

Scott is known for her depictions in bead work of racially and politically charged subjects. She draws from several cultures,

including Native American and African. She has said of her work, "I believe in messing with stereotypes. It's important for me to use art in a manner that incites people to look and then carry something home – even if it's subliminal – that might make a change in them."

Her lecture will be presented at the meeting location at the Crystal City Hilton in Arlington, VA, followed by a reception.

Scott was born in Baltimore in 1948. Her parents were both born to sharecroppers in North Carolina and migrated to Baltimore in the 1930s and 40s where Joyce was born and raised. Scott comes from a rich background of quilting and beading starting at the early age of 3, when she began sewing with her mother (and first teacher), Elizabeth T. Scott. Decades later, she is a recent recipient of the MacArthur Genius award, the ACC Gold Medal Award for Consummate Craftsmanship, and continues to create stunningly beautiful and powerful works.

Scott's extensive body of work has traversed styles and mediums, ranging from intricate jewelry, to two- and three-dimensional figurative sculptures, installations, and her most recent projects which integrate her trademark beadwork with blown glass sculptures created in collaboration with artisans in Murano, Italy. Scott repositions craft as a potent and expressive platform for social commentary. Many works investigate her personal history as well as social and political injustices, sexism, violence, and racism as they face our society.

Scott's works delve into the extremes of human nature with her idiosyncratic style and flair – conflating humor and horror; beauty and brutality. The works vibrate with these paradoxes and create a magnetic pull that draws the viewer in.

This quality is perhaps best described by Nancy Princenthal in her recent New York Times article: "Indeed you can't make out what these sculptures are about without coming closer than you feel you should – and seeing things you won't soon forget."

Scott received a B.F.A. (1970) from the Maryland Institute College of Art, an M.F.A. (1971) from the Instituto Allende in San Miguel de Allende, Mexico, and training from her mother, Elizabeth T. Scott, who was an internationally recognized fiber artist. Her work has appeared in solo and group exhibitions at the Baltimore Museum of Art, the Museum of Art and Design, the Fuller Craft Museum, the Smithsonian American Art Museum, and the Metropolitan Museum of Art, among others.

Her work is held in the public collections of numerous national and international museums including: Baltimore Museum of Art, MD; Brooklyn Museum of Art, NY; Detroit Institute of the Arts, MI; Los Angeles County Museum of Art, CA; Metropolitan Museum of Art, NY; Museum of Art and Design, NY; Museum of Fine Arts, Houston, TX; The Smithsonian, Washington, DC; Philadelphia Museum of Art, PA; Speed Museum, Louisville, KY; Yale University, New Haven, CT, among others.

The Arthur C. Danto Memorial Lecture, established in 2014 in memory of Arthur Danto (1924-2013), is given each year at the Society's annual meeting, typically by a practicing artist or by a scholar who is not in philosophy or related areas. Previous Danto Lecturers:

- **2014:** SOLI Chamber Ensemble, Trinity University
- **2015:** Jonathan Green, Charleston, South Carolina
- **2016:** University of Washington Chamber Dance Company
- **2017:** Fahamu Pecou, Atlanta, Georgia
- **2018:** Ilene Sova, Toronto
- **2019:** Natalie Diaz, Phoenix

Debates in Aesthetics Vol. 15 No. 1 Now Available

Debates in Aesthetics, the open access peer-reviewed journal published by the British Society of Aesthetics, has published a new issue. In this general issue there are three original articles that range in topic from the use of technology to facilitate sublime experiences, the static-dynamic puzzle of still life works, to the role of authenticity in aesthetic appreciation. We are also happy to present an interview with Terry Diffey, emeritus professor at the University of Sussex and long-standing member of the British Society of Aesthetics. All articles are freely accessible on our website: <www.debatesinaesthetics.org>.

Calls for Papers

**British Society of Aesthetics Connections:
Conceptual Engineering and Aesthetics**
Cambridge, UK
September 7-8, 2020

Deadline: April 30, 2020

Call for Abstracts

Submissions are invited for the upcoming conference *British Society of Aesthetics Con-*

nections: Conceptual Engineering and Aesthetics. The conference will take place on 7-8 September 2020 in Cambridge, UK.

Fully anonymised abstracts of up to 1,000 words should be submitted as an email attachment to <FASS-SSGS-Philosophy@open.ac.uk>. Please include the talk title, author's name, affiliation and contact details in the body of email; and please write "BSA CONNECTIONS SUBMISSION" in the subject line. Abstracts should outline a talk lasting 25 minutes, on any topic related to conceptual engineering and aesthetics. The deadline for submissions is the end of 30th April 2020.

There will be no registration fee for the conference. UK-based contributing speakers will be encouraged to apply for the BSA Travel Stipend to cover travel and accommodation costs; we have a small budget to aid contributing speakers who are not eligible for the stipend. The conference will adhere to BPA/SWIP Good Practice Scheme.

The conference website is <<http://fass.open.ac.uk/research/conferences/BSACEA>>. For more information, please email <derek.matravers@open.ac.uk>.

This conference is generously supported by the British Society of Aesthetics and The Open University.

Invited Speakers

- Delia Belleri (Vienna)
- Herman Cappelen (Oslo)
- Esa Díaz-León (Barcelona)
- Anne Eaton (Chicago) [To be confirmed]
- Matti Eklund (Uppsala)
- Kendall Walton (Michigan) [To be confirmed]

Conference Organisers

- Mark Pinder (The Open University)
- Derek Matravers (The Open University)

Art and Affect in the Predictive Mind
Department of Philosophy,
University of York
24-25 September, 2020

Deadline: May 24, 2020

We are delighted to invite contributions for 'Art and Affect in the Predictive Mind', a two-day international and interdisciplinary conference that will be held at the Univer-

sity of York, UK, on 24th and 25th September 2020.

The conference will bring together philosophers, art historians and cognitive scientists for the first systematic exploration of the rich and still largely uncharted interactions between predictive processing and aesthetic experience.

Keynote speakers:

- Karl Friston, University College London
- Ladislav Kesner, Masaryk University
- Claudia Muth, Otto-Friedrich-Universität Bamberg
- Diana Omigie, Goldsmiths, University of London
- Sander Van de Cruys, KU Leuven
- Johan Wagemans, KU Leuven

The Theme

Predictive processing (PP) is an emerging framework at the cutting edge of theoretical cognitive science, and its philosophical implications are currently being hotly debated. This wide-ranging approach describes the human brain as an embodied probabilistic model of the world, constantly generating predictions about the causes of its sensory states and updating itself when a prediction error is encountered, in an effort to maintain a sustainable and homeostatic exchange with its environment. This prediction error minimization process is often taken to be an imperative of every biological system and a possible unifying principle for understanding perception, action, attention, experience and learning.

Recently, PP has attracted the attention of a number of scholars working in philosophical aesthetics and in the psychology of art. A growing body of research is linking beauty and aesthetic pleasure with the need of the predictive agent to resolve uncertainty about its sensory states. According to this view, artworks are essentially uncertainty-resolving, epistemically-rewarding streams of information that gain their satisfying character by continuously affording competing predictions about possible outcomes and then dispelling uncertainty over such predictions. What is emerging from the applications of this intuition to several art forms is a promising way to unify artworks as diverse as a painting, a symphony, a novel, a film and a cathedral under a common analytical framework, and a fresh reconceptualization of long-debated issues in aesthetics such as the nature of aesthetic pleasure, the beholder's share and the cognitive value of art.

In the meantime, art and aesthetics are becoming increasingly interesting subjects for PP advocates. Artworks (especially paintings, musical pieces, narratives) are beginning to be seen as powerful tools to investigate the fundamentals of the predictive brain, as they afford a unique perspective on how predictions are formed and deployed in the processing of richly structured sensory streams. On the other hand, traditional notions of philosophical aesthetics such as that of disinterestedness are challenging bedrock ideas of the PP framework and are animating a discussion that can lead to a better understanding of such issues as affect, valence, reward, motivation and exploratory behaviours for the predictive agent.

We are looking for well-informed contributions that might be of interest to an interdisciplinary audience. Topics include but are not limited to:

- PP and Bayesian accounts of specific art forms (visual art, music, narrative, literature, etc.);
- Differences and commonalities between prediction error minimization dynamics in different art forms;
- Prediction error minimization, positive affect and aesthetic pleasure;
- Prediction error minimization, insight and 'Aha' experience;
- Expectations, surprise and emotional response in aesthetic experience;
- The role of negative affect in the enjoyment of art from a PP perspective;
- PP accounts of suspense, rhythm and narrative tension;
- The ways in which aesthetic experience illuminates or challenges PP accounts of novelty-seeking, curiosity and exploratory behaviours;
- The ways in which art and aesthetics can shed light on underexplored issues in PP such as affect, valence, emotion and conscious phenomenal experience;
- The potential of art as a useful paradigm to investigate PP in the brain;
- The ways in which active inference and top-down processes in PP can inform the debate in aesthetics on the beholder's share (Gombrich) and the historicity of vision, and vice versa;
- Bayesian model-updating and the cognitive value of art.

Submission Guidelines

Submissions should be sent in the form of 400-500 word abstracts in Word or PDF format to <artandaffectinpp@gmail.com> by 24th May 2020. Abstracts must be written

in English and prepared for blind review. In the body of your email please include your name, institutional affiliation, and contact information. Final papers should be suitable for 30 minutes presentation followed by a 15 minutes discussion.

We adopt the Good Practice Policy recommendations of the British Philosophical Association and the Society for Women in Philosophy (bpa.ac.uk/resources/women-in-philosophy/good-practice). We therefore especially encourage women and members of other under-represented groups to submit and we will take diversity into account when making decisions for inclusion in the programme.

Important Dates

- Deadline for submission: 24th May 2020
- Notification of acceptance: 7th June 2020
- Conference date: 24th-25th September 2020

N.B.: We are monitoring closely the evolving situation of the Covid-19 pandemic. For the time being, in the absence of precise predictions, we have decided to leave the date of the event as it is, trusting the projections that predict a significant drop in the disease before autumn this year (and a possible new increase in winter). Should a postponement be unavoidable, we will issue a notice in due course and we will consider abstracts already received for the postponed conference.

Organising Committee:

- Jacopo Frascaroli (Department of Philosophy, University of York)
- Firat Altun (York Music Psychology Group, University of York)
- Monika Axmannova (Department of History of Art, University of York)
- Tracey Davison (Department of History of Art, University of York)
- Genevieve Stegner-Freitag (Department of History of Art, University of York)

The conference will be free and open to all.

Information about venue, travel and accommodation is available at <<https://sites.google.com/view/artandaffectinpp>>.

We aim to make the conference as accessible as possible, in line with the BPA/SWIP Guidelines for Accessible Conferences. Disabled parking is available, and the venue

(including toilet facilities) is wheelchair-accessible. The conference room is equipped with induction loops. Other accessibility requirements can be provided upon request, including but not limited to: a signer, a sighted guide, formatted materials (large print, Braille, etc.), food and water for assistance animals, and extra presentation time. Please do not hesitate to contact the conference organisers to discuss accessibility requirements.

All questions and correspondence should be addressed to the conference organising team at: <artandaffectinpp@gmail.com>.

Art, Desire, and God: Phenomenological Perspectives

University of Notre Dame
October 2-3, 2020

Deadline: June 1, 2020

What is the role of the desire of/for God in art and aesthetic experience from a phenomenological perspective? The phenomenological tradition is arguably marked by two distinct turns: to the aesthetic and, more recently, to the theological, both of which seek to negotiate the relationship between the subject and its correlate, whether objective or not. Desire for both turns is instrumental in the reconciliation of these two poles. The shape that desire takes determines the manner by which God or the Absolute figures into the analysis.

The recent debates concerning the significance of the preservation and restoration of Notre Dame de Paris after its having partially burned down on 16 April 2019 uniquely exhibit the intersection of desire, art, and God. The discourses surrounding the event largely focus on whether the meaning of the cathedral should be accounted for in religious or secular humanistic terms. This brings to light the multiple identities the cathedral possesses: as a cultural and historical symbol in the secular French Republic, a religious monument for both European and global Christians, and a work of art and human genius displaying the rich depths of humanity itself. What light would a phenomenological analysis of these elements of human experience shed on the political dimension of the relation between religion and secular culture?

This conference seeks presentations of original research examining the relationships between art, desire, and God that lie at the heart of these questions. Especially encouraged to submit papers for consideration

are early career faculty, post-doctoral researchers, and advanced research students. Papers may explore, but are not limited to, the thought of figures such as Michel Henry, Jean-Luc Marion, Richard Kearney, Jean-Louis Chrétien, Emmanuel Falque, and David Tracy, as well as Maurice Merleau-Ponty, Jean-Françoise Lyotard, and Jacques Derrida. Papers that utilize the thought and artwork of underrepresented populations are encouraged, as are papers that actively engage the collection of the Snite Museum of Art <sniteartmuseum.nd.edu>, the location of the conference.

Submissions must be in English and emailed to <artdesiregod@gmail.com> by June 1, 2020. Proposals will be peer-reviewed. A completed proposal includes:

1. An email including the author's name, institutional affiliation (if applicable), and paper title;
2. A single Word or .PDF file without identifying marks that includes the following: a.) the paper title, b.) a 200-word abstract, and c.) a 1,000-word précis of the argument, including sources;
3. 2-page abbreviated curriculum vitae.

Notification of accepted proposals will be sent no later than July 15, 2020. Completed versions of accepted papers (for a 30 minute conference presentation, or approximately 3,500 words) will be due in advance of the conference (September 15). Each author will present his or her paper during the conference for 30 minutes, followed by a response, and then participant questions.

After the conference, accepted submissions will be revised and prepared for publication in an edited volume.

For more information, please visit <www.artdesiregod.com> and <www.facebook.com/groups/artdesireGod>.

Aesthetic Intersections 3

Evental Aesthetics

Deadline: 30 June 2020

Evental Aesthetics is an independent, double-blind peer-reviewed journal dedicated to philosophical and aesthetic intersections. The journal is open-access, and there are no publication fees. The editors seek submissions for an unthemed issue in late 2020. The issue will be devoted to philosophical matters pertaining to any aesthetic practice or experience, including but not limited to art and everyday aesthetics.

We welcome articles (4,000–8,000 words) and Collisions (1,000–2,500 words). Collisions are brief reflections on aesthetic experiences, academic texts, etc., that raise philosophical questions, pointing the way towards suggestive discussions.

Submission and formatting requirements, along with further information on Collisions, are available on the EA website. Submissions that do not meet our requirements will not be considered. Any questions not addressed by the EA website should be directed towards the editors at <editors@eventalaesthetics.net>.

Visit eventalaesthetics.net, join our email list, or follow @EVAesthetics for updates.

Special Issue on Cultural Appropriation and the Arts

British Journal of Aesthetics

Deadline: July 20, 2020

In recent years, there have been heated debates both in the public opinion and in academic contexts over the phenomenon of “cultural appropriation”—i.e. when ‘members of one culture ... take for their own, or for their own use, items produced by a member or members of another culture’ (Young, 2008). This phenomenon has been discussed with respect to many social practices ranging from hairstyling and Halloween costumes to fashion, language, and, of course, the arts. And it involves substantial philosophical issues concerning identity conditions of cultural groups, collective rights, cultural heritage, intellectual property, the intersection of moral and artistic value or the difference between cultural appropriation and cultural appreciation

Given the social prominence and the intellectual interest of this phenomenon, The British Journal of Aesthetics intends to devote a special issue to the topic of ‘cultural appropriation and the arts’. Papers on all aspects of the debate, preferably connecting ethics and aesthetics, will be considered. Papers should conform to the usual BJA requirement (see <https://academic.oup.com/bjaesthetics/pages/General_Instructions> for author guidelines) and be submitted for consideration by July 20th 2020.

Any queries should be addressed to the editors, Paloma Atencia Linares (<atenciap@gmail.com>) or Derek Matravers (<derek.matravers@open.ac.uk>).

Film and Philosophy SPSCVA vol. 25 (2021)

Deadline: June 30, 2020

Submissions for 2021's General Interest edition of Film and Philosophy are currently welcome at <FilmPhilJournal@gmail.com> (Dan Flory, Montana State, Editor).

Submissions should be 2500-7500 (apart from endnotes), in MS Word (e.g. 'docx').

Please note that submission email and editor are both new. Sadly, Dan Shaw, who edited the journal for two decades, passed away on March 3, 2020. Professor Flory, who has guest-edited the journal on multiple occasions in the past, has volunteered to step in as interim editor for volume 25. The Society for the Philosophic Study of the Contemporary Visual Arts will be conducting an open search for a permanent new editor soon, appointment duties commencing in early 2021, for volume 26 (2022).

If any of you submitted a paper to Dan Shaw for the next issue before he passed away, please resubmit it to Dan Flory at the email listed here. (We have no way of knowing about prior submissions for volume 25.) If any of you are in possession of an invitation from Dan Shaw to revise and resubmit a volume 24 submission which was not accepted for inclusion in that volume, and you intended to do so, please send your revised submission and whatever exchange you may have had with Dan Shaw in the past to Dan Flory now.

Upcoming Events

Public Space: The Real and the Ideal

5th Biennial Conference of the International Society for the Philosophy of Architecture (ISPA)

Monte Verità, Switzerland
August 2-5, 2020

Organized by Hans Teerds (ETH Zurich), André Patrão (EPFL Lausanne), and Christoph Baumberger (ETH Zurich)

Although public spaces are everywhere, and used extensively, the term itself is a contested notion. Many architects, urban designers, philosophers, and political theorists have emphasized the importance of understanding public space from a humanistic and a democratic perspective. This is often inspired by an ideal of social interac-

tion and democratic pluralism that should somehow be tangible in public spaces. The built environment is thus understood as offering more than just a functional space or an aesthetic experience. It is rather seen as a force shaping a world-in-common, which in turn shapes the human experience of this commonness and the understanding of the world itself, both consciously and unconsciously.

However, current developments in cities and societies, from smart-cities and Big Data to gentrification, surveillance and commodification, seem to make it increasingly difficult for public spaces to live up to this ideal. Public spaces are increasingly privatized, commodified, controlled, monitored, and scripted; they are designed to accommodate leisure and tourism, shopping and sporting, or transportation and travelling. Such spaces have, at first sight, little regard for the social and political ideal of encounter and exchange. On the other hand, even in highly controlled spaces, social life and also political protests can occur, as is shown by the ongoing protests in Hong Kong, that even stretch to spaces that are privatized, heavily controlled, monitored, and scripted towards a single purpose. This presses the questions: How important is architecture and urban design for public life after all? Does design still trace concrete outlines for it, or can these be found elsewhere? The 5th Biennial Conference of the International Society for the Philosophy of Architecture examines public space and its architecture in a rapidly changing societal, political, and technological context.

A selection of papers will be published in a special issue of *Architecture Philosophy*, edited by Hans Teerds, André Patrão, and Christoph Baumberger <ispaarchitecture@gmail.com>.

Conference Reports

Boston University Colloquium in Literature, Philosophy, and Aesthetics

Boston University
November 1-2, 2019

On November 1-2, 2019, I hosted a two-day colloquium that was funded partly by the ASA. The event was the BU Colloquium in Literature, Philosophy, and Aesthetics, which is an annual fall occasion bringing together literary scholars and philosophers

to discuss shared interests, themes, and texts. In the two years of its existence, the colloquium has been a tremendous success. In part this is due to its format, which is designed to let participants explore issues much more thoroughly—and more inter-disciplinarily—than is typically possible at either a professional conference panel or a large stand-alone lecture. Papers are lecture-length, usually around 35-40 minutes; each one is assigned a respondent; plenty of time is allotted for Q&A; and each speaker/respondent pair consists of one philosopher and one literary scholar.

This year's colloquium was an opportunity to get drafts from the nine authors who will be composing chapters of a book that I am currently editing with ASA member John Gibson (University of Louisville), Wittgenstein and Literature, which will be published by Cambridge University Press in late 2020 or early 2021. The bulk of the authors are literary scholars from various departments, and they made up the main speakers at the colloquium: Michael LeMahieu (English; Clemson), Toril Moi (Comp Lit; Duke), Sarah Beckwith (English; Duke), Hannah Eldridge (German; Wisconsin), Henry Pickford (German; Duke), Magdalena Ostas (English; Rhode Island College), and myself. Ben Ware, a philosopher from King's College London, was the final speaker/author of the weekend. I had arranged for various philosophers to act as respondents, some of whom are among the leading commentators on the intersection between aesthetics and Wittgenstein: Nancy Bauer and Avner Baz from Tufts, Garry Hagberg from Bard, Richard Eldridge from Swarthmore, Epsen Hammer from Temple, Kristin Boyce from Mississippi State, Naomi Scheman from Minnesota. (BU's Juliet Floyd was due to be a commentator, but had to withdraw for health reasons.) I had moreover arranged to have a number of BU and Boston-area faculty members act as panel moderators, including Samia Hesni (BU, Philosophy), Abbie Gilman (BU, German), Will Waters (BU, German), Laura Quinney (Brandeis, English), Ben Roth (Harvard, Writing), Greg Chase (Holy Cross, English, and Theo Davis (Northeastern, English).

Both days started at 9:30 a.m. and ended around 6 p.m., with two morning sessions and two afternoon sessions each day. By all accounts, the colloquium was enormously enjoyable and intellectually invigorating. A genuinely inter-disciplinary community has grown over the last decade around Wittgenstein, and the mood of the weekend was one of generosity, curiosity, and rigor—a rare combination. To my delight, all of the

authors carried out their assignments and wrote near-completed drafts of their chapters. Their papers ranged in theme from the presence of Wittgenstein in contemporary literature to Wittgensteinian conceptions of criticism, narrative, and lyric; two speakers addressed the notion of a Wittgensteinian "form of life"; others considered the recent empirical turn in literary studies (neuro-aesthetics, big data) and Wittgenstein's relationship to modernism and apocalyptic thinking. The early work our authors did on their papers will surely make the published volume sharper and stronger.

More than that, the weekend was simply a warm and stimulating intellectual experience. New intellectual friendships were made, and existing ones strengthened. The papers were uniformly strong, and the respondents (some of whom read prepared remarks, some of who spoke more improvisationally) were thoughtful and probing. The audience, which included several former students of Stanley Cavell, was also deeply engaged, and consistently posed fruitful questions for the authors. At least a dozen graduate students attended, as well as three or four recent PhDs who are in post-doctoral positions of various kinds. Several audience members attended for the entire two days, which, at eight hours per day, was no small feat. Many had traveled long distances to attend: one, who teaches at Columbia, had traveled up from Queens; another had come from Ithaca, NY, and another from Purchase College. One audience member was a doctoral student from Norway visiting Harvard; another was a doctoral student from Stanford who was spending the semester at MIT. On average each session had around 40 people in the audience. Toril Moi drew the largest crowd, around 50; the early-Friday and late-Saturday sessions had around 30.

Let me conclude by expressing my thanks one final time to the ASA for its generous financial and administrative support. It is not news to say that the humanities are struggling, and support from the ASA is essential both for maintaining morale among faculty and for keeping authentic intellectual exchange alive. I am very grateful.

Robert Chodat
Chair and Professor
Department of English
Boston University

Active Aestheticians

MONIQUE ROELOFS'S (Hampshire College) new book *Arts of Address: Being Alive to Language and the World* was published with Columbia University Press in January 2020.

WILLIAM P. SEELEY (Boston College) has published a book with Oxford University Press: *Attentional Engines: A Perceptual Theory of the Arts*.

LAURA T. DI SUMMA (William Paterson University), together with Kristen Evangelista, the director of the William Paterson Galleries, have been awarded a \$25,000 National Endowment for the Arts grant to work on a semester long exhibition in the Fall of 2020.

The exhibition, *Fashion is a Verb: Art, Performance, and Identity* (working title), planned for fall 2020, will be co-curated by Evangelista and Di Summa and is expected to feature photographs, textiles, and installations by artists who may include Lisa Anne Auerbach, ORLAN, Yelaine Rodriguez, Cindy Sherman, and Jean Shin. This exhibit will reveal that fashion is not just a consumer object, but an artistic vehicle often connected to individual and social identity, and will investigate fashion as an interactive performance.

The 2021 John Fisher Memorial Prize

The American Society for Aesthetics is pleased to announce the guidelines for the 2021 John Fisher Memorial Prize, an award for an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988.

The regulations for the competition are as follows:

- i. **Amount.** The amount of the Prize is \$1,000.
- ii. **Deadline.** The deadline for submissions is 15 January 2021.
- iii. **Eligibility.** 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 editors of JAAC in advance (<jaac@cmich.edu>). Entrants should include with their entry a statement indicating how they qualify. Entry is limited to members of the ASA.
- iv. **Essay Content and Length.** The essay may be on any topic in aesthetics understood according to the characterization on the masthead of JAAC. The essay should be a maximum of 7,500 words including references. Entries will also be considered for publication in JAAC, unless the entrant requests otherwise.
- v. **Judging.** The judges for the Prize are drawn from members of the JAAC Editorial Board by the editors in consultation with the Board. (The Prize may not be awarded if, in the opinion of the judges, no entry of sufficient merit is received.)
- vi. **Presentation.** A decision on the Prize will be made by April 10, 2021. The winning essay will be published in JAAC. The author will also be invited to read the paper at the annual meeting of the American Society for Aesthetics in November 2021.
- vii. **Submission Requirements.** Submissions may not have been previously published or under consideration for publication elsewhere. Upload submissions to the JAAC online submission website, <<http://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.
- viii. **Questions.** Contact <jaac@cmich.edu>.

Help Wanted!

As a small society, the ASA relies heavily on volunteers to carry out its mission. We are very grateful for the volunteer service of our Trustees, program committees, divisional meeting organizers, prize review committees, the leadership of the Feminist Caucus Committee and the Diversity Committee, and many more. If you are interested in being considered for appointment to any of these activities, please contact the secretary-treasurer and you will be routed to the proper person.

A special need: Organizers for the Divisional meetings

If you have attended any of the ASA divisional meetings in recent years, please consider volunteering to be a co-organizer for a future meeting. We are concerned that this work is falling too heavily on very junior members and we need more mid-career and senior members to step up to help. Organizers without institutional travel support are eligible for the Irene H. Chayes Travel funds ASA provides to each Division, and registration fees are comped for the organizers. For the Eastern and Pacific meetings, you will be asked to rotate through as a co-organizer for two years so responsibilities are staggered and we have continuity in planning the meeting. Please contact the current organizer of the division you attend to volunteer.

Alternatively, contact <secretary-treasurer@aesthetics-online.org> and you'll be referred to the proper people.

ASA Opportunities

The American Society for Aesthetics is pleased to welcome submissions for ASA opportunities in 2020 and beyond.

Ted Cohen Prize

Deadline: May 1, 2020

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

Selma Jeanne Cohen Prize in Dance Aesthetics

Deadline: May 1, 2020

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

Dissertation Fellowship

Deadline: January 1, 2021

<<https://aesthetics-online.site-ym.com/page/dissfellowships>>

Irene H. Chayes New Voices Awards

Deadline: January 15, 2021

<<https://aesthetics-online.site-ym.com/page/chayesprize>>

2021 John Fisher Memorial Prize

Deadline: January 15, 2021

<<https://aesthetics-online.org/page/fisherprize>>

Outstanding Monograph Prize

Deadline: February 1, 2021

<<https://aesthetics-online.site-ym.com/page/MonographPrize>>

Somaesthetics Research Prize

Deadline: May 1, 2021

<https://aesthetics-online.org/resource/resmgr/files/calls/Somaesthetics_Announcement_a.pdf>

Arthur Danto/American Society for Aesthetics Prize

Deadline: May 31, 2021

<<https://aesthetics-online.org/page/DantoPrize>>

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

Non-Profit
Organization
U.S. POSTAGE
PAID
SAVANNAH GA
Permit No. 1565

ASA Newsletter

EDITED BY
Shelby Moser
&
Michel-Antoine Xhignesse
ISSN 1089-1668

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

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

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

Shelby Moser, Department of Philosophy, Azusa Pacific University, 901 E Alosta Ave, Azusa, CA 91702. <shelby.moser@gmail.com>
or

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

Deadlines: December 1, April 15, August 1