Jennifer A. McMahon (1956-2023)

In 2015, the ASA awarded a major grant to Jennifer McMahon for an ambitious conference on “Art and Imagination: the role of metaphors, tropes and images in shaping experience and guiding action.” Co-sponsored with the Australian Research Council (ARC), which provided the major funding, it came to be known unofficially as the “two continents” project and was a model for ambitious interdisciplinary international projects. Part I was a two-day event in San Francisco April 2-3, 2016, to coincide with the APA Pacific Meetings. Part II was a live-streamed workshop at the annual conference of the Australasian Association of Philosophy in Australia in July 2017. This was just one of many impressive contributions Jenny made to the ASA and the field of aesthetics over the years. Several of the ASA members who participated in these events have written memorial notices here.

We are very grateful to her husband Brendan Ryan and also to Cynthia Freeland for giving us permission to publish several pictures.
Jenny was my friend, mentor and colleague. I began my Ph.D. just as she was finishing hers, and she took on something of the role of a big sister. Always supportive and generous, Jenny sat next to me at the first conference I attended. Jenny was among the audience of five in the first paper I presented at a conference, and Jenny was the person who read and commented on my first academic article. We were students of Paul Thom (a philosopher of music and the performing arts and ancient philosophy) and nurtured in a context of interdisciplinarity through the philosophy program at the Australian National University and the Sydney Society for Literature and Aesthetics. In this context, Jenny developed her ideas about the connections between the Pythagorean tradition of beauty and cognitive science in her early work. Australian philosophy is perhaps best known for analytic philosophy and its materialist realism. However, in the ANU Faculty of Arts, there was a commitment to a balance between analytic and continental approaches and a deep sense of the importance of understanding the history of philosophy. David MacArthur has suggested that the characteristics of Australian aesthetics are the connections that are drawn between problems of aesthetics and issues explored in the other areas of philosophy (such as philosophy of language and mind, metaphysics, and value theory), the exploration of ‘special issues’ that are not covered by the more general conception of art, and renewal of issues related to the conception of beauty. Jenny will be remembered as making a significant contribution to this approach.

Before studying philosophy, Jenny was an artist, critic, and educator, exhibiting at Niagara Galleries Richmond. She became a champion of breaking down boundaries between philosophical and artistic institutions. For example, in September 2015, Jenny organized a 3-day symposium called “Next to Nothing: Art as Performance” that drew artists, musicians, performers, and philosopher commentators to explore the connections, differences, and intersections between art and philosophy. The success of this endeavour relied on challenging both philosophers and artists to step out of their comfort zones and explore a realm where familiar rules, customs, and routines no longer apply. The symposium fostered an openness, curiosity, and a willingness to embrace new perspectives on art and philosophy. During one lunch break, Jenny, David Macarthur, James Phillips, Daniel Von Sturmer and I debated whether an unperformed play was an actual play. This debate arose from our understanding of a performance we had just witnessed. The situation had changed as the play had now been partially performed. The play had undergone an ontological transformation: although the text remained unchanged, its significance shifted. For Jenny, what was exciting about the symposium was instances where the roles of artist and philosopher commentator seemed reversed. The philosophers drew upon the artist’s creations as specific examples that allowed them to engage in new and innovative thinking within their philosophical interests. We became co-creators of the meanings of the works. Simultaneously, the artists’ presentations gave rise to contrasting elements that resonated with both artistic and philosophical ideas.

One of the things I loved about Jenny as a philosopher was this interdisciplinarity and her interest in all things connected to arts and aesthetics, from graffiti art to cross-cultural aesthetics, and her work’s applicability to everyday contexts. Her chapter on aesthetics and imagination is particularly striking. While positioned in debates concerning academic philosophy, it would be meaningful in the context of popular culture as an explanation of how Avatar fans create quasi-religions. I loved her love of conferences and symposia and of listening to others. Jenny was a leader, creating projects that brought together disciplines, people, and ideas. She was intellectually generous, inquisitive, gracious, and kind. I will miss her.

-Elizabeth Coleman
I first met Jennifer A. (“Jenny”) McMahon at the ANU in Canberra in 1995, where I had been invited by Paul Thom. As a Visiting Fellow, I gave a research seminar on “Art and Moral Knowledge” (later an article), in which Jenny participated. She was then working on her dissertation under Paul Thom’s direction, aiming to develop a neo-Kantian naturalized conception of beauty. Her plan was ambitious and novel, and Jenny ably defended her approach by drawing upon new research in the cognitive sciences. (Keep in mind that books like Semir Zeki’s *Art and the Brain* had yet to appear.)


Jenny’s interests in philosophy were quite broad, extending from aesthetics into the philosophy of mind and epistemology. As an example, here is a note she sent me back in 2009:

> Research wise, my projects are:

1. Adorno, aesthetic autonomy and pragmatism (Habermas and Brandom);
2. Richard Shusterman, aesthetic pleasure and pragmatism (John Dewey);
3. Installation art; graffiti and street art; lessons for a pragmatist conception of art.

These diverse areas of research (and more) bore fruit in Jenny’s book *Art and Ethics in a Material World: Kant's Pragmatist Legacy* (Routledge 2014), which was the focus of an Author Meets Critics session at the ASA in San Antonio. Mohan Matthen, Paul Guyer, and I served as critics. Trying to convey the book’s ambitious scope, I said in opening my comments, “She weaves a tale that moves deftly from Kant on the sensus communis to Dewey on art and community, Collingwood and Adorno on art vs. entertainment, Adorno on aesthetic form, Habermas on public discourse, Davies and Heidegger on art and functionality, Sellars and the Myth of Jones, the internal realism of Brandom and McDowell, and recent scientific work on sense-perception.” This is a rich book and one that makes a very significant contribution to aesthetics. Jenny’s theoretical points are nicely interwoven with well-chosen art examples, including especially the works of Olafur Eliasson, an artist Jenny had visited and spent time with in his studio.

Jenny was an entrepreneurial organizer with a strong interest in promoting interdisciplinary scholarly communities in order to highlight the communicative powers of art. Philosophy was actually Jenny’s second career. She had been trained as a painter and was a successful artist, set designer, critic, and educator in Melbourne before turning to philosophy. After completing her Ph.D. at the ANU, she became a Lecturer in Arts Education at the University of Canberra. Then in 2002 she joined the philosophy department at Adelaide, South Australia, where she eventually became its first female Professor of Philosophy.

Numerous ASA members participated in the ambitious multi-year project Jenny led on Art and Community, with support from both an ASA grant and a large Australian Research Council grant. The first event was a post-conference on “Art and Imagination” sponsored by the ASA after the APA meeting in San Francisco in 2016, followed by a traveling series of lectures in Australia in 2017. This was a very big grant project with many moving parts featuring artists and art historians as well as philosophers. I was fortunate to be one of the participants in what proved to be a stimulating and at times challenging enterprise. Not only did we speak at the Australasian Philosophical association in Adelaide, but in a quite different setting at the large auditorium of the Victorian College of the Arts of the University of Melbourne, in dialogue with various art faculty members and a working art critic. In the final event at the Art Gallery of New South
Wales in Sydney, each speaker selected an individual work to discuss in detail as audience members carried around their folding chairs and followed us among the various galleries.

Jenny handled all the arrangements with aplomb, choosing lodgings and various social outings with care. For example, we met up in a fancy hotel in Melbourne to discuss a large installation work there by participating artists Sean Cordeiro and Claire Healey. The three publications that the project culminated in, all planned and edited by Jenny, were also varied. They included the inaugural issue of the Australasian Philosophical Review (March 2017) with diverse responses to Mohan Matthen’s target article “The Pleasure of Art”; the edited collection Social Aesthetics and Moral Judgment (Routledge 2018); and a special focus issue of the respected museology journal Curator: The Museum Journal (2019).

Jenny had her first brush with breast cancer in 1997, when she was forty-one. In June 2019, she was diagnosed with a new and very aggressive breast cancer and underwent surgery, chemotherapy, and radiation treatments. When these treatments were finally over and Jenny was feeling better, she sent me a lovely photo of herself at a nephew’s wedding. She was wearing a pastel blue dress and had some cute peach fuzz hair just growing back in. She resumed work and teaching in 2020 and retired from the University of Adelaide in April 2022. Through difficult times Jenny remained active and upbeat with new research projects and articles, including investigations of beauty in literature and the philosophy of Schiller. Even when her cancer became inoperable, she remained busy and worked with her husband on planning a posthumous collection of essays.

Jenny had an important influence on many of us who met her. She had a big picture sensibility about art and how we understand, appreciate, and communicate about it, encompassing the many stages from perception and imagination to reflection and critical judgment. She was unusually disciplined and dedicated to communicating the value of the arts in our evolving complex social context. I feel personally bereaved to have lost a friend who was so vibrant, engaging, and gracious. Jenny and her husband Brendan Ryan flew to meet me in 2011 for a visit to the extraordinary place that is Uluru (formerly Ayers Rock) in the vast Australian desert, where we bush-walked and cooked food “on the barbie.” Then in 2017 they also took me to a wildlife park near Adelaide so I could fulfill my dream of getting to pet some kangaroos and hold a koala. I will miss Jenny tremendously. Her untimely death is a sad loss for our profession.

-Jenny McMahon, whose tragic death from cancer is the occasion for this brief reminiscence, was a person of commanding presence and warmth. I participated with her only once in a philosophical project, speaking at an APA invited symposium, “Contemporary Perspectives on Aesthetic Judgment,” in San Francisco in 2016. ASA provided vital funding. The symposium was part of a larger event, “Art and Imagination,” that Jenny organized under the auspices of the Australian Research Council funded project for ArtSense, “Taste and Community.” She then edited the volume of symposium papers as Social Aesthetics and Moral Judgment: Pleasure, Reflection and Accountability (Routledge, 2018). She had laid the groundwork for this collaborative exploration in her 2007 book, Aesthetics and Material Beauty: Aesthetics Naturalized (Routledge).
My most abiding memory of Jenny concerns a much earlier occasion. This was at an annual ASA meeting at which she gave a paper on the topic that concerned her most consistently: beauty. At this distance of years, I do not remember the argument she was advancing, but I vividly recall one point she made. In seeking to exemplify beauty, she described being on a beach with her young son when he was three or four years old. In the form of this little boy—her own—running toward her along the sand with a childish grace, she saw unalloyed, uncompromised beauty. Her appeal was not sentimental, and neither—above all—was it trivial. In discerning the beautiful in her young son running on sunlit, windswept sand, Jenny introduced the individual humanity of a mother’s affection into the philosophical realm. She thereby forcefully countered its domination by sterile abstractions. Jenny offered a lesson in the role and power of affect and sympathy in aesthetic thinking. Some might decry it as lacking seriousness, or even as unprofessional, being womanly. Yet to my mind, if it was womanly, it was all the better for being so. Jennifer McMahon had demonstrated that philosophy can benefit from both particularity and human warmth.

-Ivan Gaskell

I first encountered Jenny McMahon by reviewing her 2007 book Aesthetics and Material Beauty: Aesthetics Naturalized, a very original attempt to deploy Kant for contemporary purposes in aesthetics. Some might be surprised that I liked it, thinking of me as some sort of card-carrying Kantian, but since my own education at the naturalistic-pragmatist Harvard of the 1960s and early 1970s I’ve always been in the odd business of naturalizing Kant, and I liked Jenny’s book very well. She must have been pleased with the review, for she subsequently invited me to participate in the multi-year project on aesthetics and society that she was organizing.

In any case, the highlight of the project was a roadshow in Australia in 2017, where we—fascinating group of artists in different disciplines as well as philosophers—first presented papers at a meeting in Adelaide of the Australasian Philosophical society, promptly published in the Australasian Philosophical Review (2017), then participated in a day-long symposium in Melbourne, and finally had a day of gallery talks, each of us talking about a different particular work in the collection of the Art Gallery of New South Wales, in stunning Sydney. Those talks were subsequently published in Curator: The Museum Journal (2019); in between, Jenny edited a wonderful volume of papers from the project called Social Aesthetics and Moral Judgment: Pleasure, Reflection, and Accountability (2018). Jenny arranged everything, having secured financing for all of our travel and publications from the Australian national research council—I hope they were satisfied with the results, but in any case those of us involved found it to be a tremendously interesting and productive experience. Jenny had put such a stimulating group together, and also made sure that we enjoyed ourselves with a wine-tasting day in the premier Australian wine country outside of Adelaide (it rained cats and dogs, but what did we care after our first glasses at Penfolds) and an overnight trip to the Blue Mountains. It was all unforgettable, as was Jenny, a charming mixture of acumen, grace, modesty, and good humor.

I only knew her for those couple of years, but I am saddened at her passing, after what I know was a long and brave struggle with cancer, and I will miss her.

-Paul Guyer

My friend, Jenny McMahon, was a learned and influential philosopher of art and literature. In her work, she tried to revive the importance in art of what many think is an outmoded value—beauty. Her aim was to reconcile what she took to be the objectivity of beauty with the fact that it was based, as she put it, on “a feeling.” Her great strength, aside from having read everything, was her training and often overlooked raw ability in music and in painting. This enabled her both to write with authority about the arts and also to be comfortable with its actual creators—for example, she spent time in
Olafur Elliasson’s studio. Jenny was an amazing facilitator of inter-disciplinary conversation.

In a recent Australian Research Council funded project, “Taste and Community,” she brought philosophers together with artists and members of the wider public to discuss not only how art could contribute to communities, but also how communities were a vital part of art itself. I was a part of that project, and one of my most vivid memories was the tension sometimes generated by the engagement of philosophers with artists. One example was a session in a giant auditorium — my memory is that it could have seated a thousand, but perhaps I was just overawed — at the Victorian School of Arts in Melbourne where Jenny put (perhaps I should say shoved) some philosophers (including Paul Guyer, Cynthia Freeland, and me) on a stage with a number of artists and art professors. Mutual ease was not (I hope) the aim, but sparks can be productive! I’ll so miss Jenny. I can’t believe I won’t ever again get to hang out with her and Brendan, swanning around wineries like Penfolds in the Adelaide Hills and chatting with important Australian politicians in the Blue Mountains. I could never meet people like that on my own. But I knew Jenny.

-Mohan Matthen
Remember that classic example of aesthetic underdistancing? The one of the theatrically-inexperienced rube who leaps onto the stage to rescue Desdemona from Othello? That response is clearly irrational, we all tend agree. Either the rube has an unjustified belief about how theatre works, or he has allowed emotional incontinence to carry the day, just as Plato warned us it might, by ignoring accepted conventions that govern our interaction with theatrical fiction in such contexts. (Possibly, he may also falsely believe that the actor has it in for the actress.) I want to argue here that the case is not so simple, by offering an actual example of just such an incident from my mother’s wartime past. My mother died last April. This is a tale with which my sister and I were regaled as children. In retrospect, the story not only clarifies a philosophical conundrum, but also sheds light on who my mother was and (maybe a bit strangely) on the conflict presently taking place in Eastern Europe. As I write, the conflict in Ukraine escalates. More and more Ukrainians fall a prey to Putin’s ambitions while the West avoids too direct, or too obvious, or too excessive an involvement in that conflict for fear of what Putin will do. My heritage is Polish, not Ukrainian. But both my parents were born in Lviv (in their day, a part of Poland, and called Lwow). My father’s father was arrested by the Nazis at the beginning of the second world war. My mother’s father, a judge, was arrested by the Soviets. It wasn’t until the Freedom of Information Act of 1983 that my mother discovered he’d been left in a mass grave somewhere in Russia. My mother and her mother were both deported to Russia at the beginning of the war, as were my father, his mother, and his brothers and sister. Perhaps four years later, Stalin broke with Hitler and those deportees who’d survived were permitted to leave. My father joined the Polish army (illegally, since he was 16) and my mother and her mother wound up in a refugee camp in Lebanon. So, this situation involving the Russian invasion of Ukraine seems eerily familiar to our whole family. But the preceding reflections are all by way of setting the scene for an example I want to use in order to clarify that one small philosophical point about underdistancing.

This is more or less a true story (stories, I acknowledge, sometimes get embellished over time) of a Polish high school production put on at the refugee camp in the Middle East where my mother ended up. Her class (all Polish refugees) was putting on a loosely historical play about Poland’s first partition, instigated principally by Frederick of Prussia and Catherine the Great of Russia. I should note that this play censored the fact that Poland’s king at the time was Catherine’s former lover and had been installed by her. I should also note that the play was historically inaccurate, focusing on the decision-making of the King when, in fact, Poland’s partition at that time hung on the question of whether a decision could be made by a majority vote of Poland’s ruling body, or whether every member had the right to veto. But this would admittedly have had little dramatic appeal. And, to be fair, both the play and the historical event were about unwilling capitulation in the face of superior force, so many essentials remained the same.

My sixteen-year-old mother had a small part in the play. She remembers that the young man playing the Polish king agonized quite convincingly about acceding to the partition by signing a crucial agreement, and that he was believable enough to move the entire cast to tears during more than one rehearsal. She remembers that the one playing the Polish patriot Rejtan ruined every shirt he owned, tearing it open during each rehearsal while inviting the king to stab him in the heart rather than sign the fatal document. (His mother complained to the school.) She remembers that the classmate playing Catherine’s evil agent in the Polish court was suitably nefarious in encouraging the king to sign. She also remembers that the teacher ran around giving everyone in the cast a quick shot of vodka, to rouse their courage prior to a performance to be given before visiting Polish dignitaries and military honchos. My mother’s sole dramatic contribution was to hand the king the inkwell when he finally capitulated and went on to sign the fatal document with a palsied hand.
Maybe it was the vodka. Maybe it was the excellence of the acting. My mother couldn’t bring herself to hand over the inkwell. Instead, when her cue came, she hurled it at the head of Catherine’s agent. So, the upshot was that my mother started a riot. Students dressed as Polish soldiers attacked students dressed as Russian soldiers. Students dressed as Russian soldiers also attacked students dressed as Russian soldiers. Catherine the Great wandered on from backstage and had her crown flung down and trampled on the boards. Things did not settle down for quite some time. Although the teacher was deeply annoyed, a general in the audience took the trouble to congratulate my mother and utter a forlorn wish that something of the sort had really happened in the eighteenth century.

Certainly, this was a classic case of underdistancing, an emotional investment in fictional events that temporarily overrode beliefs the cast clearly possessed about, say, being in a play. But I’m with Aristotle rather than Plato on this one. Unlike history and factual report, fiction is a kind of conduit to the universal rather than the particular. If, for instance, one is distraught by the (imagined) dilemma the character faces, then one must believe that dilemmas of that kind are intolerable, since we cannot imagine what we can’t conceive. That is, emotional responses to what we’ve merely imagined have conceptual and epistemic underpinnings. We can’t pity a character if we don’t believe the depicted experience is or would be painful.

The emotional response of my mother and her classmates was one of defiance. Their response flouted participatory conventions. But it did not flout a dictum ascribed to Aristotle -- that fiction exercises our reactive dispositions in such a way as to better fit us to respond to life. Not even in a play was capitulation tolerable. Not even in imagination could it be countenanced. The thrust of the play was, I take it, to reflect on the hard decisions one is forced to make when up against overwhelming odds. To which my mother and her classmates said: “Russian warship: Go f***k yourself.”

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**FRIENDS OF THE ASA TRAVEL GRANTS**

We are very pleased that we were able to raise sufficient funds for five travel grants of $1400 each for persons without institutional support giving papers or panel presentations at the 2023 Annual Meeting. These grants were made possible by a $5,000 2:1 matching donation for the Friends of the ASA from an anonymous donor, a longtime ASA member, and the generosity of ASA members who stepped up to match the donation.

Although this is all very 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 for the 2024 Annual Meeting can donate on the ASA website under Donations: <https://aesthetics-online.org/donations/>

The 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 ASA members have donated funds for travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Eighteen members have donated at least $100:

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

Please consider joining us in this important fund-raising initiative. Gifts of any size are welcome and greatly appreciated. Thank you!
ASA MEETINGS

ASA Southern Aesthetics Workshop, Furman University, Greenville, SC, October 13-14, 2023
Submission deadline: August 4
<https://aesthetics-online.org/events/Event-Details.aspx?id=1740391>

ASA 81st Annual Meeting, Arlington, VA, November 15-18, 2023
Early-bird registration deadline: October 15
<https://aesthetics-online.org/events/Event-Details.aspx?id=1385535&group=>

ASA Pacific Meeting, Berkeley, CA, March 8-9, 2024
Submission deadline: December 2, 2023
<https://aesthetics-online.org/events/Event-Details.aspx?id=1734313&group=>

ASA Eastern Meeting, Philadelphia, PA, April 12-13, 2024
Submission deadline: December 15, 2023
<https://aesthetics-online.org/events/Event-Details.aspx?id=1483655&group=>

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
Submission deadline: March 1, 2024
<https://aesthetics-online.org/events/Event-Details.aspx?id=1611686&group=>

ASA CO-SPONSORED CONFERENCES

Workshop on Embodied Cognition and Dance, Merrimack College, North Andover, MA, October 20-22, 2023
<https://aesthetics-online.org/events/Event-Details.aspx?id=1716520&group=>

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

Conference on Existentialist Aesthetics, Northern Michigan University, Marquette, MI, July 26-27, 2024
<https://aesthetics-online.org/events/Event-Details.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 website for “Meetings.” Click “more” to see the complete list. <https://aesthetics-online.org>
ASA PRIZES AND FELLOWSHIPS

Dissertation Fellowships (2)
Submission deadline: January 1, 2024
<https://aesthetics-online.org/page/dissfellowships>

Outstanding Monograph Prize
Submission deadline: February 1, 2024
<https://aesthetics-online.org/page/MonographPrize>

Feminist Research Award
Submission deadline: February 1, 2024
<https://aesthetics-online.org/page/feminist-aestheticsprize>

Irene H. Chayes New Voices Awards (2)
Submission deadline: March 1, 2024
<https://aesthetics-online.org/page/chayes-prize>

Selma Jeanne Cohen Prize in Dance Aesthetics
Submission deadline: March 1, 2024
<https://aesthetics-online.org/page/Cohen-Prize>

ASA GRANTS

ASA Grants: The grants program has been re-opened, effective immediately. Proposals accepted at any time.

<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>
News from the National Office

We are entering another period of significant transition in the leadership and character of the ASA. This fall we are recruiting three new members of the Committee on Discrimination, Harassment, and Respectful behaviors, and a new Ombudsperson. All of these positions are term-limited, to ensure that we involve more ASA members in these important responsibilities. Information on how to apply is available elsewhere in this Newsletter.

As you know from messages from the Transition Committee, co-chaired by Sherri Irvin and Brian Soucek, I am also term-limited and will be stepping down on January 31, 2025. Given the dramatic expansion in the past decade in ASA activities, this will be a significant transition and will require considerable time for orientation and transfer of responsibilities. The Secretary-Treasurer is an elected corporate officer of the ASA, so an election by the membership will be necessary, at least by next summer. In the meantime, the Committee is soliciting ideas and nominations for my successor, and I hope you will complete their questionnaire to provide member input.

We also know how dramatically higher education is evolving in North America. On the bright side, many of our members are getting good jobs. Please check “Active Aestheticians” in this and earlier issues of this Newsletter for the good news. But we also know that many colleges and universities are closing departments and eliminating faculty positions in the humanities and specialties where our members work. We also know that travel support continues to be unreliable at many institutions. So, once again, I hope that all of our members will seriously consider “paying it forward” and contributing to our fund-raising for the Friends of the ASA to help fund travel for the 2024 Annual Meeting. Our Divisions are also trying to raise funds for travel and have their own donation pages on our website: <https://aesthetics-online.org/donations/>. Every donation counts. None is too small. If you received help in the past, please consider helping those with travel needs now to present their work and get the valuable feedback they receive from colleagues at all five of our meetings.

Finally, let me note that COVID has changed forever our expectations for meetings. We have offered a variety of possibilities for members to present their work via Zoom, most notably the Virtual Summer Aesthetics Festival that we co-sponsored with the British Society of Aesthetics and the Aesthetics Research Centre at University of Kent. We had a terrific response in 2020 during the lock-down and again in 2022. For 2023, interest declined significantly, and we don’t expect to continue this particular festival in future years. Many of our members have started using Discord for comparable interactions, as well as Zoom programs hosted by their home institutions. We should remain flexible as needs and interests evolve in future years and are always open to suggestions from members.

Some have wondered why we don’t offer fully hybrid meetings. We have extensively explored this possibility and compared experiences with other societies in the American Council of Learned Societies. The simple reality is that, even though the technology exists, the financial and staffing resources to do this well do not. The American Philosophical Association is going to try an entirely virtual meeting in 2025 for its Central division and we’ve discussed this with our divisions, but no one is interested in such a drastic move, at least for now.

For now, we look forward to a productive fall and hope to see many of you at our Annual Meeting in November.

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

Aesthetics News

Program Co-Chairs and Program Committee Announced for 2024 Annual Meeting

The American Society for Aesthetics is pleased to announce that the Co-chairs of the Program Committee for the 82nd ASA Annual Meeting will be Christopher Bartel (Appalachian State University) and Anthony Cross (Texas State University). Both have previously served on the program commit-

For more information on the Meeting: <https://aesthetics-online.org/events/EventDetails.aspx?id=1611686>&group=>

Rob van Gerwen Reappointed as ASA Web Editor

The ASA Board of Trustees has approved reappointment Rob van Gerwen as ASA Web Editor for a two-year term, beginning July 1, 2023 and ending June 30, 2025. The reappointment was made on condition that he agree to undergo review by the newly appointed Secretary-Treasurer prior to a reappointment decision in 2025, a condition he has accepted. The current Secretary-Treasurer (Julie Van Camp) is term-limited and will complete her service on January 31, 2025. It is expected that her successor will be named in 2024, allowing for a comprehensive transition and orientation to the responsibilities of the position.

ASA Funds Two conferences in 2024

The ASA Board of Trustees has funded two conferences scheduled for 2024. The ASA grant program, suspended because of COVID from 2020-2021, was re-opened in 2022. Proposals can be submitted at any time. <https://aesthetics-online.org/page/majorgrants>

The ASA is providing $5,000 in partial support for the Rasa Fest and Rasa 101, to be held May 19-22, 2024, at the University of British Columbia. The Fest, co-directed by Dominic McIver Lopes and Cat Prueitt, will promote teaching and research in aesthetics on South Asian rasa theory.

Rasa Fest will be a traditional workshop-style conference, featuring presentations by five speakers over two days, with very generous time allocated to discussion. Speakers will include Nilanjan Das (Toronto) and Ram Prasad (Lancaster), leading figures in South
Asian philosophy. Sonam Kachru (Yale) works on South Asian Buddhist philosophy and literature. Maria Heim (Amherst) is in religious studies and specializes on Buddhist theories of emotion. Bihani Sarkar (Lancaster) is in literary studies and works on Sanskrit tragedy.

Rasa 101, scheduled for two days immediately prior to Rasa Fest, will offer a crash course on rasa theory for anyone interested in getting up to speed on the topic, either with an eye to teaching it or to using it in their research. A set of readings will be assigned in advance, and the Rasa Fest and Rasa 101 curriculum will blend short and stimulating overview lectures with seminars.

The ASA funding will be used entirely to support ASA members who wish to travel to the event. Priority will be given to funding graduate students, junior faculty, philosophers from underrepresented groups, and those without institutional travel support. Applicants will be asked for a brief CV and a one-page narrative explaining how their participation will enhance their teaching or research. Information on how to apply will be available this fall.

The ASA also is providing $5,000 in partial support of the conference on Existential Aesthetics at Northern Michigan University in Marquette, MI, July 26-27, 2024. The project is co-directed by Antony Aumann, Professor of Philosophy at Northern Michigan University, and Hans Maes, Senior Lecturer in History and Philosophy of Art at the University of Kent, UK. The aim of this conference is to investigate how works of art, and certain kinds of aesthetic practices or aesthetic experiences, can be of existential importance to people. The conference will be free for all attending. Discounted lodging and meals will be available on the campus.

Principal speakers include Sandra Shapshay, Professor of Philosophy, Hunter College/CUNY Graduate Center; Alex King, Associate Professor of Philosophy, Simon Fraser University; Kathleen Higgins, Professor of Philosophy, University of Texas at Austin; and Yuriko Saito, Professor Emeritus of Philosophy, Rhode Island School of Design. A call for papers will be released in September 2023. Those whose submissions are selected will be provided with free lodging and meals. Two outstanding graduate student submissions will also receive a $650 travel stipend. As more information becomes available, it will be publicized on the ASA webpage and other venues.

**Prizes and Travel Grants Awarded by the ASA Rocky Mountain Division**

The Rocky Mountain Division of the American Society for Aesthetics is pleased to announce that Juan Carlos Gonzalez has won the inaugural Oga Po’geh Prize for the best paper on Latinx and/or Native American indigenous art practice and cultural thought submitted to the RMD annual meeting. His paper, “Kant, Vasconcelos, and the Role of Aesthetics in Early 20th Century Mexican Politics,” will be presented at the RMD meeting in Santa Fe July 7-9, 2023. The prize is $500 and waived registration for the meeting. Funding for the prize was donated by senior members of the Division. Gonzalez is a doctoral student at the University of California, San Diego.

In addition, the Division awarded six $200 prizes for Outstanding Graduate Student Essays. Funding is provided by the Center for Philosophical Studies (CPS) at Lamar University, directed by Professor Arthur Stewart.

- Chenya Bu, University of Texas, Austin, for “Reviving Musical Platonism”
- Kaeleigh Damico, University of Tennessee, Knoxville, for “Beautiful Disaster? Ugly Nature and Natural Disasters”
- Juan Carlos Gonzalez, University of California, San Diego, for “Kant, Vasconcelos, and the role of Aesthetics in Early 20th-Century Mexican Politics”
- Emma Hefflin, University of Utah, for “Descending the Ladder: The Platonic Aesthetics of Simone Weil”
- Spencer Ivy, University of Utah, for “Expertise Isn’t Flying It’s Falling with Style: The Diagnostic Function of Style for Skill”
- Sukhvinder Shahi, CUNY Graduate Center, for “Bites and Scratch-es: The Paradox of Tragedy and Rasa”

The Division also awarded six $225 Irene H. Chayes Travel grants, with funding from the ASA and the CPS.

- Wendy Bustamante, Texas A & M University
- Logan Canada-Johnson, University of Southern California
- Kaeleigh Damico, University of Tennessee, Knoxville
- Juan Carlos Gonzalez, University of California San Diego
- Sukhvinder Shahi, CUNY Graduate Center
- Spencer Ivy, University of Utah


**Calls for Papers**

82nd Annual Meeting of the American Society for Aesthetics

Palmer House Hotel

Chicago, IL

October 23-26, 2024

Submission deadline: March 1, 2024

The ASA welcomes submissions of papers or panels on all aspects of aesthetics and the philosophy of art. Submissions focusing on novel or underexplored topics, as well as submissions from individuals who have not previously participated in ASA meetings, are especially encouraged. Submissions speaking to the artistic, aesthetic, and political traditions of Chicago and the Midwest are also welcome.

Program chairs:

Christopher Bartel (Appalachian State University) - <bartelcj@appstate.edu>

Anthony Cross (Texas State University) - <anthony.cross@txstate.edu>

Papers

The word limit for conference papers is 3000 words and each paper must be accompanied by an abstract (150 words max) in a separate file. Both papers and abstracts must be PDF files and prepared for anonymous review. Paper presentations should be approximately 20 minutes long, to be followed by 5-10 minutes of comments and half an hour of Q&A.

Panels

Proposals for panels, including author-meets-critics sessions, must include a brief description of the topic, names, and affiliations of all participants; an explanation of the panel’s aims and intellectual rationale; and 500-word abstracts for each paper to be included.

**Conditions of Acceptance**

- **Membership:** Non-members may submit papers or panel proposals, but must join the ASA within thirty days of acceptance of their contribution to avoid removal from the program. All participants must be ASA members and register for the meeting.
- **Duplication:** Papers presented at a 2024 ASA Division meeting or at the 2024 ASA/BSA Virtual Summer Festival are not eligible for the 2024 Annual Meeting.

- **Either/Or:** People may submit one paper or be included on one panel proposal, but not both.

- **Attendance:** All presenters must be able to attend in person.

- **Gendered Conference Campaign:** The ASA supports the Gendered Conference Campaign <feminstphilosophers.wordpress.com/gendered-conference-campaign>. In evaluating submitted panels, the Program Committee will consider whether steps have been taken to include women and members of historically underrepresented or excluded groups.

- **Citational Justice:** In evaluating submitted papers and panel proposals, the Program Committee will consider whether submissions cite and discuss a fair representation of relevant work by women and members of historically underrepresented or excluded groups.

### Funding & Prizes

All full-time students with accepted papers or panel presentations will receive a travel stipend. These stipends are also available to those who complete the PhD in 2024 but remain unemployed at the time of the meeting. Six Irene H. Chayes Travel Grants will be awarded to those presenting papers or panel presentations but without institutional access to travel funds. Up to two outstanding papers that “nourish and sustain an ethos of inclusivity in all aspects of the Society’s activities” will receive Irene H. Chayes New Voices Awards. The outstanding student paper will receive a cash prize, in addition to travel support.

Further details on these grants and the conference are available at <https://aesthetics-online.org/events/EventDetails.aspx?id=1611686&group=>

### Submissions

Submit via the Submittable site, which will be open January 15 - March 1, 2024. <https://asa.submittable.com/submit>

Please indicate whether you or any panelist would like to be considered for a travel grant in the submission form but do not indicate this in the submission itself. Please also indicate if you will need speakers for your presentation. (All session rooms will have projectors.)

### Queries

Please address all correspondence to both Program Chairs (email addresses above).

### American Society for Aesthetics

#### Eastern Division Meeting

DoubleTree by Hilton Center City Philadelphia, PA  
April 12-13, 2024  
Submission deadline: December 15, 2023

Papers on any topic in aesthetics or the philosophy of art are invited. We also welcome volunteers to serve as session chairs and commentators.

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

Papers should not exceed 3,000 words, must be accompanied by a 150-word abstract, and must be prepared for anonymous review. All submissions must be in PDF or Word files. You may only present one paper at this conference. A paper cannot be presented at both a regional meeting of the ASA and the Annual Meeting. Submissions not meeting the requirements will not be considered. All papers will be reviewed anonymously, with final decisions by the Program Co-Chairs and the Program Committee.

Sherri Irvin will be the keynote speaker. The Program will also include the Beardsley Lecture sponsored by the Department of Philosophy at Temple University. $1000 (total) will be available for Irene H. Chayes Travel grants from the ASA for paper presenters with no institutional access to travel funds. To apply, notify the Co-Chairs that you wish to be considered, and estimate your travel costs. Do not include this in your paper.

ASA Policies on Discrimination, Harassment, and Respectful Behavior will be in effect for this meeting. The ASA Ombudsperson will be present throughout the meeting.

Send queries and submissions to Sarah Worth (<sarah.worth@furman.edu>) or Darren Hudson Hick (<darren.hick@furman.edu>).

Click <https://aesthetics-online.org/events/EventDetails.aspx?id=1483655&group=> for complete, updated meeting and submission information.

We look forward to seeing you in Philadelphia!

### American Society for Aesthetics

#### Pacific Division Meeting

Graduate Hotel, Berkeley, CA  
March 8-9, 2024

Submission deadline: December 2, 2024.

The ASA Pacific Division invites excellent paper and panel submissions on any topic in aesthetics and the philosophy of art. We hope to assemble a vibrant program of diverse topics and speakers, and we especially encourage submissions from students, from early career philosophers, and from members of historically underrepresented groups.

All accepted papers will be presented in a workshop format. All participants will commit to reading all accepted papers prior to the session. Authors will have three to five minutes to introduce the paper. Commentators will then have ten minutes. The remainder of the session will be allotted for audience questions.

Paper submissions should be no longer than 3000 words, prepared for anonymous review, and accompanied by anonymized abstracts of no more than 300 words.

Panels, author-meets-critics sessions, and other special sessions are not part of the pre-read sessions. Proposal should include a brief description of the topic or theme, the names and affiliations of all participants, and long abstracts of 400-500 words for all papers.

There are no concurrent sessions, which promotes engaged participation and in-depth discussion of all of the accepted papers and panels. You may submit a paper or participate in a panel, but not both. All presentations and commentaries must be delivered in person at the meeting.

Please send submissions in PDF or Word format to the 2024 Program Chair, Mary Beth Willard, at <asapacific2024@gmail.com>. Please also use this address to contact the program chair if you have any questions, or if you would like to volunteer to comment on a paper or to chair a session.

The submission deadline is December 2, 2023.

$1000 will be available for Irene H. Chayes
Travel grants from the American Society for Aesthetics for presenters with no other access to travel funds. To apply, please note in your submission email that you wish to be considered and include an estimate of your travel costs. Please do not include this information in your paper or panel proposal.

ASA Policies: Papers presented at ASA Divisional meetings may not be presented at the ASA Annual Meeting. Everyone on an ASA program must be a member of ASA. Submissions from non-members are welcome, but if you are accepted for the program, you must join ASA within 30 days. Everyone must also register for the meeting. This applies to presenters, panelists, commentators, and chairs.

Existential Aesthetics: An international conference
Northern Michigan University
Marquette, MI
July 26–27, 2024
Submission deadline: February 1, 2024

The aim of this conference is to investigate how works of art, and certain kinds of aesthetic practices or aesthetic experiences, can be of existential importance to people.

Consider the following examples. A poem can offer consolation and support in difficult times. A film can trigger an epiphany and turn one’s values upside down. Falling in love with a painting can change the direction of someone’s life. Writing poetry can give meaning to one’s existence and have a profoundly therapeutic effect. Witnessing a stunning sunset can become one of the most cherished moments of one’s life. Finally, being a foodie, a fashionista, or a jazz lover can be so important to a person as to be constitutive of their identity.

Until recently, few authors within the field of contemporary aesthetics have directly addressed the existential importance of art and aesthetics. But this is changing. A growing number of philosophers are now seeking to explore issues like the ones listed above. This has led some to posit the emergence of a new subfield, entitled “existential aesthetics.” The goal of the proposed conference is to improve our understanding of the work being done in this area, explore its significance, and facilitate further and more focused philosophical activity in this direction.

Confirmed Speakers

- Antony Aumann (Northern Michigan University)
- Kathleen Higgins (University of Texas, Austin)
- Alex King (Simon Fraser University)
- Hans Maes (University of Kent)
- Sandra Shapshay (Hunter College, CUNY)
- Yuriko Saito (Rhode Island College, CUNY)

Call for Papers

We invite submissions on any topic that relates to existential aesthetics. Papers should not exceed 5000 words and should be accompanied by a 100-word abstract and a page with your contact details. Please prepare your submission for anonymous review. You can email your papers as a PDF to Antony Aumann (<aumann@nmu.edu>). The submission deadline is February 1, 2024. Communication of acceptance or rejection will be made by March 15, 2024.

A selection of the papers presented at the conference will be collected in a book, edited by the conference organizers.

Possible Topics

Relevant research questions include (but are not limited to):

- What does it mean for an aesthetic experience or a work of art to have existential importance?
- How does the existential importance of an artwork relate to its artistic value?
- Are there existential truths or insights that can only be expressed by art?
- In addressing existential questions, how does art differ from philosophy?
- Can art or aesthetic practices help us cope with global existential threats, such as COVID-19 or climate change? If so, how?
- How do gender or racial conditions affect the existential conditions of despair, meaninglessness, and absurdity? How might this be reflected in artistic practices and aesthetic experiences?
- Are there significant differences between art forms when it comes to their potential to gain existential importance?
- To what extent is the existential import of an experience the result of the appreciator’s own activity?
- How does the existential importance of art and aesthetics compare to other endeavors and experiences that acquire such importance?
- How can existing philosophical work on the meaning of life be brought to bear on the study of art and aesthetics?
- If an aesthetic pursuit can acquire existential importance, it can also lose that importance. What is involved in such a loss, and how does it come about?
- Are epiphanies intrinsically aesthetic? What may the role of art be in bringing about epiphanies?

Graduate Student Travel Grants

We encourage graduate students to submit a paper. The two best graduate submissions by ASA student members will be awarded a graduate student travel grant of up to $650 to help cover travel expenses.

Registration, Travel, and Accommodations

Generous grants from the American Society for Aesthetics and Northern Michigan University have enabled us to cover food and lodging expenses for the duration of the conference. Registration will also be free for all participants. Unfortunately, we cannot cover other travel expenses (with the exception of the two graduate student awards mentioned above). Marquette is served by the Sawyer International Airport, which is a twenty-minute drive from the university. For additional details, contact Antony Aumann (<aumann@nmu.edu>).

Planning committee

- Conference submissions will be reviewed by the members of the planning committee:
  - Megan Altman (Cornell College)
  - Aderemi Artis (University of Michigan, Flint)
  - Antony Aumann (Northern Michigan University)
  - Ryan Kemp (Wheaton College)
  - Hans Maes (University of Kent).
  - Sheryl Tuttle Ross (Uni-
The organizers fully support the goals of the Gendered Conference Campaign and will seek to ensure the recruitment and participation of women and other historically underrepresented and excluded groups.

We gratefully acknowledge financial support from the ASA and Northern Michigan University.

**Active Aestheticians**

CHIARA BROZZO began an appointment as Assistant Professor of Philosophy at the University of Birmingham, School of Philosophy, Theology and Religion. She received her PhD from the Università degli Studi di Milano.

JORDAN DANIELS will be Visiting Assistant Professor at Pomona College for 2023-24. Her research and teaching interests include environmental philosophy, continental philosophy (especially Critical Theory), aesthetics, and feminist philosophy. Daniels received her PhD from Emory University.

JAMES DOW has been promoted to Full Professor at Hendrix College, where he teaches aesthetics, environmental philosophy, philosophy of action, and philosophy of mind. Dow is working on a book - Enacting Nature's Value - which argues for an enactivist approach to environmental value focusing on the aesthetic appreciation of natural environments. He is Director of the Steel Center for the Study of Religion and Philosophy, and Chair of the Study of the Mind. He also teaches courses on the intellectual history of aesthetics, empirical aesthetics, nature aesthetics, and aesthetics and contemporary art. He earned his Ph.D. at the CUNY Graduate Center in 2011.

RICHARD ELDRIDGE will be a short-term Visiting Professor of Aesthetics at the Federal University of Bahia, Salvador, Brazil, in November and December 2023, where he will conduct two mini-courses and a workshop and give three public lectures.

JONATHAN GILMORE has been promoted to full professor at The Graduate Center and Baruch College, CUNY. He won the ASA Outstanding Monograph Prize for his book *Apt Imaginings: Feelings for Fictions and Other Creatures of the Mind* (2021) and is co-editor of the *Journal of Aesthetics and Art Criticism*.

TOM HANAUER is an assistant professor of philosophy at Tel Aviv University. He completed his PhD at the University of California, Riverside in 2022 and specializes in ethics and continental aesthetics.

ALICE HELLIWELL is working as an Assistant professor at Northeastern University London, having completed her PhD program at the University of Kent. Alice specializes in the intersection of the philosophy of Art and Artificial Intelligence—including questions of aesthetics, creativity and ethics.

MOJCA KUPLEN will be a Lecturer at the University of Tennessee in 2023-24. She received her PhD from the Central European University in Austria. Kuplen specialized in Kant’s philosophy, philosophy of art, and aesthetics. Her first book, *Beauty, Ugliness and the Free Play of Imagination*, was published by Springer (2015). Her second, *Kant's Aesthetic Cognitivism: On the Value of Art* (2023), was just published by Bloomsbury.

SEAN T. MURPHY will begin a tenure-track appointment as Assistant Professor at Southern Utah University. His research focuses on philosophers in the classical German tradition, including Kant, Herder, Schiller, Schopenhauer, and Nietzsche, as well as the German Romantics. He also works on topics in moral psychology, narrative ethics, and aesthetics. Murphy completed his Ph.D. at Indiana University in 2021.

KARIM NADER has completed his PhD at the University of Texas at Austin and will commence a post-doc at MIT this fall. His dissertation, *Virtual wrongs as fictional wrongs*, was directed by Kathleen Higgins. He argues that video games and virtual reality are fictional worlds. What we do in virtual reality should be morally evaluated as the creation of fictional representations, which can give reasons for beliefs, including morally objectionable beliefs. He is interested in issues at the intersection of ethics and aesthetics, and the ethics of technology.

TYLER OLSSON will be a Postdoctoral Fellow at Auburn University in 2023-24. He received his PhD from UCI Santa Cruz, in 2022.

NATHAN L. SMITH has defended his dissertation for his PhD from Duke University, successfully finishing his year as the ASA’s Dissertation Fellow. His dissertation, *The Structure of Aesthetic Experience*, was directed by Fredric Jameson. For 2023-24, he will hold the position of Assistant Professor in the Department of Philosophy at Elon University where he will teach courses in aesthetics, ethics, and the history of philosophy (particularly early modern and ancient).

ALLEN SPEIGHT has been promoted to full professor at Boston University. Speight, who also serves as the Director of Graduate Admissions, specializes in Hegel and German Idealism, Aesthetics & Philosophy of Art, and Literature, Philosophy of Religion, Ancient Philosophy, and Philosophy of Agency.

NILS-HENNES STEAR is Associate Lecturer in Aesthetics (assistant professor equivalent) at Uppsala University in Sweden. His PhD is from the University of Michigan. Stear works in aesthetics, ethics, and feminist philosophy.

PAUL C. TAYLOR, ASA President from 2023-25, will join the UCLA faculty in July 2023 as the inaugural Presidential Professor of Philosophy. Professor Taylor works in race theory, aesthetics, pragmatism, social and political philosophy, and Africana philosophy. He is the author of the books *Race: A Philosophical Introduction and On Obama*. His book *Black is Beautiful: A Philosophy of Black Aesthetics* won the ASA Outstanding Monograph Prize for 2017. He is currently working on a book project for Oxford on third-wave race-thinking, a book for Chicago called *Dark Futures*, and a Mellon-funded meta-study of DEI initiatives.

MICHAEL THOMAS has been appointed Assistant Professor of Philosophy at the University of Amsterdam. He was previously a Visiting Fellow at the JFK Institute for North American Studies at the Freie Universität Berlin and taught at Susquehanna University. Michael works in “Social Aesthetics” with a focus on race. His current project focuses on readings of W.E.B. Du Bois, James Baldwin, and Audre Lorde as models of Black thought, each working in the framework of an aesthetic philosophy of race. His PhD is from the John U Nef Committee on Social Thought at the University of Chicago.

KATE WOJTKEWICZ is a postdoctoral fellow at the Ethics Lab, Georgetown University. Wojtkewicz’s research investigates the influence popular fictions have on our epistemic tools, as well as the responsibilities incurred by that influence for audiences and creators alike. She earned her PhD and MPhil from the CUNY Graduate Center. Her dissertation on the hermeneutic responsibility of fiction creators was supported by a Dissertation Fellowship from the ASA.
Nominees Announced for ASA Trustee

The American Society for Aesthetics announces an election for three new trustees in December 2023. As provided in the ASA Bylaws, Article VII, the current Board of Trustees has nominated six ASA members to stand for election as trustee. The trustees elected will serve for three-year terms (February 1, 2024 - January 31, 2027). Bios of the nominees will be available in the December 2023 ASA Newsletter, the ASA website, and bulk email announcement to all ASA members this fall.

NOMINEES FOR ASA TRUSTEE

- Gemma Arguello Manresa
- Christopher Bartel
- Kristin Boyce
- John Dyck
- Saul Fisher
- Elizabeth Scarbrough

Additional nominations can be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (December 2, 2023). These can be sent by e-mail (<secretary-treasurer@aesthetics-online.org>) or through the US Mail (American Society for Aesthetics, 1550 Larimer Street #644, Denver, CO 80202-1602).

Voting will be conducted on the ASA website from December 3-31, 2023, with an announcement of winners in early January. All members of ASA in 2023 are eligible to vote by logging into the website, looking for the red “Members” button in the upper-right, and clicking the “Trustee elections” sub-menu. Members unable to vote online should notify the Secretary-Treasurer no later than December 1, 2023, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above. Ivan Gaskell, Thi Nguyen, and Aili Whalen will complete their terms as trustees on January 31, 2024. For more information on the current trustees and the ASA Bylaws, see the ASA webpage (<http://aesthetics-online.org>). Look for the “ASA” red button in the upper-right and click the “About the ASA” sub-menu.

ASA Elections

Nominations invited for ASA Ombudsperson

Nominations (including self-nominations) are invited for the volunteer position of ASA Ombudsperson for a three-year term 2024-2026. Interested persons should submit a CV (no more than 5 pages) and a cover letter addressing interest and qualifications for the position to <Secretary-treasurer@aesthetics-online.org> no later than October 1, 2023.

The Ombudsperson is the primary resource and point of contact for ASA members regarding concerns about discrimination, including sexual harassment, which is recognized as a form of discrimination. The Ombudsperson is responsible for educating the ASA membership about this policy. The complete policy is available on the ASA website: <https://aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

The Ombudsperson serves for a term of three years, with a limit of two consecutive terms. The Feminist Caucus Committee and the Diversity Committee will be asked to provide a list of potential candidates, and a general invitation to self-nomination to all ASA members will be the basis for the list of candidates, to which the Officers and Board of Trustees may add. The Appointments Committee will review all applications and make a recommendation to the President. The President will nominate the Ombudsperson, for approval of the Board of Trustees. (The current Ombudsperson, Jeanette Bicknell, is serving her second term and is not eligible for re-appointment.)

The Ombudsperson receives complaints of discrimination and harassment and, where possible, serves as a resource to members regarding such complaints. The Ombudsperson shall serve as a resource by, among other things, (i) educating the complainant about this policy; (ii) facilitating informal resolution of concerns where appropriate; (iii) investigating complaints of harassment and discrimination; and (iv) recommending sanctions where appropriate. The Ombudsperson should, if necessary, be able to consult with a complainant rapidly, within a 24-hour period. The Ombudsperson does not provide legal advice. Where appropriate, the Ombudsperson shall consult with the Feminist Caucus Committee or the Diversity Committee for advice regarding specific complaints.

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

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

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

The Ombudsperson is a volunteer position. Normally, the Ombudsperson attends all five ASA meetings each year (the four divisional meetings and the Annual Meeting), with ASA providing reasonable travel costs, consistent with other ASA travel reimbursements. When the Ombudsperson is unavailable for any of the meetings, a member of the DHRB committee will serve as Acting Ombudsperson for those meetings. If professional services are necessary to respond to a formal complaint, consulting rates will be negotiated on a case-by-case basis.

Announcement and Request for Input on ASA Secretary-Treasurer Transition

Julie Van Camp’s second and final term as Secretary-Treasurer of the ASA ends in January 2025. (The position is limited to two five-year terms.) The board of trustees has appointed a transition committee, co-chaired by Sherri Irvin and Brian Soucek, to make recommendations related to the Secretary-Treasurer position. The additional members of the committee are Cynthia Freeland, Aaron Meskin, Sonia Sedivy, James Shelley, and Nicholas Whittaker. The Secretary-Treasurer’s workload has grown in volume and complexity over the past decade, and the transition committee is charged both with recommending changes in how the position is structured and with identifying candidates to fill it. Input from the membership of the ASA will be vital to the committee’s work.

The Secretary-Treasurer is an elected officer of the ASA whose responsibilities include overseeing budgets, archives and records, ASA policies, and memberships; managing communications and the ASA’s public face; planning and managing annual and divisional meetings; representing the ASA at the meetings of various professional societies; assisting with the administration of grants, fellowships, prizes, and other competitive opportunities; arranging for elections; and assisting the President in preparing for trustees’ meetings, at which the Secretary-Treasurer participates as a voting member.

While the tradition for some time has been for the Secretary-Treasurer position to be held by retired university faculty members, the transition committee hopes to expand the pool to include currently active university faculty members (perhaps with a teaching release negotiated with their institution) as well as underemployed members of the profession. We are investigating options for administrative support to manage the workload associated with the position. These include engaging a part-time administrator with relevant experience as an independent contractor (the model employed by the British Society of Aesthetics), outsourcing tasks to a management firm that specializes in administration for academic societies, and increasing the Secretary-Treasurer’s stipend in recognition of increased workload. We will work with the board of trustees and finance committee to identify additional funds that can be used to implement the preferred option(s).

At this time, we invite input from the membership. We welcome (1) suggestions related to the administration of the Secretary-Treasurer’s workload, (2) nominations of people who would be effective as administrators or as Secretary-Treasurer, (3) direct expressions of interest from people who may be interested in serving as administrator or as Secretary Treasurer and would like to discuss possibilities, and (4) any other comments, suggestions, or input.

For ease of tracking, we encourage you to send your input using this survey, which you may submit anonymously: <https://tinyurl.com/asatransition>. We strongly encourage weighing in by September 15, and earlier if possible: the sooner you provide your input, the sooner we can incorporate it into the committee’s work. You may also send thoughts and questions to <asatransition@gmail.com>. We look forward to keeping ASA members updated as the transition committee’s work progresses.

Sherri Irvin (co-chair)  
Brian Soucek (co-chair)  
Cynthia Freeland  
Aaron Meskin  
Sonia Sedivy  
James Shelley  
Nicholas Whittaker
2023 ASA PRIZE WINNERS

For information on future ASA prize opportunities, please see the ASA website. Red button Resources==>Grants and Prizes

OUTSTANDING STUDENT PAPER

Joseph Kassman-Tod (University of California, Berkeley) has won the Outstanding Student Essay Prize for the 81st ASA Annual Meeting, November 15-18, 2023 in Arlington, VA. The essay, “Aesthetic Humility as ‘Remembrance’: A Critical Virtue,” will be presented at the meeting. He has just received his PhD from University of California at Berkeley. He also holds an MA in Music from the University of London. His research is in the philosophy of art, Kant, and post-Kantian philosophy (with an emphasis on early German idealism, existential phenomenology, and the Frankfurt school). He has additional interests in ancient Greek philosophy.

The abstract for the paper:

What is it for one’s thought to be appropriately and productively responsive to fine art? Responses to this question face two opposing dangers: ‘aesthetic servitude’ and ‘aesthetic hubris’. In this paper I argue that aesthetic humility corrects for both of these alternatives. More specifically, I argue that German idealist poet/philosopher, Friedrich Hölderlin, provides a promising model of aesthetic humility. In developing this model I contend that the artwork-directed dimension of aesthetic humility takes the form of ‘remembrance’. My proposal is that ‘remembrance’ consists in thoughtful attentiveness to possibilities of sense-making that have been marginalized, which in turn opens our understanding to new possibilities for thought and talk to come. From an analysis of Hölderlin’s mourning-play ‘The Death of Empedocles’ and his theoretical essay ‘The Declining Fatherland’, I argue that the kind of thought with which we appropriately and productively respond to fine art, is a form of ‘remembrance’.

JOHN FISHER MEMORIAL PRIZE

The winner of the John Fisher Memorial Prize for 2023 is Hannah Kim for her paper entitled “A Dual-Process Model of Xunzi’s Philosophy of Music.” She will present the paper at the ASA Annual Meeting in Arlington, VA November 15-18, 2023. Her paper, selected by the JAAC editorial board review committee, will be published in the Journal of Aesthetics and Art Criticism.

Kim received her PhD from Stanford University and is currently Assistant Professor of Philosophy at the University of Arizona. She won the Irene H. Chayes New Voices Award from ASA in 2020.

The Fisher prize, awarded in alternate years to an original essay in aesthetics, was created in memory of the late John Fisher, editor of the Journal of Aesthetics and Art Criticism from 1973 to 1988. The Prize is offered to foster the development of new voices and talent in the field of aesthetics.

The abstract for the paper:

Music, alongside ritual, plays an important role in Confucian moral education. Among all the Confucians, Xunzi gives music the most radical ability to transform people, and this is striking given his pessimistic view of human nature. Though he set the standard for Chinese aesthetics for millennia, there’s no systematic account that brings together Xunzi’s various commitments: that only music from virtuous previous dynasties are morally conducive, that music can bring about lasting character change, that even those uninterested in moral cultivation can benefit from music, and that the “gentleman” and the “petty man” derive joy in different ways while listening to music. In this article, I explain why currently existing accounts can’t capture all the commitments, and I turn to analytic aesthetics to provide a new Dual-Process Model of Xunzi’s philosophy of music. Jenefer Robinson’s discussions of “the Jazzercise effect” and emotional misattribution will be key in the new account.
IRENE H. CHAYES NEW VOICES AWARDS

The winners of the Irene H. Chayes New Voices Awards for 2023 are Alice Harberd, a PhD student at the University College London, and Zoe Walker, a Career Development Fellow in Philosophy at Trinity College, University of Oxford, who received her PhD in Philosophy from Pembroke College at the University of Cambridge.

Harberd’s winning essay is “The Aesthetic Causes of Epistemic Injustice.” Her research has tackled a key mechanism behind the exclusion of underrepresented groups from higher education. A central cause of this underrepresentation, she argues, is failure to see the full epistemic characters of those in underrepresented groups, including their virtues and expertise.

Walker’s winning essay is “Seeing the Funny Side: sexist humour, attention and harm.” She argues that sexist jokes structure our thinking about women according to particular frames which activate sexist stereotypes and obscure the collective understanding of women’s experiences. Her research investigates the role of humour, and artistic representations more generally, in perpetuating sexism, racism, and other forms of oppression.

Both papers will be presented at the 81st ASA Annual Meeting November 15-18, 2023, in Arlington, Virginia. The awards were established in 2018 to nourish and sustain an ethos of inclusivity in all aspects of the Society’s activities, and in the discipline of aesthetics more broadly.

OUTSTANDING MONOGRAPH PRIZE

The 2023 Prize for Outstanding Monograph has been awarded to Theodore Gracyk for *Making Meaning in Popular Song: Philosophical Essays* (Bloomsbury, 2022). Informed by a mix of philosophy of art and philosophy of language, the book studies popular music by constructing a theoretical basis for a philosophy of meaning for songs. Seventeen nominations were received for the prize. The Outstanding Monograph Prize has been awarded annually since 2008.

SOMAESTHETICS RESEARCH AWARD

Peg Brand Weiser has won the Somaesthetics Research Prize for 2023 for her essay, “Changing Perception of Beautiful Bodies: The Athletic Agency Model,” in Somaesthetics and Sport, edited by Andrew Edgar (Brill, 2022). The review committee said: “The paper in our view makes a significant contribution to the research in somaesthetics, and does so with an impressive and scholarly investigation of the concepts of beauty, perception and agency. The contribution to feminist literature by this paper was also one of its strong points. The paper stood out as theoretically strong and very well composed.”

Dr. Brand Weiser teaches at the University of Oregon new philosophy of sport classes in the Robert D. Clark Honors College and will teach the first Sports Ethics offering in the Philosophy Department Fall 2023. She is developing new philosophy undergrad and graduate level courses in Sports Ethics and Sports Medical Ethics as part of the University of Oregon Sport and Wellness Institute, launching Fall 2023. She is editor of Beauty Unlimited (2013), Beauty Matters (2000), and co-editor with Carolyn Korsmeyer of Feminism and Tradition in Aesthetics (1995). Articles on feminist art and aesthetics have appeared in the Journal of Aesthetics and Art Criticism, Hypatia: A Journal of Feminist Philosophy, Simone de Beauvoir Studies, and various anthologies. Other publications include Camus’s The Plague: Philosophical Perspectives and the co-edited Myles Brand Era Special Issue of the Journal of Intercollegiate Sport.

The interdisciplinary field of somaesthetics is understood broadly as the critical study and meliorative cultivation of the experience and performance of the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-stylization.

SELMA JEANNE COHEN PRIZE IN DANCE AESTHETICS

The winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics is Erin Brannigan, for her book Choreography, Visual Art and Experimental Composition 1950s-1970s. (Routledge, 2022). The first chapter is available Open Access on the Routledge website. The book traces the history of engagements between dance and the visual arts in the mid-twentieth century and provides a backdrop for the emerging field of contemporary, intermedial art practice.

Erin Brannigan is Associate Professor in Theatre and Performance at the University of New South Wales. She is of Irish and Danish political exile, convict, and settler descent. Her publications include Moving Across Disciplines: Dance in the Twenty-First Century (Sydney: Currency House, 2010), Dancefilm: Choreography and the Moving Image (New York: Oxford University Press, 2011) and Bodies of Thought: 12 Australian Choreographers, co-edited with Virginia Baxter (Kent Town: Wakefield Press, 2014).

The prize was established in 2008 in memory of Selma Jeanne Cohen, and with enormous gratitude for her generous bequest to the ASA. The prize is awarded every year, for critical articles or books of distinction in dance aesthetics, dance theory, or the history of dance published in English.

TRAVEL AWARDS FOR ASA ANNUAL MEETING

Student Travel Grants: Joshua Breckka, Elizabeth Cantalamessa, Eskil Elling, Alex Fisher, Rose Ryan Flinn, Robert Lazo, Hoyeon Lim, Karim Nader, Taylor Re, Lewis Wang, Rachel Wong

Irene H. Chayes Travel Grants: Ley Cray, Cristina Dreifuss, Lindsey Drury, Richard Eldridge, Charles Maybee, Thomas Wartenberg

Friends of ASA Travel Grants: Sondra Bacharach, Aurelie Debaene, Ryan Doran, Stephanie Patridge, Zoltan Somhegyi
Freedom of expression and vigorous debate are crucial to scholarly exchange. The American Society for Aesthetics strongly values mutual respect and strives to provide an environment for scholarly exchange that is free from discrimination and harassment. The ASA is committed to providing a supportive environment—one that upholds values of inclusion, safety, and mutual respect—at the ASA annual meeting, divisional meetings, ASA-sponsored conferences, and other ASA-sponsored activities.

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

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

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

Revisions Announced to Policies on Discrimination, Harassment, and Respectful Behavior

The American Society for Aesthetics announces revised Policies on Discrimination, Harassment, and Respectful Behavior, effective immediately, April 10, 2023. The complete policies are on the website under the red tab ASA==>ASA Policies:

<https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

The changes, approved by the Trustees at their meeting March 28, include:

1. Expanded language agreed to for all transactions on the web site (memberships, meeting registrations, donations), and
2. Revised procedures for filing a formal complaint.

American Society For Aesthetics Policies On Discrimination, Harassment, And Respectful Behavior

These policies, approved by the American Society for Aesthetics Board of Trustees on July 12, 2019 (amended on February 14, 2022, and April 10, 2023) is effective immediately and completely supersedes previous policies.
Nondiscrimination and Anti-Harassment Standards

The ASA prohibits harassment, discrimination, and contribution to an environment that a reasonable person would consider threatening, intimidating, hostile, or offensive. The ASA also prohibits advocating for or encouraging such conduct, which includes, but is not limited to:

Generally prohibited conduct:

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

Sexual harassment:

- Conduct of a sexual nature that is known or ought to be known to be unwelcome, which may include instances of non-consensual sexual contact, stalking, repeated flirtations, lewd or lascivious behavior, advances, propositions, and pressure to engage in sexual activity.
- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from purposes of scholarly discussion.
- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from purposes of scholarly discussion.

Membership information and compliance

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

All transactions on the ASA website (e.g., membership, meeting registration, donations) will require confirmation that the transactor has read and agrees to comply with this policy and that the transactor understands that violations of this policy may result in removal from the meeting and/or a prohibition against attending future meetings. Notice of this requirement will include a link to the complete policy. Comparable steps shall be taken when on-site or mail-in transactions are permitted.

Reporting

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

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

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

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

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

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

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

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

2) **Complaint:**

Any member of the ASA may report an alleged incident to the Ombudsperson or the Respectful Behavior Committee. A formal (i.e., written) complaint may be filed by (1) someone who is the target of disrespectful behavior, discrimination, or harassment; or (2) a member who witnesses a violation of the policy; or (3) any member(s) of the Board of Trustees or Officers. Reports must be filed within one year after the incident.

All complaints will be investigated by the Ombudsperson and/or members of the Respectful Behavior committee. If the Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, they will select a member of the Respectful Behavior Committee to be the investigator. The ASA Board reserves the right to appoint an external investigator in place of the Ombudsperson. In cases of allegations involving assault or sexual assault, the Board of Trustees, in consultation with ASA legal counsel, shall have the option of appointing a disinterested external investigator who will prepare a report for submission to the Board of Trustees.

The investigator will interview the complainant, respondent and any witnesses. The investigator may or may not recommend a formal sanction against the respondent. The ASA President and Board must approve any sanction. If any Trustee or Officer filed the initial formal complaint, that person(s) shall be excluded from the vote by trustees and officers on any recommended sanction. (The only exception is for interim remedial action, in which case the President may act alone. See “Resolution” below for an example.)

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

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

3) **Resolution**

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

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

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

**ASA Ombudsperson**

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

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

The Ombudsperson does not provide legal advice.

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

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

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

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

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

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

Respectful Behavior Committee

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

The nomination deadline shall be September 15 with submissions to be sent to <secretary-treasurer@aesthetics-online.org>

Nomination shall include a short CV and cover letter addressing interest in and qualifications for membership on the Respectful Behavior Committee, including how they would contribute to the diversity of the Respectful Behavior Committee. Nominees may also identify any experience relevant to the role of Respectful Behavior Committee members, but this is not required and its omission shall not be considered as disqualifying.

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

When applications are received on September 15, the Secretary-Treasurer will share them with the leadership (chairs and assistant chairs) of the Feminist Caucus Committee and Diversity Committee. Each Committee will be asked to identify preferred candidates, after appropriate consultation with the membership of the full committee of current ASA members. At least three preferred candidates should be recommended, listed either alphabetically or rank-ordered, by each committee. The Officers and Trustees will be required to give very serious consideration to these recommendations from each committee in making their final selections. The lists of preferred candidates by the committees must be sent to the Officers no later than December 1, so the Trustee balloting can be completed in December.

In making the selections, the Officers and Trustees should be mindful of the overall makeup of the Respectful Behavior Committee and aim for diversity in all its forms, including race, gender, sexual orientation, disability, seniority and security within the profession, and experience with comparable institutional committees.

Members must be members of the ASA throughout their term of service on the Respectful Behavior Committee.

Working with the Ombudsperson, the Respectful Behavior Committee shall review for possible revision the July 23, 2018 policy, taking into account recommendations received from ASA members and the Board of Trustees, and shall be responsible for making recommendations for future revisions, as appropriate, with final revisions approved by the Board of Trustees.

Members should be available to serve as Acting Ombudsperson when the Ombudsperson finds it necessary to recuse due to conflicts of interest or is unable for other reasons to attend an ASA meeting. Members should be available to assist in representing the Respectful Behavior Committee at ASA Annual Meetings and Divisional meetings, if the Ombudsperson is unable to attend, with appropriate travel support from the ASA.

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

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

As the membership of the Respectful Behavior Committee regularly rotates, the names shall be available on the ASA website with this posting of the policy, once approved.
Workshop on Embodied Cognition and Dance 2023
Spatial Dynamics, Aesthetics, and Learning in Dance
Schedule and General Information

Location: The workshop will be held in the “Mack Club” on the second floor of the Sakowich Campus Center at Merrimack College (315 Turnpike St, North Andover, MA 01845).

Parking: All attendees can park in Parking Lot A (right next to the Merrimack College Entrance on Elm St.)

Map and Directions: For up-to-date campus map, driving, train, or flight directions, visit <https://www.merrimack.edu/map/>.

Pick-up from North Andover: If you decide to take the train email us ahead of time and we can arrange for the shuttle or a research assistant to pick you up at the North Andover train station. Breakfast and Lunch: Breakfast and Lunch is free for all speakers and registered attendees

Dinners: There will be conference dinners on October 20th and 21st after the scheduled program. Conference dinners are free for speakers, but all registered attendees are welcome to join. Just email us ahead of time to let us know you will be joining us for dinner. Dinners should be no more than $75 per person. Dinners will be low-key family style (Plenty of vegetarian options and some vegan options).

Registration: All sessions are free and open to the public. To register as an attendee (zoom or in-person) email <kronstedc@merrimack.edu>.

Dance Sessions and Attire: The workshop has some movement sessions. These sessions are scaled to all skill levels. No particular attire is required, but workout wear is helpful.

Zoom links: All session talks will be hybrid (in-person and on zoom). The zoom links for all live talks will be posted on our website the week before the conference.


Session Times: Each speaker will give a 20-minute presentation and 10 minutes of Q&A. The remaining time of each session is scheduled for “informal” and “organic” conversations with the speaker and between all attendees in the room. Each session has a total of one hour allotted to account for technical issues and other contingencies.

We gratefully acknowledge financial support from the American Society for Aesthetics for this program.
### October 20th, 2023

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Place</th>
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<tbody>
<tr>
<td>9am-10am</td>
<td>Breakfast and welcome remarks (Free for all speakers and registered attendees)</td>
<td>Merrimack Club</td>
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<tr>
<td>10-11am</td>
<td>Movement Workshop: Robin Conrad (Texas Woman’s University)</td>
<td>Sakowich Gym Dance Studio</td>
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<tr>
<td>11am-Noon</td>
<td>Session 1: Vasiliki Meletaki (Penn Center for Neuro Aesthetics)</td>
<td>Merrimack Club</td>
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<tr>
<td>Noon-1pm</td>
<td>Lunch: (Free for all speakers and registered attendees)</td>
<td>Merrimack Club</td>
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<td>1pm-2pm</td>
<td>Session 2: Gabriela Aguilar Rosales (National Autonomous University of Mexico)</td>
<td>Merrimack Club</td>
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<td>2pm-3pm</td>
<td>Break</td>
<td>Merrimack Club</td>
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<tr>
<td>3pm-4pm</td>
<td>Session 3: Michelle Maiese (Emmanuel College)</td>
<td>Merrimack Club</td>
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<tr>
<td>4pm-4:30pm</td>
<td>Stretches and breathing</td>
<td>Sakowich Gym Dance Studio</td>
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### October 21, 2023

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<tr>
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<td>Breakfast and daily remarks (Free for all speakers and registered attendees)</td>
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<tr>
<td>10-11am</td>
<td>Movement Workshop: Christian Kronsted (Merrimack College)</td>
<td>Sakowich Gym Dance Studio</td>
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<tr>
<td>11am-11:30</td>
<td>Session 1a: Ashley Walton (Massachusetts General Hospital Brain Modulation Lab)</td>
<td>Merrimack Club</td>
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<tr>
<td>11:30-Noon</td>
<td>Session 1b: Rachel Monroe</td>
<td>Merrimack Club</td>
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<tr>
<td>Noon-1pm</td>
<td>Lunch: (Free for all speakers and registered attendees)</td>
<td>Merrimack Club</td>
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<tr>
<td>1pm-2pm</td>
<td>Session 2: Matt Henley (Teachers College) and Miriam Giguere (Drexel University)</td>
<td>Merrimack Club</td>
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<tr>
<td>2pm-3pm</td>
<td>Break</td>
<td>Merrimack Club</td>
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<tr>
<td>3pm-4pm</td>
<td>Session 3: Ben Baker (Colby College)</td>
<td>Merrimack Club</td>
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<tr>
<td>4pm-5pm</td>
<td>Dance Performance</td>
<td>Sakowich Gym Dance Studio</td>
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<tr>
<td>5pm-6pm</td>
<td>Session 4: Joel Krueger (University of Exeter)</td>
<td>Merrimack Club</td>
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### October 22nd, 2023

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<tr>
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<td>Breakfast and daily remarks (Free for all speakers and registered attendees)</td>
<td>Merrimack Club</td>
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<tr>
<td>10-11am</td>
<td>Movement Workshop: TBA</td>
<td>Sakowich Gym Dance Studio</td>
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<tr>
<td>11am-Noon</td>
<td>Session 1: Jesús Ilundáián-Aguruza (Linfield College)</td>
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<tr>
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<tr>
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<td>2pm-3pm</td>
<td>Break</td>
<td>Merrimack Club</td>
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<tr>
<td>3pm-4pm</td>
<td>Session 3: Renee Conroy (Independent Scholar)</td>
<td>Merrimack Club</td>
</tr>
<tr>
<td>4pm-4:30pm</td>
<td>Stretches, breathing, and wrap-up</td>
<td>Sakowich Gym Dance Studio</td>
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ASA Newsletter
EDITED BY
Julia Minarik
&
Michel-Antoine Xhignesse
ISSN 1089-1668

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

Deadlines: December 1, April 15, August 1