Graham McFee Memorial
With contributions from: Rob van Gerwen; Julie Van Camp; Anna Pakes; Renee M. Conroy.

News from the National Office
Aesthetics News
Calls for Papers
Active Aestheticians
Announcement of New Trustees

aesthetics-online.org
The sad passing of Professor Graham McFee in October 2023 occasions this series of memorial reflections offered by members of the American Society for Aesthetics. A Professor of Philosophy at the University of Brighton for nearly four decades, he joined the faculty of California State University-Fullerton in the early 2000’s where he continued to teach until the end of 2022. He was the Vice-President of the British Society of Aesthetics from 1999 to 2004, a prolific author for more than fifty years, and greatly admired interlocutor.

His (nearly) complete bibliography is available at his personal website <http://www.graham-mcfee.co.uk/>.

Additional memorial tributes from colleagues in the British Society of Aesthetics and at the University of Brighton can be read at <https://british-aesthetics.org/resources/obituaries/graham-mcfee/> and <https://blogs.brighton.ac.uk/alumni/2023/11/08/professor-graham-mcfee-1951-2023/>.

Beloved colleague and friend of long, Graham McFee, has recently passed away of the effects of a stroke, in Southern California.

I met Graham in the 1990s at the annual...
BSA-conferences in Oxford, where he would be standing in the back of the room commenting in a friendly but thorough manner on people’s papers. As one of my two co-promotors, he had regular contact with me in Utrecht. He told me his family once owned a Scottish island, which stirred my imagination. Apparently, he knew John Martyn, whom, I thought, had made a perfect record in 1973 with Inside Out. As it happens, Graham and Martyn had lived in the same street. He did not like his music much, nor Martyn as a person (ha, ha). So, Graham and I became good friends.

We were always separated geographically. Unfortunately, I never went to visit him while he was still in Britain, where he worked as Professor of Philosophy at the University of Brighton. When in 2012 he left for California to teach at the Philosophy Department at California State University-Fullerton, our meetings became even less frequent. Yet, they were always good -- old friends reacquainting.

Graham is known for a series of philosophical books on dance: Understanding Dance (1992), The Philosophical Aesthetics of Dance: Identity, Performance, and Understanding (2011), and Dance and the Philosophy of Action (2018). He was a thorough scholar of, particularly, Wittgenstein and Wollheim. He studied with Wollheim; and when I organised a conference on Wollheim’s work, with Wollheim present, in May 1997, Graham discussed the necessity of Wollheim’s reference to the psychology of the artist. In those days he gave several talks in Utrecht. The proceedings of this conference were published in 2001 with Cambridge University Press.

Last time we met was in Seattle. Again, we were happy to see each other. He was having health issues at that time but had to go on lecturing to prevent health insurance from kicking him out, or so he wrote me afterwards. Our email contact dried up a bit, but we did not worry. I know I didn’t, and I can only assume he didn’t either.

Then I got the sad message from his wife Myrene telling me Graham had died from a stroke, the last in a series, and I realised that our talks were over, just like that. I know this happens, but it is ever as shocking as if it were the first time. I don’t mean to say that we should have done things differently, I think we did okay.

I cherish fond memories of my good friend and think of him lovingly. I wish his family, Myrene, Adrienne and Stephany all the best.

-Rob van Gerwen

I’m old enough to be identified with elderly scholars of philosophy of dance, and it’s always sad to see yet another of our cohort pass, especially as he was younger than me! Although we didn’t know each other well, coincidentally, Graham McFee and I followed many of the same paths in our careers, albeit on different continents and at different times. We both received our PhDs in 1982. It was difficult to find others with shared interests to talk to in that era, a situation that has improved greatly in recent decades. For whatever reason, we each branched out in various ways, he into philosophy and sport, me into philosophy and intellectual property. We both taught at various times on campuses of the California State University. We both attended many, many meetings of ASA Pacific at Asilomar and a memorable conference on dance in France at Nancy 2 University.

We disagreed strenuously at some of those meetings, although I’m fuzzy on the details. As I remember, Graham felt strongly that seeing a performance in person, in the theater was the only presentation that mattered. I am more sympathetic to filmed performances, as the only way most people on the planet can ever see most great dance, especially performed by great dancers, although I recognize the considerable
limitations of films! I don’t think we really disagreed all that much, but it made for some lively discussions.

After so many years in the wilderness, when journals told me they couldn’t find anybody qualified to referee my submissions and meeting organizers said they had trouble finding a commentator who knew anything about my subject, it was increasingly a relief to see Graham, along with many more junior scholars, emerging in our specialty. (Scholars in more “mainstream” areas of aesthetics have no idea what it’s like to work in such a small, specialized area of the arts.)

In 2012 Graham’s important book, The Philosophical Aesthetics of Dance: Identity, Performance and Understanding (2011), won the Selma Jeanne Cohen Prize in Dance Aesthetics, speaking of another generation of philosophers of dance. He seemed surprised by my review for the Journal of Aesthetics and Art Criticism, and I’m pretty sure he never knew that I was on the committee that picked his book for the dance aesthetics prize. I was personally grateful for his contributions to the print symposium I co-edited (with Renee Conroy) on “Dance Art and Science” in JAAC (2013) and to The Bloomsbury Handbook of Dance and Philosophy (2021) co-edited with Rebecca Farinas. We had some tussles over word count, but such are the peculiar entanglements in our world.

Graham’s lively participation in a range of issues in dance and sport, both at meetings and in print, was an invaluable contribution to the ASA and to dance scholarship. He will be missed.

-Julie Van Camp

Graham McFee made a substantial contribution to the philosophy of dance and to the development of dance studies as an academic discipline in the UK. Arguing that philosophical aesthetics should play a central role in dance study, Graham built on the legacy of philosophers such as David Best and Betty Redfern. But he also extended dance aesthetics’ scope significantly by augmenting its range, perspectives, themes, and the reach of its audience. He influenced a generation of students and scholars as they engaged – and sometimes battled – with his arguments, shaping philosophically-informed dance research in incalculable ways.

Graham was prolific in his output, dedicating four monographs to the aesthetics of dance, in addition to his work in other areas of philosophy: Understanding Dance (1992), The Concept of Dance Education (2004), The Philosophical Aesthetics of Dance (2011) and Dance and the Philosophy of Action (2018). These monographs and his edited anthology Dance, Education and Philosophy (1999) laid philosophical groundwork on myriad issues central to understanding dance as art and its value as an educational endeavor. Featured prominently on student reading lists, and regarded as required reading among professional scholars, these books offered a springboard for interdisciplinary debate and philosophical research. As dance scholar Geraldine Morris from the University of Roehampton recalls, “he was such an influence […] on my work, I never wrote anything without first seeing what he had written on the subject.” Similarly, I find myself returning again and again to his arguments, each time finding new inspiration on a host of topics.

Graham was always ready to talk through his ideas in person and unfailingly generous in devoting time and energy to bringing different dance-interested constituencies together. He will be particularly missed for his willingness to articulate robust challenges to pervasive, but under-examined, ideas dominant in much discussion of dance. His critique of the view that dancers are artists qua co-authors of dance works, for example, never failed to spark controversy. Though his position met with vociferous objections, it also revealed the careful,
patient, and rigorous character of his thinking. Graham, likewise, ruffled feathers by questioning whether kinesthetic empathy is central to dance appreciation and denying that neuroscience can furnish evidence of its importance. In all such cases, he courted philosophical controversy with both determination and grace, his arguments giving ongoing pause for thought. As Erica Stanton, a colleague from the University of Roehampton, remembers, “Graham was always a voice in my ear – especially when I didn’t agree with him!”.

Graham’s voice still makes itself heard through his writings. But it is sad to no longer to be able to sit, chat and joke with him. Bonnie Rowell, another colleague from the University of Roehampton whose PhD Graham supervised, recalls his energy and enthusiasm in teaching and writing. She reflects, however, that “above all, he was just a lovely human being – generous, good humored, patient and always on the side as he would say of the ‘good guys’.” It’s as a resolutely good guy in dance, philosophy and life that I remember and miss him.

-Anna Pakes

Professor Graham McFee was a dedicated teacher, pioneering scholar of uncommon breadth, and a dear philosophical mentor and friend. He published sixteen single-authored books, five edited volumes, and countless articles on topics from aesthetic theory to free will to Wittgenstein over his five-decade career, and laid the theoretical foundations for two now intellectually vibrant fields focused on movement: the philosophy of dance and the philosophy of sport. Characterized by an ever-patient – but never pedantic – method of argumentation, Graham’s work emphasized philosophical defeasibility, context-sensitivity, the importance of persons and intentionality, and was always punctuated with a bit of unexpected dry wit, as evidenced by titles such as “Everything Goes with Beer” (2010/2019), “An Old Dog Rants Backwards: 1” (2017), and “Much of Jackson Pollock is Vivid Wallpaper . . .” (1978).

His contributions to contemporary philosophy of dance, in particular, cannot be overstated. Between 1992 and 2018, Graham published four monographs on dance aesthetics that collectively established a framework for the discipline revered both for its widely embraced fundamentals (e.g., the distinction between dance and human movement) and its controversial claims (e.g., the importance of notationality to dance work identity). Just as his writing and thinking were consistently animated by the voices of his philosophical forebearers Ludwig Wittgenstein, G.E.M. Anscombe, Stanley Cavell, John Searle, and his doctoral advisor Richard Wollheim; my writing and thinking have been shaped indelibly by his published legacy.

Given my interest in the philosophy of dance, this kind of influence would have taken hold had I never known Graham personally. But due to a fortuitous meeting at a Pacific Division conference of the American Society for Aesthetics, my intellectual-artistic life became entwined with his in numerous ways from 2007 until his death. The points of overlap I was lucky to share with him over fifteen years of unintentional mentorship and unfailing friendship allowed me to appreciate “Professor McFee” and “Graham the gentleman” as constitutive parts of one aesthetically emergent whole.

Graham was quintessentially an aesthetic adventurer with a curious mind, open heart, steel-trap memory, and a dry quip always at the ready. After our introduction in California, we became regular philosophical pen pals and often spent time together at conferences pontificating on panels or shoulderering organizational duties. I treasure my copies of our lengthy email correspondences about things like sortal generation and fine individuation as much as my first editions of his monographs, each of which he signed and inscribed with a unique note. Still,
I always remarked ruefully that we never really “talked philosophy” when we were face-to-face because we exhausted all our private time visiting museums, ruins, architectural wonders, bookstores, and dining establishments. I now realize my mistake: we were doing philosophy of art and aesthetics, and exploring personhood and the eudaimon life, together every minute we shared outside conference sessions or academic environments.

To wit: Graham was not at all enthusiastic about heights. Nonetheless, we rode claustrophobic prams to the top of the St. Louis arch the year he came to the Annual Meeting of the American Society of Aesthetics to receive the Selma Jeanne Cohen award in dance (2012), and we shared a drink on the 95th floor of the Hancock Tower in Chicago when he “popped by” the Windy City to give four presentations to my students and colleagues at Purdue University Northwest. These adventures occasioned impromptu reflections on phobias and rational belief.

We visited twelve homes crafted by Frank Lloyd Wright, whiled away afternoons at the Art Institute and the Tate Modern, and absorbed the ambience of many old ruins in the English countryside near Eastbourne where he and his wife Myrene lived for many decades. He took me to a tiny, ivy-covered church in East Sussex covered in murals painted by members of the Bloomsbury Group then on to his favorite idyllic pub, The Lamb. On a stopover in the historic town of Lewes, he picked up a copy of Jane Austen’s Persuasion for me simply because I remarked I would like to read it, and he introduced me to British phenomena such as Mapp and Lucia and Doc Martin. At every turn, he taught me about art history, contemporary entertainment, and the very fine art of choosing just the right example to make a philosophical point. He also always cajoled me never to appeal to an artistic work with which I had not had personal commerce. Our aesthetic field trips, therefore, were really his attempt to broaden the range of tools in my academic arsenal.

On these adventures, I learned that Graham could recite A.A. Milne’s works (his family had property that abutted the actual One-Hundred Acre Wood when he was a child), T.S. Eliot poems, and Wallace Stevens’ odes with equal ease from memory, and he would graciously do so whenever I asked. Tellingly, he referred to himself as Edward Bear from Milne’s stories. He loved boats and sailing but would not drink water. He liked a Blue Moon beer with or without the usual orange garnish and became an enthusiast of Francis Ford Coppola wines when he moved to the western coast of the United States. He appreciated movies and music (both old and new), paintings and poems, dance art and cricket with equal sensitivity and curiosity. We disagreed about Errol Morris. He was once on a panel with J.K. Rowling for reasons that eluded him. As a matter of luck, he was socially acquainted with a well-known tattoo artist from the television show LA Ink. And in sharing all these artistic and aesthetic aspects of his life with me, he also imparted his deep-seated philosophical values and helped me find my own intellectual voice with an incredibly gentle and generous hand.

So, Graham will be sorely missed at conferences, pub tables, and in print for many years to come. But he will never be forgotten, especially by those, like me, who were lucky enough to explore the aesthetic aspects of life with him and to know both the philosopher and the gentleman.

-Renee M. Conroy
FRIENDS OF ASA:
PAYING IT FORWARD!

We are pleased that we have once again, for the second time, received a $5,000 2:1 matching donation for the Friends of ASA, to help us raise travel funds for the 2024 Annual Meeting. The donation is from an anonymous donor, a long-time ASA member.

Please join us in this important fund-raising initiative. If you have received help with travel grants in the past, now is a great time to pay it forward and help someone else. Gifts of any size are welcome and greatly appreciated.

For the 2023 Annual Meeting, we were able to raise sufficient funds for five travel grants for persons without institutional support giving papers or panel presentations. Although this is good news, we still had three more people eligible for support that we did not have sufficient funds to award. Priority was given to persons who had not received travel grants in the past. We hope that for the 2024 Annual Meeting, we will raise enough to meet all travel needs. Anyone wishing to contribute to this fund and help us unlock the full matching gift for the 2024 Annual Meeting can donate on the ASA website under Donations: https://aesthetics-online.org/donations/

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: American Society for Aesthetics, Friends of ASA, 1550 Larimer St #644, Denver, CO 80202-1602

Forty-seven 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-one members have donated at least $100:

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

Thank you!
ASA MEETINGS AND CONFERENCES IN 2024

The American Society for Aesthetics is pleased to announce ASA meetings and co-sponsored conferences in 2024.

ASA MEETINGS

ASA Rocky Mountain Meeting, Santa Fe, NM
July 12-14, 2024
<https://aesthetics-online.org/events/Event-Details.aspx?id=1650650&group=>

ASA 82nd Annual meeting, Chicago, IL
October 23-26, 2024
<https://aesthetics-online.org/events/Event-Details.aspx?id=1611686&group=>

Southern Aesthetics Workshop, Auburn University, November 8-9, 2024
<https://aesthetics-online.org/events/Event-Details.aspx?id=1820694&group=>

ASA CO-SPONSORED CONFERENCES

Symposium on Themes in the Work of Paul Guyer, Brown University, Providence, RI, April 19-20, 2024
<https://aesthetics-online.org/events/EventDetails.aspx?id=1806598>

Rasa Fest and Rasa 101, University of British Columbia, Vancouver, BC, June 19-22, 2024
<https://aesthetics-online.org/events/EventDetails.aspx?id=1752493&group=>

Conference on Existentialist Aesthetics, Northern Michigan University, Marquette, MI, July 26-27, 2024
<https://aesthetics-online.org/events/EventDetails.aspx?id=1752503&group=>

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 GRANTS

Proposals accepted at any time.

ASA Grants:
<http://aesthetics-online.org/?page=majorgrants>

ASA Student Conferences:
Proposals accepted at any time
<http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf>
I often refer to the ASA’s Army of Volunteers. As a small society with limited financial resources, we depend very heavily on our members generously stepping forward to ensure that our essential functions are carried out appropriately for all of our members. We do not have a staff, as larger organizations do. We depend on you, the membership, to carry out our many on-going activities. I thought it would be helpful to review some of our many volunteer activities and to encourage everyone to consider how you might contribute to ASA in the future.

Divisional meetings: Our four divisions depend entirely on volunteers to organize these important annual gatherings, with some support from the national office. The volunteers determine programing, invite keynote speakers, recruit and select papers for the program, and arrange many other organizational details essential to successful meetings. Some divisions (most especially the Pacific division) are almost as old as the ASA itself. Each division (Pacific, Rocky Mountain, Southern, and Eastern) has a distinct regional flavor. For many, these gatherings provide an economical, geographically close venue where members can exchange ideas with others in aesthetics. With the ease of air travel today, we typically have audiences both nationally and internationally diverse, which also adds to the character of these meetings. The divisions strive to keep costs as low as possible to make participation feasible for students, independent scholars, and the many academics without institutional support. If you enjoy attending these meetings, please step up to volunteer to help with the organizing of the divisions. The current leadership of each division is eager to hear from you.

Referees and review committees: All five ASA meetings (the annual meeting and the divisions) rely on external review of submissions. The many prizes awarded by ASA are also dependent on review committees to consider the submissions each year. And, of course, the Journal of Aesthetics and Art Criticism depends heavily on external anonymous review of submissions. If you are asked to serve in any of these capacities, please help out by agreeing to take your turn.

Trustees and Officers: All are volunteers, participating very actively on committees and zoom meetings throughout the year. We are very grateful that respected members agree to stand for election each year. We elect a new Vice-President every two years, who ends up serving six years as a volunteer (VP, President, Past-President), for which we are also very grateful.

Standing and ad hoc committees: ASA has several standing committees, including the Feminist Caucus Committee, the Diversity Committee, and the Mentoring Project. You can sign up for FCC and Diversity on the ASA membership page and review their pages on the ASA web site to learn more about what they do. The Mentoring Project will soon be recruiting more mentors, another area where volunteers are needed. In addition, the trustees from time to time send out a call for volunteers for ad hoc committees, as they did recently for a group to work on identifying sites for the 2026 annual meeting. All depend on volunteers stepping forward to help when the opportunity presents itself.

Paying It Forward: Have you benefited from a travel grant to attend the Annual Meeting and present your work, as a student, a prize winner, an ASA editor, a program committee member, or the winner of a travel grant for persons without institutional support? Now is a great time to pay it forward and help those who need travel support to present their own work at future meetings. Each of the Divisions has set up a donation site to help people get to their meetings. The Friends of the ASA are again raising funds to help those without support to present their work at the 82nd Annual Meeting in Chicago next October. We have a new $5,000 donation from a long-time senior ASA member that will match your contributions 2:1. Donations can be made on the ASA web site: <https://aesthetics-online.org/donations/ >

Transitions: I am completing my tenth and final year as Secretary-Treasurer of the ASA. It has been an honor and a privilege to provide service to the Society in this capacity. The transitions committee is hard at work screening applicants to be my successor. We expect to have a recommendation from the trustees and voting by the Members later this spring. Until then...

Julie C. Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602
<secretary-treasurer@aesthetics-online.org>

Aesthetics News

ASA Annual Meeting
October 23-26, 2024
Chicago, Illinois

The 82nd ASA Annual Meeting will be held October 23-26, 2024, in Chicago, Illinois at the Palmer House by Hilton. Online registration and lodging booking are now available on the ASA web site. The preliminary program schedule will be posted in early June. Persons interested in serving as a commentator or chair should contact the program co-chairs, Christopher Bartel (bartelcj@appstate.edu) and Anthony Cross (anthony.cross@txstate.edu)

Discounted rooms are available at the conference hotel at $179 single/double (with NO destination/resort fee), until September 21 or until the ASA room block is gone, whichever comes first. You will be given the code when you register for the meeting. Information about travel to Chicago and highlights of the city for visitors is available on the meeting website: <https://aesthetics-online.org/events/EventDetails.aspx?id=1611686&group=> and on the meeting app Grupio.
The Presidential Lecture will be delivered by Paul C. Taylor on Thursday evening. Taylor is the Presidential Professor of Philosophy at the University of California, Los Angeles. His research focuses primarily on aesthetics, the philosophy of race, American philosophy, and Africana philosophy.

The Arthur C. Danto Memorial Lecture will be presented on Friday evening by Norman Teague, Assistant Professor of Industrial Design at the University of Illinois-Chicago. Teague is a Chicago-based designer and educator whose practice focuses on using design as an agent for change and as a mechanism to empower black and brown communities.

ASA Rocky Mountain Division Meeting
Drury Plaza Hotel, Santa Fe, NM
July 12-14, 2024

The ASA Rocky Mountain Division will hold its annual meeting July 12-14, 2024, at the Drury Plaza Hotel in Santa Fe, NM. Online registration and lodging booking are available now on the <ASA Website>. The program schedule is expected by early June. Persons interested in serving as a session chair should contact the Division at ASARockyMountain@gmail.com. Discounted lodging at the hotel is available until June 9. You will be given the ASA booking code when you register for the meeting online.

Sandra Shapshay will deliver the Manuel Davenport Keynote Address. Shapshay is Professor of Philosophy at the City University of New York, with appointments at Hunter College and the Graduate Center. She is co-editor (with Jonathan Gilmore) of the Journal of Aesthetics and Art Criticism. Her research focuses on contemporary intersections of aesthetics and ethics, especially with respect to public commemorative artworks such as monuments and memorials as well as the aesthetic appreciation of nature.

Reuben Ellis will give the Michael Manson Keynote Address. Ellis taught literature and creative writing at Woodbury University for over 35 years. Ellis is a practicing scholar and creative writer. His books include Vertical Margins: Mountaineering and the Landscapes of Neo-Imperialism; Stories and Stone: Writing the Ancestral Pueblo Homeland; Beyond Borders: The Selection Essays of Mary Austin, and a book of poems, Formula.

Opera lovers might be interested in programming at the nearby <Santa Fe Opera>, including La Traviata and the world premiere of The Righteous.

Southern Aesthetics Workshop
Auburn University, Auburn, Alabama
November 8-9, 2024

The Southern Aesthetics Workshop will be held at Auburn University, Auburn, Alabama, November 8-9, 2024. Madeline Martin-Seaver and John Dyck are serving as co-chairs. The Southern Division will have $1000 available to support travel for persons with accepted papers who do not have institutional travel support.

Garry Hagberg Named 2024 Wollheim Lecturer

The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that Garry Hagberg will be the Richard Wollheim Lecturer at the ASA Annual Conference at Oxford University, St Anne’s College, September 6-8, 2024.

Professor Hagberg is the James H. Ottaway Professor of Philosophy and Aesthetics at Bard College and has also held a chair in philosophy at the University of East Anglia. His books include: Meaning and Interpretation: Wittgenstein, Henry James, and Literary Knowledge; Art as Language: Wittgenstein, Meaning, and Aesthetic Theory; Describing Ourselves: Wittgenstein and Autobiographical Consciousness; and Living in Words: Literature, Autobiographical Language, and the Composition of Selfhood. Editor of nine volumes and author of over one hundred articles and book chapters, he has presented conference papers, invited presentations, and colloquia contributions internationally. Editor of the journal Philosophy and Literature since 2002, he has a number of new books in preparation; these volumes continue to develop his work on literature, the visual arts, music, and film, all considered in connection with the philosophy of language, the philosophy of mind, and ethics.

For more information about Professor Hagberg, click <here>.

For more information about Professor Wollheim, click <here>.

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.

PREVIOUS WOLLHEIM LECTURERS:

- 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

Aesthetics Speaker Announced for Summer Diversity Institutes

The American Society for Aesthetics is pleased to announce that James Haile III will be the ASA-sponsored speaker at the Rutgers Summer Institute for Diversity in Philosophy in July. He will also be the speaker at the Brown University Summer Immersion Program in Philosophy (SIPP), in June.

Haile is an Associate Professor of Philosophy at the University of Rhode Island. He works in recent Continental philosophy (especially Aesthetics), Philosophy and/of Literature, Philosophy of Place, Africana Philosophy, and Philosophy and/of Race.

ASA funding supports the honoraria, travel, and lodging for the aesthetics speakers. This will be the tenth year in which ASA has sponsored a speaker at the summer diversity institutes. Previous speakers have included Sondra Bacharach, Julianne Chung, Meredith Drees, A.W. Eaton, Jane Forsey, James B. Haile, Alexandra King, Robbie Kubala, Shen-Li Liao, Anna Ribeiro, Elizabeth Scarbrough, Mary Beth Willard, and Sarah Worth.

ASA Mentoring Project

The American Society for Aesthetics is
pleased to announce that John Gibson (University of Louisville) and Andrew Kania (Trinity University) will be the new co-directors of the ASA Mentoring program. They will serve two-year terms, with eligibility for reappointment for up to a total of six years.

The Mentoring Project was initiated several years ago by the ASA Diversity Committee. Previous leadership included Keren Gorodetsky, James Harold, and E. Hande Tuna. By mutual agreement with the leadership of the Diversity Committee, the ASA Trustees established the Mentoring Project as a standing Committee of the ASA at the Trustee meeting December 4, 2023. Nominations were invited from all ASA members.

The Project’s responsibilities include designing and implementing programs appropriate for mentoring at the ASA, such as a mentoring breakfast at the Annual Meeting.

——

**Divisional Ombudspersons Announced by ASA**

The ASA Board of Trustees has approved a revision in the ASA Policies on Discrimination, Harassment, and Respectful Behaviors to appoint divisional ombudspersons who will attend each of the four ASA division meetings. In addition, a national ombudsperson will be available throughout the year for training and consultation, as well as serving as the ombudsperson at the ASA Annual meeting.

At its meeting January 16, 2024, the Trustees approved appointment of Remei Capdevila-Werning, Ley David Elliott Cray, Charles Peterson, Sue Spaid, and J. Lenore Wright for two-year terms beginning January 31, 2024, and ending January 31, 2026, with Sue Spaid serving as alternate. Capdevila-Werning, Cray, Peterson, and Wright have been members of the DHRB for several years. Spaid is a new member of the DHRB.

ASA provides travel support to the ombudspersons to attend the ASA meetings. The Policies, first adopted in 2019, apply to all ASA meetings. The current DHRB membership is Remei Capdevila-Werning, Ley David Elliott Cray, Charles Peterson, Sue Spaid, and J. Lenore Wright. DHRB members serve three-year terms, renewable once. The division ombudspersons were drawn from DHRB members who were available to provide this additional service. In addition, Jeanette Bicknell has agreed to serve as the national ombudsperson for 2024.

——

**Announcement: Two New JAAC Editorial Board Members**

The co-editors of the Journal of Aesthetics and Art Criticism, Jonathan Gilmore and Sandra Shapshay, announce the appointment of two new members of the JAAC Editorial Board, A.W. (Anne) Eaton and James Harold. The appointments were recommended by the current Editorial Board and approved by the ASA Board of Trustees on January 16, 2024.

Eaton is Professor of Philosophy and Associate Dean of the College of Liberal Arts and Sciences at the University of Illinois-Chicago. She has served as an ASA Trustee and Chair of the ASA Diversity Committee. She is currently a member of the editorial boards of the British Journal of Aesthetics and the journal Film and Philosophy.

Harold is the Andrew W. Mellon Professor of Philosophy at Mount Holyoke College. He has served as an ASA Trustee, co-chair of the ASA Mentoring Program, book review editor for JAAC, and co-editor of the ASA Newsletter. He edited the Oxford Handbook of Ethics and Art (2022).

Cowan and Yildirim win ASA Dissertation Fellowships for 2024-25

The American Society for Aesthetics is pleased to announce that S.J. Cowan (University of California, Berkeley) and Gozde Yildirim (Boston University) have won the ASA Dissertation Fellowships for 2024-2025. They were selected from a very competitive field of applicants by senior members of the ASA.

Cowan’s dissertation, “The Play of Appearances: Aesthetic Simulacrum and the Reflective Conception of Art,” is directed by Alva Noë and Andreja Novakovic. He received an MA in Philosophy from the University of Milwaukee-Wisconsin, WI, an MA in Theology from Fuller Theological Seminary, Pasadena, CA, and BFA in Photography from Columbia College, Chicago, IL.

Yildirim’s dissertation, “Morality, Character, and Aesthetic Judgment: A Humean Account,” is directed by Aaron Garrett. She received a BA in Philosophy from Boğaziçi University in Istanbul, Turkey.

The ASA fellowships provide $30,000, in addition to fees and dissertation-level tuition not exceeding $5000. This is the tenth year for the ASA Dissertation Fellowship. Previous winners:

- 2023-24: Racin Tulal, Temple University
- 2023-24: Eskil Elling, Northwestern University
- 2021-22: Jenny Judge, New York University
- 2020-21: David Collins, McGill University
- 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: Marilynn Johnson, Graduate Center-City University of New York
- 2015-16: David Johnson, Northwestern University

The deadline for application for the 2025-2026 Fellowships will be January 1, 2025. <Guide-lines>

——

**Organizers for ASA Sessions at APA Meetings in 2025 Announced**

The American Society for Aesthetics is pleased to announce organizers for the ASA Group sessions at the 2025 meetings of the American Philosophical Association. ASA is very grateful for the service of these organizers.

David Friedell, Union College, will organize the session for the 2025 APA Eastern meetings, to be held in New York City, January 8-11.

Sean T. Murphy, Southern Utah University, will organize the session for the 2025 APA Central meeting, which will be entirely virtual.

These sessions give ASA an important opportunity to showcase work in aesthetics at these meetings, to complement the other aesthetics sessions on the main program. Although APA has a “one-appearance rule” for its main program, that does not restrict participation in the group sessions.
Calls for Papers

Call for Abstracts!
Country Music and Philosophy
Edited by Joshua Heter and Brett Coppeneger

Abstracts are sought for a collection of essays on any philosophical topic related to country music (which may also include western, folk, bluegrass, etc.) to be published with McFarland & Company Publishers Inc. Potential contributors may want to examine a previously published volume: Punk Rock and Philosophy: Research and Destroy (2022). Abstracts and eventual essays should be written for an educated but non-specialized audience (with an approximate length of 3,000 – 4,000 words).

Potential topics include (but are not limited to):

PHILOSOPHY OF EMOTION: What is it about country music that lends itself to tales of heartbeat and loss?

AUTHENTICITY: Does it matter if Johnny Cash never shot a man in Reno (to watch him die)? Do country music stars need to be authentically country?

HEALTH AND WELLNESS: Is there a troublesome relationship between alcohol and country music?

STORYTELLING: What is so significant about stories in country music? Why are human beings so drawn to (telling, hearing, and learning from) stories? How do we learn from stories?

GENDER AND SEXUALITY: How are women portrayed in country music? How are women treated in the culture surrounding country music? Can country music be a vehicle for female empowerment? Is masculinity portrayed in a healthy (or unhealthy) manner in the genre?

… and many more!

Contributor Guidelines:
Mail abstracts (and any questions) to: countrymusicandphilosophy@gmail.com.

1. Abstracts should be between 100 – 500 words.
2. Potential contributors must include a resume/CV for each author/co-author.
3. Initial submissions should be made by e-mail as either a Word doc. or a PDF.
4. Deadlines:
   • Abstracts due by: May 20, 2024
   • First drafts due by: August 26, 2024
   • Final drafts due by: October 28, 2024
   • (Early submissions are encouraged and welcomed!)

CALL FOR PAPERS
Somaesthetics of Atmosphere
November 7-8, 2024 at FAU’s Boca Raton campus.

The Center for Body, Mind, and Culture of Florida Atlantic University invites paper proposals for a conference on “Somaesthetics of Atmosphere”

Atmosphere is a topic that commands increasing attention not only with respect to climate change but also in the humanities, particularly in philosophy, design, and the arts. Besides its climatological meaning, atmosphere indicates the pervading tone, mood, or ambience of a place, situation, or work of art. Because atmospheres somatically envelop us, they are a crucially influential factor in our experience, affecting our feelings, perceptions, and actions. Although the soma is immersed in atmospheres and experiences them directly, there is often difficulty in clearly discerning and defining them because atmospheres are difficult to individuate. Like the soma, they do not fit neatly into our common binaries of object and subject, physical and mental. Atmospheres are an elusive in-between that challenge those rigid dualisms, as does somaesthetics. Given their importance, their elusiveness, and their variety, atmospheres deserve extended study to improve our understanding of what they are, how they function, and how they may be protected, modified, or designed to improve our lives and world. By focusing on better understanding atmosphere in its multiple senses, our conference will explore how such improved understanding could benefit health, quality of life, social welfare, and aesthetic experience.


Please email your abstract (250-300 words) and CV to <shuster1@fau.edu> and to <bodymindculture@gmail.com>.

The deadline for submission of abstracts is August 20, 2024. Notifications of acceptances are planned for September 20th, 2024.

Active Aestheticians

LUVELL ANDERSON has accepted appointment at the University of Illinois-Urbana Champaign, commencing in fall 2024, teaching philosophy of language, philosophy of race, aesthetics. He is currently at Syracuse...
ASHLEY ATKINS, Western Michigan University, has won a $60,000 Fellowship from the National Endowment for the Humanities for her project: “A Philosophical Exploration of Grief Through the Lens of Contemporary Memoir Project.” The fellowship will support research and writing leading to a book about the philosophical insights found in memoirs that explore the personal experience of grief.

KATIE BRENNAN has accepted appointment as Assistant Professor of Philosophy at Salve Regina University in Newport, Rhode Island. Previously, she was a postdoctoral fellow with the Canadian Project, Extending New Narratives in the History of Philosophy. Katie’s PhD is from Temple University, where she served as Assistant Professor of Instruction. Her dissertation was “Nietzsche on Suffering, Affirmation, and Modern Tragedy.”

STEPHEN CHAMBERLAIN has been promoted to Professor of Philosophy at Rockhurst University in Kansas City, Missouri. He received his PhD in philosophy from Fordham University and his MA degree in philosophy from Boston College. His areas of specialty are Epistemology, Metaphysics, and Aesthetics. He is presently working on a book manuscript entitled, “Understanding: The Cognitive Value of Literary Fiction”.

DOĞA COL has been appointed Assistant Professor at Istanbul Medipol University in Turkey. He is interested in philosophy of art, aesthetics, and ethics in regard to visual arts especially film. His PhD is from Maltepe University. He also holds a BFA in Film Studies and an MA in Film and Television.

CHRISTOPHER EARLEY is the British Society of Aesthetics Postdoctoral Fellow. He is the current co-editor of Debates in Aesthetics. Previously, he was an IAS Early Career Fellow and AHRC funded PhD student at the University of Warwick. At Liverpool, he will be working on a project entitled “Artistic Exceptionalism and the Normativity of Contemporary Art,” mentored by Dr. Vid Simonić.

HANNAH FASNACHT has been a visiting doctoral student at New York University and at Birkbeck College London as part of an SNSF Doc. Mobility fellowship.

KRIS GOFFIN has a new appointment as a YUFE Postdoctoral Researcher at Maastricht University in the Faculty of Arts and Social Sciences, where he is working on the Philosophy of AI, specifically on bias and stereotyping in AI. He has done research on implicit bias, emotions, moral psychology, aesthetic experiences, and various interactions between these topics (such as bias in art). He completed his doctoral studies in philosophy at UGent and UAntwerp, on emotion and mental content.

IAN T. HECKMAN received his PhD from the University of British Columbia and is now a University Instructor at Coquitlam College. Heckman received an MA in Dance Studies, as well as undergraduate degrees in both dance and philosophy at the State University of New York. He works on issues at the intersection of the philosophy of art, cognitive science, and technology, with a particular focus on dance and the performing arts.

KATHLEEN HIGGINS has been appointed Honorary Visiting Professor at the University of York, where a workshop was held in November on themes from her book “Aesthetics in Grief and Mourning” (University of Chicago Press, 2024).

CHRISTIAN KRONSTED has been appointed Assistant Professor in the Honors Program at Merrimack College, West Andover, Massachusetts. He received his PhD from the University of Memphis.

SARAH ELIZABETH LEWIS has been appointed John L. Loeb Associate Professor of the Humanities at Harvard University, where she is also Associate Professor of African and African-American Studies. Lewis won the Arthur Danto/American Society for Aesthetics Prize in 2022 for her paper, “Groundwork: Race and Aesthetics in the Era of Your Ground Law,” published in Art Journal 79:4 (2020) 92-113.

ERIC MacTAGGART is now a Teaching Professional at Boston University, assisting with student support and teaching discussion sections for the Department of Philosophy. His current research on wonder aims to show how understanding wonder as a type of experience of beauty reveals insights about wonder’s nature and value. He was a McPherson Fellow at the Center for Ethics and Education in 2020-22 and received his PhD from the University of Illinois-Chicago.

BARBARA MONTERO has won a Guggenheim Fellowship for 2024-2025 for her project “Things that Matter: Actual-World Metaphysics and the Mind-Body Problem.” Montero is Professor of Philosophy at the University of Notre Dame.

ELZÉ SIGUTĖ MIKALONYTĖ has accepted appointment as a junior fellow at Wolfson College, Cambridge University. Her research interests are in aesthetics, metaphysics, experimental philosophy, and philosophy of cognitive science. She is currently working on the project “Higher Values: Aesthetic Experiences, Transcendence, and Prosociality” with Prof. Simone Schnall and Dr. Ryan Doran. She earned her BA, MA, and PhD at the Institute of Philosophy, Vilnius University, Lithuania.

ANNA CHRISTINA RIBEIRO has been promoted to full professor at Texas Tech University. Ribeiro is a member of the editorial board of the British Journal of Aesthetics and was a Trustee of the ASA. She has been a fellow at the National Humanities Center and at the Max Planck Institute for Empirical Aesthetics. She also has visited at the University of Vienna as a professor and at the University of Barcelona as a Woodrow Wilson/Mellon Foundation fellow.

YUJIA SONG has been promoted to tenured Associate Professor at Salisbury University. She works at the intersections between moral philosophy and epistemology, philosophy of mind, psychology (including psychiatry), aesthetics, and education. Her research focuses on the nature and value of interpersonal understanding, and topics related to it – empathy, appreciation, thinking, intellectual virtues, and emotions. She received her PhD from the University of North Carolina at Chapel Hill.

ERIC STUDT, SJ, has been appointed Assistant Professor of Philosophy at Fordham University. He received his PhD from St Andrews University. His interests include Aesthetics, Philosophy of Emotion, Philosophy of Mind, and Philosophy of Religious Experience.

ENRICO TERRONE has been promoted to Professor of Aesthetics at Università di Genova (Dipartimento di Antichità, Filosofia e Storia - DAFIST). He received a degree in Electronic Engineering from the Politecniciodi Torino and then a PhD in Philosophy from the Università di Torino. He is Principal Investigator of the ERC-StG Project 101040535 PEA -The Philosophy of Experiential Artifacts.”
NICHOLAS WHITTAKER has accepted appointment as an Assistant Professor of Philosophy at Wesleyan University, commencing in fall 2024. Whittaker won the Irene H. Chayes New Voices award in 2021 and was a member of the Program Committee for the ASA Annual Meeting in 2023. Whittaker is completing the PhD at CUNY Graduate Center and received a BA in philosophy from Harvard University.

MARY BETH WILLARD has been promoted to full professor at Weber State University. She writes primarily in metaphysics and aesthetics, and recently published “Why It’s Okay to Enjoy the Work of Immoral Artists.” She is the Program Chair for the 2024 ASA Pacific meeting.

J. LENORE WRIGHT has been promoted to Professor of Interdisciplinary Studies & Philosophy at Baylor University. Wright is currently serving her second term on the ASA Committee on Discrimination, Harassment, and Respectful Behaviors. Her scholarly interests include theories and modes of self-representation and feminist philosophy. She is the author of two books: “Athena to Barbie: Bodies, Archetypes, and Women’s Search for Self” (2021) and “The Philosopher’s ‘I’: Autobiography and the Search for the Self” (2006). Wright is also engaged in the scholarship of teaching and learning and oversees teaching-related initiatives at Baylor. She received Baylor’s Outstanding Professor Award in 2008-9 for distinctive teaching.

Who is Irene H. Chayes?

Irene Hendry Chayes (1916-2014) graduated from Kearny High School in Kearny, New Jersey. She 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.

In 2016, the American Society for Aesthetics was notified that she had left a substantial bequest to the ASA to be used as we wished. The bequest, the largest in the history of the ASA, totaled $378,130.07. ASA surveyed the members to learn what priorities they thought should be funded from the revenue on the funds. Members urged that ASA fund travel to present work at ASA meetings by persons without institutional travel support. Members also urged that some of the revenue be allocated to promote diversity initiatives.

Since 2018, the funds have been used to support six travel grants each year to the ASA Annual Meeting for persons with papers or panel presentations on the program who do not have institutional travel support. In addition, each of ASA’s four divisions receives $1000 each year to support travel for persons on those programs. To support diversity initiatives, the Chayes funds are used for two New Voices prizes at the ASA Annual Meeting, as well as the Mentoring Breakfast at each meeting.

If you are interested in supporting the work of the ASA now or in your estate plans, please contact the secretary-treasurer@aesthetics-online.org.

Publications by Irene Hendry Chayes:


ASA ANNOUNCES ELECTION OF NEW TRUSTEES

The American Society for Aesthetics announces three new trustees elected by the ASA membership. They will serve three-year terms from February 1, 2024 to January 31, 2027.

JOHN DYCK is Lecturer in Philosophy at Auburn University. His research focuses on philosophy of music, philosophy of film, and the border between aesthetic value and aesthetic agency. He has published in Pacific Philosophical Quarterly, European Journal of Philosophy, British Journal of Philosophy, and JAAC. John has organized or co-organized both divisional (Eastern) ASA meetings and ASA-funded conferences, including the Graduate Conference in Aesthetics. John believes that, at its best, the ASA provides an excellent model of academic community. He would help to build opportunities for early-career researchers within that community, so that we can keep welcoming new people in. He would advocate for non-tenure-track faculty. His goals for the ASA include (1) greater engagement with aestheticians and aesthetics groups outside of the United States; (2) more interdisciplinary engagement; (3) more engagement surrounding issues in popular culture, to highlight the profile of aesthetics for inclusivity and outreach.

SAUL FISHER is Associate Professor of Philosophy and Associate Provost for Research, Grants, and Academic Initiatives at Mercy University (NY). He received his PhD from the CUNY Graduate Center, MA from Rice University, and AB from Columbia University. Previously, Fisher was Associate Provost and Adjunct Associate Professor of Philosophy at Hunter College; Director of Fellowship Programs of the American Council of Learned Societies; and program officer at The Andrew W. Mellon Foundation. Fisher’s research focuses on philosophy of architecture—for which he was awarded a Graham Foundation grant (2009)—and on intersects of aesthetics with social and behavioral science. He has reviewed for JAAC, served on the ASA 2015 Annual Meeting Program Committee, and currently chairs the ASA Diversity Committee. His institutional priorities for the ASA include fiscal care and effectiveness; collaboration with scholarly partner organizations and individuals; internationalization; and inclusive diversity in all dimensions.

ELIZABETH SCARBROUGH (she/they) is an associate teaching professor at Florida International University. Scarbrough’s research has focused on the beauty of immovable cultural heritage (such as ruins). This research has been published as journal articles (The Philosopher’s Magazine, JAAC, Journal of Applied Philosophy), in book chapters (e.g., Philosophical Perspectives on Ruins, Monuments, and Memorials), and in more public-facing work (e.g., in Aesthetics for Birds). Recent work on the ethics and aesthetics of racist monuments has been published in The Philosopher’s Magazine and Aesthetics for Birds. Current projects include work on perfume and memory, architectural preservation, cinematic experience, and tourism and gender. She currently serves as the co-chair of the Feminist Caucus Committee for the ASA and has served as co-chair for the ASA’s Southern Aesthetics Workshop. They also worked in audio engineering and as a 35 mm projectionist at art house cinemas in the Pacific Northwest. https://elizabethscarbrough.com/

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

Ivan Gaskell, C. Thi Nguyen, and Aili Whalen completed their terms as trustees on January 31, 2024. In December 2024, the members of ASA will elect two new trustees and a new Vice-President.
Discover new ways of thinking about art and the everyday with our digital research hub

Free Trial for Members until May 31st on www.bloomsburyphilosophylibrary.com
Username: ASAMember Password: aesthetic

Contact OnlineSalesUS@bloomsbury.com to learn how to bring this resource to your institution.

Images © Getty Images, Alamy & Wikimedia
ASA Newsletter
EDITED BY
Julia Minarik
&
Mary Beth Willard
ISSN 1089-1668

The Newsletter is published three times a year by the American Society for Aesthetics.
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:

Julia Minarik, Department of Philosophy, University of Toronto, Jackman Humanities Building, 4th floor
170 St. George Street, Toronto, ON M5R 2M8. <julia.minarik@mail.utoronto.ca>
or
Mary Beth Willard, Department of Political Science and Philosophy,
Weber State University, Ogden, Utah. <marybethwillard@weber.edu>

Deadlines: December 1, April 15, August 1