

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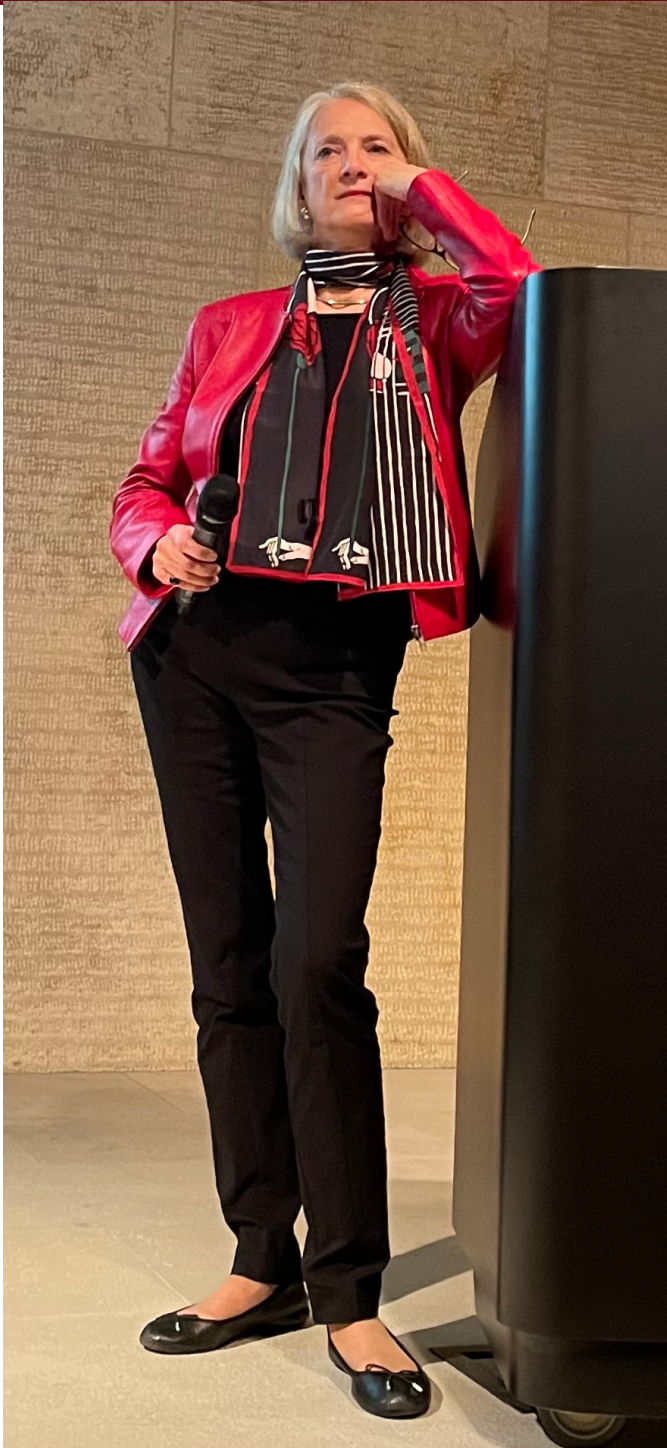
AESTHETICS

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aesthetics-online.org

Susan Feagin Memorial

July 11 1948 - December 12 2024

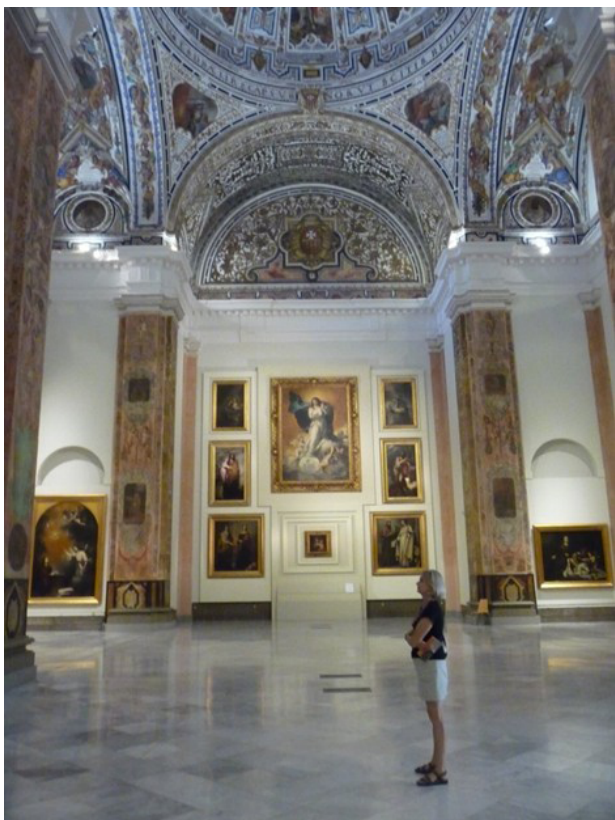


Susan Feagin, Beardsley Lecture
(Photo: Paula Roberts)

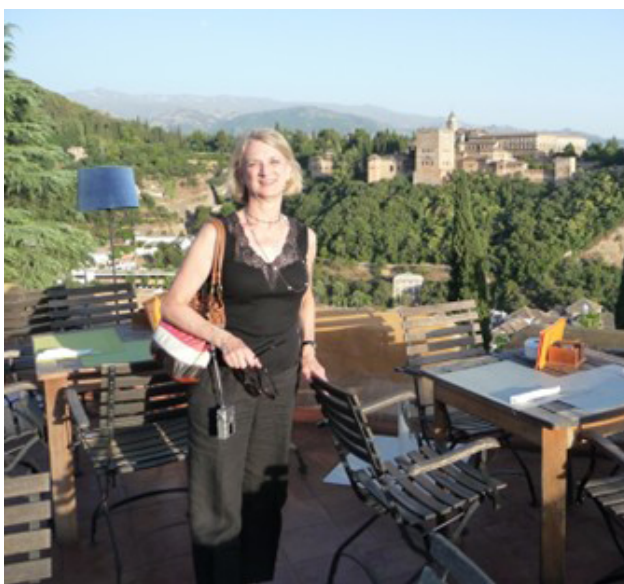
My first recollection of Susan Feagin was from an ASA session on her book *Reading with Feeling* (1996). Jerry Levinson offered what seemed a devastating critique, and I felt fearful for her, but Susan rose with confidence and gave great replies to all his points. Eventually, she and I became friends through a shared love of art, travel, dining, shopping, and cats. We went together to meetings in Ankara (2010), Cartagena (2011), Krakow (2013), and Seoul (2016), as well as to many sites in the US and Canada. An earnest traveler, Susan always studied the history and culture of places she was to visit. In Turkey she was reading Orhan Pamuk's *Istanbul: Memories of a City*, and in Korea, Han Kang's *The Vegetarian*.

Although Susan is perhaps best known for her work on literature and theatre, my favorite piece of hers is "Paintings and their Places" (1995). She argues there that visual arts can give us knowledge by transforming the spaces in which they exist. Through direct perceptual experience our bodies are also affected in the realm of action. It was my privilege to share with Susan many experiences of artworks in their places, from the stunning Buddhist ornamentations in Bulguska Temple in Gyeongju, Korea, to the historic icons and varied architecture of churches in Lviv, Ukraine—and much more. We especially loved the food, ice cream, and, of course, art in Andalusia: the mosque-cathedral of Córdoba; the gardens, pools, and honeycomb structures of the Alhambra; and the gold-encrusted statues in the baroque cathedral of San Juan de Dios in Granada. I will share a photo of Susan at her birthday dinner in Granada, where we enjoyed a wonderful meal and later watched a full moon rising over the Alhambra.

Cynthia Freeland
University of Houston (Emerita)



Susan in Museo de Bellas Artes Sevilla,
Murillo Chapel, 2011 (Photo: Cynthia Freeland)



Susan in Granada (Photo: Cynthia Freeland)

I met Susan Feagin during a time when both of us were starting our academic careers. At some long-ago meeting, perhaps in Montreal, participants were put up in student dorms, comfortable if stripped-down accommodations that invited convivial hallway conversations. Especially

memorable was a piercing siren in the middle of the night that sent us into the chilly outdoors for an imagined fire drill, before we realized that it was a panic-button alarm for someone stuck in an elevator.

That meeting launched a series of trips that she and I took together, often planned around international academic meetings. Susan was a marvelous traveler, enthusiastic about going just about any place, seeing just about anything, and eating a variety of daring cuisines. One year I had impulsively agreed to give a short course in Finland during the middle of a spring semester, and I sought company to supplement my trip elsewhere. So who better to ask than Susan? And before we even determined where, she said Sure!

Her extensive travels were always informed by curiosity, prior reading, and detailed research. As a consequence of her knowledge, I was introduced to ossuaries, both in the Czech Republic and in Italy. This eventually led to our one collaborative article, which was on bones and their eerie architectural and decorative uses. I wish I had known earlier how much fun it was to write with Susan as a partner; there would have been many more joint projects to come. Alas, the time for that ran out all too soon.

Carolyn Korsmeyer
University of Buffalo (Emerita)



Susan Feagin
(Photo
provided
by: Carolyn
Korsmeyer)

I first met Susan as a new graduate student at Temple University, where she was editor of *The Journal of Aesthetics and Art Criticism*. I was lucky enough to land a position as her editorial assistant and had the pleasure of working with her for the first four years of my graduate career, until her retirement. Not only did I learn an immeasurable amount from Susan in the process of editing the journal, but I also got to know a warm, energetic, and intellectually curious figure in aesthetics. Susan's willingness to serve on my dissertation committee – on Nietzsche's theory of tragedy – is a testament to her ability to engage sincerely and creatively with a variety of philosophical traditions. Her work on the paradox of tragedy was essential to the development of my work on tragedy. I will miss Susan's presence at ASA meetings. She was always a friendly face and a warm and welcoming presence. She will always be a cornerstone of my philosophical education and remains a source of fond memories.

Katie Brennan
Salve Regina University



Katie Brennan, Rachel Falkenstern, Susan Feagin, and Noël Carroll

Susan was the best interlocutor I have ever had. She read with accuracy and precision, and then explained her questions with the same levels of care. She read for arguments and was very skillful at detecting and tracing them. She was also generous, but quick to find areas where a passage or a point was under-defended. She told me where that happened and often gave insightful comments about how one might rectify the lacuna. She also listened well. Susan was, and will always be, the gold standard of the ideal philosopher: open to novel ideas, open to the world, and forever opposed to cant in any form. She was serious, a great deal of fun, and a treasured friend.

James Hamilton
Kansas State University

I met Susan soon after she joined the Philosophy Department at the University of Missouri-Kansas City right after she finished graduate school. UMKC was my alma mater, and although I began graduate school elsewhere the semester she arrived, I met her when I came back to town. Already then, she was a gracious and helpful mentor. She arranged for me to meet someone in her graduate cohort whose dissertation was related my own interests. She also introduced me to the ASA when she later served as local organizer.

I continued to find her an inspiring role model when she was editor of *The Journal of Aesthetics and Art Criticism* and, subsequently, a fellow officer of the Society. I was extremely impressed that one of her first acts as journal editor was to announce a special issue on Global Aesthetics, which she edited herself. She handled meetings efficiently but with warmth, and she negotiated personality frictions with thoughtfulness and poise. I could always rely on her to provide a voice of good sense and discretion when I sought her advice. She was a class act.

Susan also had a wonderful spirit of fun, tearing around Kansas City in a sports car and always up for an adventure. Many of my happy memories of her are set offshore – walking on Dubrovnik's city

walls, dining in the old city in Krakow, wandering among archeological sites in Albania, having scallion pancakes in Gyeongju, showing me a cool “splat” pig toy that she found in Seoul. I amused her once by saying that I thought that as you get to know someone better, you increasingly realize how eccentric the person is. I’m thankful that I got some sense of this with Susan. I’ll miss laughing with her, but I’m really glad we shared those pigs.

Kathleen Higgins
University of Texas at Austin

The untimely passing of Susan Feagin is deeply sad news. Susan was a towering figure in analytic aesthetics, part of the golden generation of the field. She made foundational contributions to the philosophy of art and emotions (among several other subfields) and was a pioneer among native Anglophone philosophers in realizing the importance of opening up the field to more global perspectives. She also stewarded *JAAC* in a golden period of the journal. Susan was a deeply serious philosopher (in Susan Haack’s terminology) and an unusually generous and morally upstanding person. I learnt a lot from her through her written work, as well as personally. I cherish each and every one of my wonderful memories of working with her at Temple during a Fulbright-sponsored research year in 2017-18, of taking part in the Aesthetics Reading Group she convened in Philadelphia, as well as of our meals out and educational trips to the theatre and the cinema (often accompanied by another aesthetics giant and one of her most loyally supportive friends, Noël Carroll). I was blessed to see her last in 2023 in Barcelona and to learn from her so much even about the very city I lived in. I still like to go back as often as possible and help all my friends who visit Barcelona discover the very theatrical Plaça del Rei that she first made me discover. I will miss her very much but her work and legacy will continue to be relevant for a very long time.

Filippo Contesi
University of Cagliari



Kathleen Higgins and Susan Feagin, Lotus Garden, Gyeongju, South Korea, July 2016 (Photo: Cynthia Freeland)



Eva Man, Kathleen Higgins, and Susan Feagin in Albania, 2019 (Photo: EM)

Susan was a presence and a role model from the beginning of my academic career. I had the privilege of having her as my ASA commentator on the paper that became my first publication ("Intending to Repeat", *JAAC*, 2007), when she was *JAAC* editor and I was completing my PhD. Her comments were constructive and enlightening and without question improved my work on that and future occasions. Later she wrote for my tenure and promotion, and more recently again for my promotion to full--wonderful, generous letters (dossiers are open at Texas Tech). She was always kind and supportive, and such an example of good scholarship. I draw on her research in both my writing and my teaching.

On a personal level, Susan was a model of elegance and poise without being stuffy; she was always ready with a smile. I am grateful that I got to spend many lunches and dinners in her lovely company at ASA meetings and also at a conference in Cartagena, Spain (with the delightful Cynthia Freeland adding to the fun). I last saw Susan at the Montreal ASA in 2021. I'm so glad that at that conference I gave her a big hug of thanks for her more recent letter. Had I known that was the last time I would see her, I would have hugged her harder! Her loss is sorely felt, but we can take comfort in the fact that she lived a wonderful life and enlightened and inspired many.

Anna Christina Ribeiro
Texas Tech University



Susan Feagin, Anna Christina Riberio, and María José Alcaraz León, Montreal 2021 (Photo: ACR)



Susan Feagin and Stephanie Ross

Susan Feagin was an eminent aesthetician whom I valued as a friend but also as a trail-blazer. She preceded me in various niches in the profession and proved a shining model of how to flourish as an academic and aesthetician.

Susan was already in place at UM-Kansas City when I arrived at the St. Louis branch of the university. Her experience there offered tips on how to succeed in a state system whose perennially underfunded urban campuses housed philosophy departments constantly seeking to increase enrollments and recruit majors.

Susan's University of Wisconsin mentor Don Crawford became a friend and resource for me as well, a font of information about garden aesthetics and environmental ethics as well as someone I went to for recommendations when seeking fellowships and grants. While Susan eventually succeeded Phil Alperson as Editor of *JAAC*, I stepped into her previous role as the journal's Book Review Editor in 2000.

Once again Susan proved the perfect trail blazer, demonstrating how to innovatively and efficiently fulfil the role I inherited. She was always available when I needed advice and counsel. Susan also served as an admirable advance scout within the Society, modelling how to become an effective trustee and also how to take on other important responsibilities.

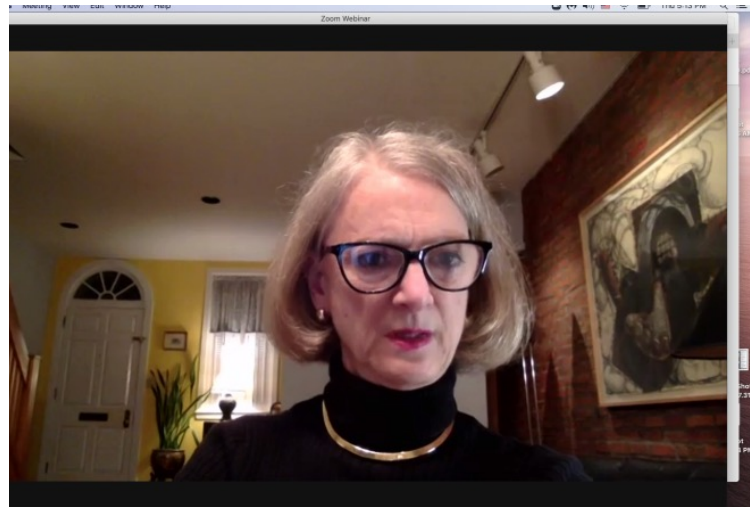
In addition to benefitting from Susan as a role model in aesthetics, I greatly admired aspects of her non-professional life. Her ability to gracefully inhabit a distinctive Philadelphia row house and appreciate her historic neighborhood was inspiring, as was her thirst for Philadelphia theater. And while I didn't share her insatiable appetite for travel, I was endlessly impressed by her sense of adventure and by the devotion with which she read and studied to prep for her exotic trips.

Though we lost Susan way too soon, I hope her friends can find comfort contemplating a life so well lived.

Stephanie Ross
University of Missouri, St. Louis (Emerita)

I had the great privilege of knowing and working with Susan over many years, in many different capacities for both of us. I especially treasure the two years when she was President of the ASA from 2019-2021 and I was the secretary-treasurer of the Society. We endured the COVID years when meetings were abruptly cancelled, we learned how to use Zoom, and we worried about the stability of the Society and our membership during the pandemic. No matter the challenges, Susan was always helpful and supportive to all in the ASA. Her institutional memory of the Society and the Journal were priceless and helped us countless times in charting a path forward. She will be missed more than she ever could have imagined.

Julie Van Camp
Cal State, Long Beach (Emerita)



Susan Feagin Delivering her Presidential Address on Zoom, 2020 (Screenshot: Cynthia Freeland)



Susan Feagin (Photo provided by: Julie Van Camp)

RENEW YOUR ASA MEMBERSHIP NOW!

Our most economical rates are GREEN for all categories of membership (Regular, Emeritus, Student, Unemployed). Green members receive all benefits of ASA membership except that they do not receive a print copy of the *Journal of Aesthetics and Art Criticism* (JAAC). Green members have access to all on-line issues of JAAC with this membership.

Members having problems logging into their account to renew their membership or needing help to switch their membership from print to green should contact: secretary-treasurer@aesthetics-online.org
Benefits of Membership

- Print members (Regular, Emeritus, Student) get print copies of JAAC (four per year).
- All members (both Print and Green) get immediate access to the latest issues of JAAC via the publisher's web site. (Databases such as JStor have a four-year delay in availability.)
- The Newsletter is published on the ASA Web site and is available to all Print and Green members.
- ASA members receive a substantial discount in registration fees for the ASA Annual Meeting.
- ASA members receive a 20% discount on all Oxford University Press hardcover titles.
- Student members are eligible for travel support to the annual meeting if they have a paper accepted.
- Only ASA members are eligible for the Dissertation Fellowship, the Outstanding Monograph Prize, the John Fisher Memorial Prize, the Selma Jeanne Cohen Prize in Dance Aesthetics, the Somaesthetics Research Award, Feminist Research Prize, the Arthur Danto/ASA Prize, Major Grants, and other opportunities.
- Only ASA members are eligible for the Irene H. Chayes and Friends of ASA Travel grants to the annual meeting and divisional meetings for people with no institutional access to travel funds to present their work.
- Only ASA members can serve as editors, trustees, or officers of the Society.
- Only ASA members may present papers, commentaries, or panel presentations at the annual meeting.
- All divisional meetings require that program participants be ASA members.
- Only members can access the Members section of the new web site, which includes current and historic records of the ASA.
- Only members can vote in elections for trustees and officers.

ASA MEETINGS IN 2025

*The American Society for Aesthetics is
pleased to announce ASA meetings in 2025.*

ASA MEETINGS

ASA ROCKY MOUNTAIN MEETING

Santa Fe, NM, July 18-20, 2025

[Click Here for Details](#)

SOUTHERN AESTHETICS WORKSHOP

Athens, GA, September 19-20, 2025

[Click Here for Details](#)

CONFERENCE ON PHILOSOPHY OF STREET ART

Atlanta, GA, October 9-10, 2025

[Click Here for Details](#)

ASA 83RD ANNUAL MEETING

Baltimore, MD, October 22-25, 2025

[Click Here for Details](#)

For the most up-to-date information on all ASA meetings and co-sponsored conferences, look at the bottom of any page on our web site for “Meetings.” Click “more” to see the complete list.

<https://aesthetics-online.org>

ASA OPPORTUNITIES

IN 2026

ASA PRIZES AND FELLOWSHIPS

DISSERTATION FELLOWSHIPS:

Submission deadline: January 10, 2026

[Click Here for Details](#)

OUTSTANDING MONOGRAPH PRIZE:

Submission deadline: February 1, 2026

[Click Here for Details](#)

FEMINIST AESTHETICS RESEARCH PRIZE:

Submission deadline: February 1, 2026

[Click Here for Details](#)

IRENE H. CHAYES NEW VOICES AWARDS (2):

Submission deadline: March 1, 2026

[Click Here for Details](#)

LEGAL AESTHETICS PRIZE:

Submission Deadline: March 1, 2026

[Click Here for Details](#)

SELMA JEANNE COHEN PRIZE IN DANCE AESTHETICS:

Submission deadline: March 1, 2026

[Click Here for Details](#)

OGA PO'GEH ESSAY PRIZE (ROCKY MOUNTAIN DIVISION):

Submission deadline: March 15, 2026

[Click Here for Details](#)

ASA GRANTS

ASA GRANTS:

Proposals accepted at any time

[Click Here for Details](#)

ASA STUDENT CONFERENCES:

Proposals accepted at any time

[Click Here for Details](#)

FRIENDS OF ASA: PAYING IT FORWARD!

Have you ever received a travel grant to the Annual Meeting so you could present your work? Do you remember how important that was in receiving feedback on your research? Now is a great time for you to pay it forward and help someone else! Please join us in this important fund-raising initiative. All gifts, no matter how small, are welcome and greatly appreciated.

For the 2024 Annual Meeting, we raised enough for five travel grants, but not enough for three more eligible presenters. Anyone wishing to contribute to this fund for the 2025 Annual Meeting can donate by contacting the ASA's Secretary-Treasurer at secretary-treasurer@aesthetics-online.org.

ASA is a 501(c)(3) tax-exempt organization. All donors will receive a receipt which you can use for your tax returns. If you are donating a charitable roll-over from your retirement account, please mail the check to:

The American Society for Aesthetics
c/o Renee M. Conroy
32650 State Route 20, Suite B-102
PMB 30
Oak Harbor, WA 98277

Fifty-four ASA members have donated funds for Friends of ASA travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Twenty-six members have donated at least \$100:

- María José Alcaarez León
- Kristin Boyce
- David Davies
- Julian Dodd
- Susan Feagin
- Saul Fisher
- James Harold
- David Hills
- Andrew Kania
- John Kulvicki
- Thomas Leddy
- Richard Lee
- Flo Leibowitz
- Richard Miller
- Jonathan Neufeld
- Nina Penner
- Russell L. Quacchia
- James Shelley
- Moonyoung Song
- Brian Soucek
- Robert Stecker
- Jeffrey Strayer
- Paul Thom
- Julie Van Camp
- Peg Brand Weiser
- Michel-Antoine Xhignesse

Thank you!



Murray Smith Announced as 2025 Wollheim Speaker

The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that [Murray Smith](#) will be the Richard Wollheim Lecturer at the American Society for [Aesthetics Annual Meeting](#) in Baltimore October 22-25, 2025.

Professor Smith is Professor of Philosophy, Art, and Film, and Director of the Aesthetics Research Centre at University of Kent. He was a Leverhulme Research Fellow (2005-6), a Laurence E. Rockefeller Fellow at Princeton University's Centre for Human Values (2017-18), and President of the Society for Cognitive Studies of the Moving Image (2014-7).

He is a member of the editorial boards of the *British Journal of Aesthetics*, *Series*, and *Cinema: Journal of Philosophy and the Moving Image*. He works primarily in film theory broadly, but especially the 'philosophy of film' – film theory informed by analytic philosophy – and classical film theory; cognitive and evolutionary approaches to cinema, and to art in general; empirical and experimental approaches to the arts.

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

For more information about Professor Wollheim, [click here](#).

PREVIOUS WOLLHEIM LECTURERS:

2024: Garry Hagberg
2023: Elisabeth Schellekens
2022: Rachel Zuckert
2021: Matthew Kieran
2020: Yuriko Saito
2019: Eileen John
2018: Carolyn Korsmeyer
2017: Derek Matravers
2016: Susan Feagin
2015: Catherine Wilson
2014: Jenefer Robinson
2013: Gregory Currie
2012: Kendall Walton
2011: Berys Gaut
2010: Noël Carroll
2009: Peter Lamarque

NEWLY ELECTED

ASA VP AND TRUSTEES

The American Society for Aesthetics announces a new Vice-President and two new trustees elected by the ASA membership. The trustees are serving three-year terms from February 1, 2025, to January 31, 2028. The new Vice-President is serving a two-year term and will then ascend to the Presidency on February 1, 2027.

The new Vice-President

SHERRI IRVIN is the Presidential Research Professor of Philosophy at the University of Oklahoma and longtime member of the ASA. She has served in many roles including trustee, program chair for the Annual and Pacific meetings, and member of the JAAC editorial board. She recently co-chaired the committee to recruit a new Secretary-Treasurer candidate and recommend structural changes in the role and workload. She has published on many topics in aesthetics and is author of *Immaterial: Rules in Contemporary Art* (Oxford, 2022) and editor of *Body Aesthetics* (Oxford, 2016). Her goals include (1) expanding our efforts to make the ASA a welcoming and inclusive community, (2) enhancing the visibility of aesthetics by supporting innovative conferences and forms of research dissemination, (3) supporting early-career and contingently employed aestheticians, and (4) ensuring that the society is prepared to weather challenges in a shifting higher ed and publication landscape.



Sherri Irvin

New Vice President of the ASA.
Presidential Research Professor
of Philosophy at the University of
Oklahoma.

The two new Trustees:

DARREN HUDSON HICK is Assistant Professor of Philosophy at Furman University. His work lies at the intersection of aesthetics, law, and ethics, focusing centrally on matters of authorship, intellectual property, artist-audience relationships, and associated issues. He has published several books, including *Introducing Aesthetics and the Philosophy of Art* and *Artistic License: The Philosophical Problems of Copyright and Appropriation*. His articles have been published in *JAAC*, *BJA*, and *Contemporary Aesthetics*, as well as a variety of generalist philosophy journals, law journals, psychology journals, and collected volumes. He has been a member of the ASA for nearly 20 years, and has served on the program committees for the National, Eastern, and SAW meetings, and co-chaired the Eastern Division meeting in 2024 and 2025. As a trustee, his central goals for the ASA would include supporting continued efforts in diversity initiatives, as well as increasing support for contingent faculty and independent scholars.

NILS-HENNES STEAR earned his PhD at Michigan and is now assistant professor of aesthetics at Uppsala. Most of his work spans aesthetics, ethics, and feminist philosophy. It has appeared in *JAAC*, the *BJA*, *Ethics*, *Hypatia*, as elsewhere. An ASA member since 2012, he has attended every annual meeting, and several regional ones, since. Besides participating in two program committees and the feminist caucus, he has served as diversity committee chair (2019-2021) and annual meeting program chair (2022); drafted and spearheaded the Irene Chayes Award; and conceived and instituted the Welcoming Luncheon—all in collaboration with valued ASA colleagues and friends. Nils' priorities include (1) finding actionable, effective ways to make the ASA more inclusive and just; (2) expanding the ASA's membership and reach; and (3) maximizing the benefit of the Society's multimillion dollar endowment, while ensuring it continues to protect against future financial challenges. For further information, see here: <http://nilsstear.me>

Thanks to all the nominees who stood for election and to all the ASA members who voted.



Darren Hudson Hick
Assistant Professor of Philosophy at Furman University.



Nils-Hennes Stear
Assistant Professor of Aesthetics at Uppsala.

NEWS

FROM THE NATIONAL OFFICE

GREETINGS FROM THE NATIONAL OFFICE,

In my first contribution to this column as the new Secretary-Treasurer and Executive Director of the American Society for Aesthetics, I would like to offer appreciation to members who have completed terms of service to the society as of January 31, 2025 and to welcome others into new leadership roles as of February 1, 2025.

First, many thanks to Sondra Bacharach and Jennifer Judkins, who completed three-year terms as trustees, for all their energy and efforts as members of the board since 2022. Additional gratitude is owed to Jennifer for attending the ACLS (American Council of Learned Societies) annual meeting in Cambridge, MA this April as the ASA's alternate delegate and CEO's representative.

Second, a sincere thank you to Paul C. Taylor for his insightful leadership as the ASA President for the past two years and for the many ways he worked during his presidency to facilitate the society's transition to a new Secretary-Treasurer. I am appreciative to have the

opportunity to work with Paul for the next two years in his new capacity as Past-President.

Third, there is simply no sentiment sufficient to express the depth of my gratitude to Julie Van Camp, who served as the ASA's Secretary-Treasurer from 2015 until I stepped into this role on February 1, 2025. The society, as a whole, owes her abiding appreciation for the countless ways she has contributed to the ASA over the past decade. I, personally, cannot thank Julie enough for all she has done to support me during this time of administrative change and for the unfailing help she continues to provide as I learn the ropes. Although it is recognized widely that Julie's service to the ASA as an officer has been incomparable, I can now attest that, no matter how much care and consideration members might have thought Julie poured into the Secretary-Treasurer role for the past ten years, our imaginations have failed us. It is impossible to state with any degree of accuracy the true depth of her efforts and commitment to the ASA, and I look forward to thanking her in person at future meetings of the society.

I would also like to recognize those who have taken on new leadership responsibilities as of February 1, 2025, including our two new board members, Darren Hudson Hick and Nils-Hennes Stear, who will serve three-year terms as trustees. In addition, I extend a warm welcome to Sherri Irvin, the ASA's new Vice-President, who will become President on February 1, 2027. The enthusiasm and insights all three have brought to their new posts in the past several months is both infectious and greatly appreciated.

A very special expression of appreciation goes to James Shelley, the ASA's new President. I have relied on his wisdom and support consistently since February 1, 2025 when he officially took office. His level-headed and generous approach to ASA affairs has been invaluable to me during this time of transition, and I am honored to work with him as President for the next two years.

In closing, I thank all the society's members and leaders – from the JAAC and Newsletter Co-Editors to our divisional leadership, the annual meeting co-chairs, the board of trustees, the members of the Finance Committee, and many others – for your patience as I continue to become familiar with all the inner workings of the ASA. The learning curve for the Secretary-Treasurer position is steep, as Julie has often advised me. I, therefore, am extremely grateful to everyone in our community for your assistance, guidance, and on-going support.

It is a great privilege to be given this opportunity to contribute to a community that has long been near and dear to my heart, and I look forward to working with many of you closely on various ASA projects in the years to come.

Renee M. Conroy
Secretary-Treasurer and Executive Director
(2025-2030)

Aesthetics News

Inaugural Juries Committee Announced

The American Society for Aesthetics announces the membership of the new Juries Committee:

- Anthony Cross, Texas State, Chair;
- Jeanette Bicknell, Independent Scholar;
- John Dyck, Auburn University;
- Jennifer Judkins, UCLA;
- Rachel Zuckert, Northwestern.

The new Juries Committee was established by the ASA Board of Trustees on December 2, 2024. The Committee's task is to appoint jurors to ASA Awards and Prize Committees, subject to the approval of the ASA President. The Committee will have five members and will be composed as follows: one member is a trustee appointed by the ASA President; one is designated by the Diversity Committee; one is designated by the Feminist Caucus; and two are appointed by the Board of Trustees upon consideration of candidates recommended by the Appointments Committee. The term for each member is two years, renewable once.

The Committee will continue with the existing ASA practice, commencing January 2025, of announcing the names of all persons who served as jurors in the previous two calendar years, listed alphabetically and with no indication of which

prize/award each reviewed. Committee members shall maintain confidentiality in perpetuity of the names of persons serving as jurors selected while they were on the committee or by previous committees, except within the context of official business of the committee.

ASA Referees 2023-2024

On March 28, 2023, the American Society for Aesthetics Board of Trustees unanimously adopted the following policy:

In odd-numbered years, commencing in 2025, all persons who have served as referees for all ASA prizes and fellowships in the preceding two calendar years shall be announced, as follows:

- The prizes/fellowships to include: John Fisher Memorial Prize, ASA Dissertation Fellowship, Outstanding Monograph Prize, Danto/ASA Prize, Selma Jeanne Cohen Prize in Dance Aesthetics, Somaesthetics Research Prize, Irene H. Chayes New Voices Prize, Feminist Aesthetics Research Prize;
- The list to be alphabetical with no indication of the prize/fellowship which was reviewed by any of the individuals;
- The list to be published as a news item on the ASA web site and the ASA Newsletter;
- With all referees given the option of keeping their name off any such lists.

This practice is comparable to the practice of most academic journals of publishing the names of all referees in the past year, with no indication of the article refereed.

The names, in alphabetical order, with no indication of the prizes reviewed in 2023-2024:

- Maria Jose Alcaraz Leon
- Ashley Atkins
- Christopher Bartel
- Catherine Botha
- Renee Conroy
- Anthony Cross
- Anne Eaton

- Richard Eldridge
- Susan Feagin
- Saul Fisher
- Sondra Fraleigh
- Cynthia Freeland
- John Gibson
- Keren Gorodeisky
- Jim Hamilton
- Robert Hopkins
- Jennifer Judkins
- Carolyn Korsmeyer
- Celine LeBouef
- Sheila Lintott
- Susan Manning
- Mara Miller
- Barbara Montero
- Kevin Ryan
- Elizabeth Scarbrough
- Robert Stecker
- Peg Brand Weiser
- Nathan Wildman

Calls for Papers

Southern Aesthetics Workshop
| Athens, GA September 19 – 20, 2025

Deadline: June 15, 2025
3500 word submissions

Send to: SouthernAestheticsWorkshop@gmail.com.

The ASA Southern Division is pleased to announce a two-day, pre-read, workshop at the University of Georgia in Athens, GA, September 19-20, 2025. Each paper will have two commentators. A special musical guest will give the keynote lecture.

Work in any area of aesthetics or the philosophy of art is welcome. We encourage submissions that explore issues of special concern in the South, broadly construed, and issues pertaining particularly to the southeastern region, such as local food and food culture, poetry, music, or sites of conflict. Scholars are welcome to submit no matter where they live or work, and members of traditionally under-represented groups in philosophy are especially encouraged to apply.

The deadline for papers of no more than 3500 words is June 15, 2025. Deci-

sions will be made by July 15, 2025. Submissions should be prepared for anonymous review and sent to SouthernAestheticsWorkshop@gmail.com.

Submissions will be reviewed by members of the SAW conference committee.

Those who presented papers at the 2024 Southern Aesthetics Workshop are not eligible to submit papers to the upcoming event. All presentations and commentaries must be in-person.

All persons on the program other than the invited keynote – including presenters, commentators, and chairs – must have active ASA membership before the conference program is announced. Registration will be \$50; \$20 for students. The workshop will be open to anyone registered. Presenters with no other access to travel funds may be considered for Irene H. Chayes Travel grants from the American Society for Aesthetics. To apply, please note in your submission email that you wish to be considered and include an estimate of your travel costs.

Queries can be sent to SouthernAestheticsWorkshop@gmail.com.

2025 CONFERENCE CO-CHAIRS:

- Michael Dickson (U South Carolina)
- Aaron Meskin (U Georgia)

2025 CONFERENCE COMMITTEE:

- Keren Gorodeisky (Auburn)
- Alexandra Hayes (Auburn)
- Brandon Polite (Knox College)
- Elizabeth Scarbrough (Florida International University)
- Angela Sun (Washington and Lee University)

Call for Papers

Special Issue of *Disputatio*

on New Directions in Virtue Aesthetics

Deadline: July 1 (first draft), 2025

8000 word submissions

When submitting, authors should select 'Special Issue Article.'

Paper submissions are done through

[Disputatio's Editorial Manager Platform](#)

Editors: David Collins (Churchill College, Cambridge) and Vitor Guerreiro (University of Porto)

'Virtue aesthetics' arose as a sub-field in philosophy of art during the early 2000s, inspired by twentieth-century virtue-based approaches in ethics and epistemology. Although the foundational principles of this sub-field were never fully developed, a small but steady stream of work on 'aesthetic virtues' has continued to be done since. Much of this recent work has been limited to discussions of certain skills or capacities (e.g., 'creativity') as aesthetic virtues, and of certain dispositions or attitudes (e.g., 'snobbery') as aesthetic vices. It is our contention that this recent work, rather than being an advancement of the field of virtue aesthetics, has amounted to a dead end. For a virtue-based approach in aesthetics to be justified, we contend, it needs to offer more than what existent theories of artistic value offer, giving more than simply a new vocabulary and set of concepts with which to make familiar and uncontroversial points.

This special issue aims to advance thinking about art in relation to virtue by (i) focusing on the basic framework and principles that a virtue-based approach to normativity and value in aesthetics might take, (ii) investigating connections between the aesthetic theories of historical philosophers and the ideas of virtue found in their ethical theories, (iii) examining virtue-based and aretaic-focused models of normativity in ethics and epistemology, and how these might apply to artistic value, and (iv) exploring the application of such an approach to questions in aesthetics that go beyond asking whether some particular trait or skill is 'a virtue.'

We invite papers on virtue aesthetics that are broadly in line with the approach described above, with an especial interest in papers that do one or more of the following:

- outline a theory of virtue aesthetics modelled after an existent variety

of virtue ethics (e.g., Aristotelian, Confucian, Humean, Schillerian, Nietzschean, etc.) and/or look at how a particular thinker's aesthetics could profitably be understood through the lens of their ethics and ideas of virtue or character;

- show how a virtue-based approach can help to shed new light on questions of artistic value (i.e., what makes a work good or bad qua art), the value(s) of art (e.g., cognitive, political, etc.), criteria for the successful appreciation, evaluation, or interpretation of artworks (e.g., what makes an interpretation or evaluative judgment better than another), the relations between artistic value and moral value or cognitive value, etc.;
- consider how 'responsibilist' rather than 'reliabilist' approaches in virtue epistemology might apply in aesthetics, or how aesthetic virtues that are plausibly also intellectual virtues relate to other non-aesthetic intellectual or epistemic virtues;
- examine the place of practical wisdom (or phronesis) in a virtue-based understanding of the creation and appreciation of art;
- explore the nature of 'aretaic value' as distinct from instrumental, intrinsic, and inherent types of value, and the implications of art's value being aretaic.

Complete first drafts of papers are to be submitted by 1 July 2025, and should be anonymized for peer review, being accompanied by a cover letter including the author's name and contact information and the title of the paper, along with a brief (200 words max.) abstract. Revised final drafts will be due by 30 September 2025. Papers should be approximately 8,000 words in length. When submitting, authors should select 'Special Issue Article.'

Paper submissions are done through [Disputatio's Editorial Manager Platform](#).

JAAC Announces CFP for Special Issue: "AI and Philosophy of the Arts."

Full Paper Submission Deadline:

October 1, 2025

Notification of Acceptance: November 15, 2025

Publication Date: Spring 2026

I. Introduction and Rationale

Recent advances in the use of generative AI in the production, study, explanation, and even criticism of the arts have challenged long-standing philosophical conceptions of authorship, aesthetic experience, and the nature of creativity itself. As the penetration of AI into our aesthetic pursuits has increasingly gained in sophistication and opacity, the need for rigorous philosophical analysis of these developments has grown correspondingly urgent. *The Journal of Aesthetics and Art Criticism* has published individual articles on these themes over the past few years, but a broader overview, albeit no doubt only a snapshot of the current moment, seems timely.

This special issue aims to bring together leading theorists of the arts—understood broadly to include design, fashion, architecture, cuisine, and more—to explore questions such as: Can AI genuinely create art, or is it merely a tool for human creativity? How does AI-generated art challenge traditional theories of artistic intention and interpretation? What ethical and epistemological considerations arise from the use of AI in artistic production and reception? Does AI-generated art constitute a genre of its own? And, what is the relation between such contemporary concerns and those of much earlier historical moments in which new technologies in the arts, such as photography, came to prominence?

II. Themes and Topics

We invite submissions on a range of topics related to AI and aesthetics, including but not limited to:

The Nature of AI-Generated Art: Philosophical analyses of whether AI can be considered an artist, and if so, in what sense.

Aesthetic Experience and AI: How does AI-generated art affect aesthetic perception, artistic appreciation, categorization, and our expectations of art?

Creativity, Intentionality, and Machine Learning: Can AI exhibit genuine creativity, and how does generative AI relate to human artistic processes?

Ethical and Political Dimensions: The implications of AI-generated art for copyright, artistic labor, and cultural institutions; the philosophical significance of AI-generated fakes, forgeries, derivative works, and "slop".

AI and the Philosophy of Music, Literature, and Visual Arts: The philosophical implications of how AI is reshaping the training, and practice of traditional artistic disciplines.

Recommendation and Content Moderation Algorithms: Philosophical implications of major advances in commercial technologies of media information filtering (suggestions of "you might also like") and content blocking.

Aesthetic Judgment and Machine Learning: Can AI systems evaluate beauty, meaning, or artistic value?

Historical Perspectives on Computational Creativity: Philosophical and historical insights into algorithmic and generative art.

III. Submission Guidelines and Timeline

We welcome original philosophically sophisticated research articles, review essays, and interdisciplinary contributions that engage with these themes. Submissions, which may be singly or jointly authored, should be between 3,000 and 8,000 words. They should be concise, direct, and offer an explicit statement of their perspective or argument. Submissions should be prepared according to the journal's guidelines and

will undergo a standard peer-review process.

Full Paper Submission Deadline:

October 1, 2025

Notification of Acceptance:

November 15, 2025

Publication Date: Spring 2026

Please submit manuscripts through the Scholar One system at:

<https://mc.manuscriptcentral.com/jaac>

When you submit your manuscript, please select "Special Issue" from the menu of submission types.

Questions? Please write to Sandra Shapshay at sandyshapshay@gmail.com or Jonathan Gilmore at jgilmore@gc.cuny.edu

Active Aestheticians

SAYOKO BLODGETT-FORD is Associate Professor and Sease Faculty Research Scholar at Drake Law School. Sayoko holds a B.S. in Physics from the College of William and Mary, an M.S. in Physics from the University of Maryland, an M.A. in Philosophy from Columbia, and a J.D. from Yale Law School. She specializes in Intellectual Property, Artificial Intelligence, and Privacy Law.

LINDSAY BRAINARD University of Alabama at Birmingham received a prize from the American Philosophical Association for the best article by a junior member for her essay "The curious case of uncurious creation," *Inquiry*, 2023. She previously taught at Calvin College and was a McDonnell Post-doctoral Fellow in the Philosophy-Neuroscience-Psychology program at Washington University in St. Louis.

LAURA DI SUMMA has been tenured and promoted to Associate Professor at William Patterson University. She is the Co-editor of the Palgrave Handbook for the Philosophy of Film and Motion Pictures, and the author of *A Philosophy of Fashion through Film: On the Body Style and Identity* (Bloomsbury, 2022). She is interested in Fashion, the Philosophy of Motion Pictures, Narrative Theory, and Theories of Identity.

JOHN DYCK is starting a new position as Assistant Professor of Philosophy at Mississippi State this fall.

JAVIER GOMEZ-LAVIN has been promoted to the rank of associate professor with tenure as of Fall 2025. Javier started as an assistant professor at Purdue University in Fall 2022, where he directs the VRAI and PuNCs Labs.

DARREN HUDSON HICK after publishing 8 books (depending on how you count books) and 47 articles, ASA Trustee Darren Hudson Hick finally earned tenure in April at Furman University. You can buy him a drink at the Annual Meeting in Baltimore.

EMILY LACY has accepted appointment as Lecturer in Philosophy at St. Mary's University in San Antonio, Texas. She received her PhD from the University of Illinois, Chicago in 2024 and was previously editor of the ASA publication *ASAGE*. Lacy works in aesthetics, disability, and philosophy of gender, race, and sexuality.

CARL PLANTINGA is now a Senior Research Fellow at Calvin University. He holds a Templeton Religion Trust Grant "Character Engagement and Moral Understanding in Narrative Film." He is also a Board member and former president of the Society for Cognitive Studies of the Moving Image.

THOMAS WARTENBERG published a book, *Thoughtful Images: Illustrating Philosophy Through Art*, will be released in paperback on April 15 by Oxford University Press. He will also be in residence at the Prindle Institute at Depauw University for a weeklong series of events focusing on Picture Books and Philosophy.



ASA Newsletter

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&
Mary Beth Willard
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Newsletter Illustrations by Julia Minarik (issues 43.2-Current)

Deadlines: December 1, April 15, August 1