Teaching Global Aesthetics

Brandon Polite
Knox College

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We both teach stand-alone courses in global aesthetics. In a brief survey of aesthetics courses, we found few classes in global aesthetics offered in North America, yet these courses offer many benefits. In what follows we provide some reasons for you to teach such a course at your college or university and offer some guidance for how to develop one that works for you and your students.

I. Perhaps the main challenge in teaching a course in global aesthetics is feeling like you do not have enough expertise to teach it. Neither of us had taken a course in philosophy outside of the European tradition as undergraduates or graduate students. And for both of us, non-Western philosophy lies outside our areas of competence. While this is a genuine challenge, it didn’t prevent us from developing successful courses that routinely fill up with students new to philosophy. We found the process of familiarizing ourselves with the traditions we cover in our courses to be rewarding work, expanding our own thoughts about what aesthetics can be.

One challenge is deciding which traditions to include in the syllabus. There is so much great work on non-Eurocentric aesthetics out there—by both philosophers and those in other fields—that it can be difficult to narrow down what specific traditions to focus on. Our approach was to tailor our courses to our research interests. Elizabeth’s course is informed by her research on cultural property debates and the aesthetics of everyday life. The topics her course focuses on include: (i) cultural appropriation and the ethics of museums; (ii) the impact of colonialism on artistic practices; (iii) defining art and the aesthetic when engaging with aesthetic practices outside of your own culture; and (iv) what counts as “Western” in Western aesthetics. Brandon’s course arose from his research on different ways of experiencing and appreciating music. In it he focuses on: (i) the extent to which individuals can appreciate art and artifacts from traditions other than their own; (ii) the relationship between aesthetic and religious practices; and (iii) music’s place in mystical traditions. Our comfort level with these topics allowed us to develop our courses with less apprehension about not being experts.

The process of developing our courses around these topics was impacted by our searches for readings to include in our syllabi. We both found articles that helpfully examine these topics that focus on West African, Aboriginal Australian, South Asian, Japanese, Balinese, and Javanese aesthetic traditions. While some of these articles occur in both of our syllabi, most do not. This highlights the wealth of resources available to anyone interested in teaching global aesthetics. Elizabeth’s syllabus also includes readings on Indigenous American aesthetic traditions, while Brandon’s includes readings on Korean and Persian ones. Finding these readings was aided not only by the usual resources (Google Scholar, PhilPapers, and the like), but also by some of the diversity curricula on the ASA website.
and the list of 60+ BIPOC authors at the Aesthetics for Birds blog.

II. Our institutions’ locations and demographics were key considerations when developing our courses. Elizabeth teaches at Florida International University, the largest Hispanic-serving institution in the United States. FIU students are largely from South Florida, and 68% identify as Hispanic. As a result, Elizabeth devotes significant time in her course to aesthetic traditions from the Americas and the Caribbean. Brandon teaches at Knox College: a small liberal arts college in Illinois with a sizable international student population (over 16%) that is overwhelmingly from Asia. Because of this, he devotes much of his course to the Asian traditions mentioned above.

Tailoring your course to your institution’s student population has clear benefits. For one thing, it might attract students who would not otherwise take a philosophy class. More significantly, though, spending time on traditions that some of your students belong to will allow those students to draw on their own experiences in the classroom. In Elizabeth’s class, students explore aesthetic traditions from the indigenous peoples of their lands in out-of-class projects, while in class they discuss the three short articles from the ASA Newsletter on Indigenous Aesthetics (Vol 38, No. 3, Winter 2019). Elizabeth has found that students who attended K-12 in Puerto Rico have learned about the Taino people and their aesthetic traditions. However, for many of her students, this is the first time they’ve been asked to see themselves (or others) through the lens of settler colonialism. Many of her Cuban-American students, for instance, are unaware of the cultural practices of Cuba pre-colonization. Elizabeth frames the class specifically as “non-Eurocentric,” because many of the aesthetic practices it covers are not included as part of the Western canon despite being located in the Western hemisphere.

Representation of the sort just described can have a profound impact on students. As Sherri Irvin discusses in her article “How and Why to Teach Inclusively in Aesthetics” from the ASA Newsletter (Vol. 36, No. 2, Summer 2016), courses like ours may be the first time aesthetic practices from a student’s own tradition are discussed in the classroom. Students have reported that our courses helped them to recognize that the Eurocentric lens is just one among many. Additionally, we have seen students become more interested in their own heritages and traditions after realizing that they are legitimate topics of academic study. In Elizabeth’s class, one project encourages students to engage oral histories of family members surounding an item from their cultural heritage. Often this is a familial dish—a favorite recipe. This simple act of connecting a student’s background knowledge to their academic study can be the nudge that encourages them to pursue issues related to their heritage as their main area of undergraduate study. It also has the ancillary benefit of drawing upon the wealth of different aesthetic traditions (often) unfamiliar to the instructor. Students begin to see themselves as co-collaborators in the classroom, rather than passive recipients of knowledge. Getting to share information about their histories makes abstract philosophical principles concrete and showcases the wealth of knowledge students bring to the classroom.

III. Helping your students cultivate epistemic humility is a further benefit of teaching global aesthetics. In any aesthetics course you teach you’ll invariably confront some students who believe in the hyper-subjectivity of aesthetic experience and anti-expertise in art appreciation. Many think that they can determine whether an artwork is good or bad without needing to know anything about its artist, the historical context in which it was produced, and so on. They also believe that judgments of this sort vary from person to person and so there isn’t anything more to be said about their judgments beyond merely stating them.

In a typical aesthetics course, it can sometimes be difficult to abuse students of this attitude. But we’ve found that our global aesthetics courses significantly temper it. In trying to understand an artifact or practice from an unfamiliar tradition, students realize that there is a lot of context they’re missing. Students can only begin to appreciate, say, masks of the Nso people of West Africa, Aboriginal Australian paintings, or Javanese gamelan music if they recognize their limitations as outsiders to those cultural traditions. Students seem to get the message that more knowledge about an artistic practice and a culture leads to deeper appreciation and thus one person’s interpretation is not always as good as another’s. We’ve found that it’s easier for students to recognize this when they’re outsiders engaging with unfamiliar objects and practices than when they’re dealing with objects and practices from their own culture.

In addition to focusing on a limited set of objects, many of the texts included in a standard aesthetics course treat aesthetic experiences as fundamentally distinct from our everyday experiences. Kantian disinterestedness and aesthetic attitude theorists, for example, focus on the ways in which our aesthetic appraisals are different from other sorts of valuing practices. In contrast, teaching students about Yoruba, Japanese, or Aboriginal Australian traditions, to name a few, provides another model by which to engage with the aesthetic. The aesthetic plays an important role in our funerary rituals, the etiquette and respect we pay to others, and in the origin stories our religions tell. When we include more traditions in our courses, we move further away from static art objects as the paradigmatic cases of aesthetic experience. No longer will your core examples be found in museums. Instead, you’ll get to talk about masks, mosques, religious ceremonies, songs, dances, gardens, gift wrapping, gamelan ensemble competitions, and much more. And while it is easy to slip into disinterested contemplation when discussing abstract art, it is much harder to look at any of the preceding examples through that narrow lens. Instead, they showcase how the aesthetic is embedded within the most important elements of our lives.

IV. In conclusion, we hope that you will consider creating a global aesthetics course of your own. Even if you don’t have the time or resources to develop a full course, these strategies will be useful for globalizing your existing aesthetic syllabus. You could add new units on particular traditions or assign particular readings in units you already teach. If you teach a unit on formalist theories, consider supplementing it with Ajume H. Wingo’s “African Art and the Aesthetics of Hiding and Revealing” or Elizabeth Burns Coleman’s “Appreciating ‘Traditional’ Aboriginal Painting Aesthetically.” If you teach a unit on everyday aesthetics, consider using Yuriko Saito’s “Japanese Aesthetics of Packaging.” If you teach a unit on art and emotion, perhaps include Kathleen Marie Higgins’s “An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs.” If you teach a unit on cultural appropriation, have your students read Kwame Anthony Appiah’s “The Postcolonial and the Aesthetic” or Matt Strohl’s interview with Native American writer Sterling Holywhitewater at Aesthetics for Birds. Whatever specific direction you go, diversifying the canon by using a variety of aesthetic objects, practices, and theories benefits not only our students, but also our discipline at large.

2 ASA NEWSLETTER
Donald W. Crawford Remembered
(July 30, 1938 – July 19, 2022)

For many ASA members, Don was best known for his editorship of the JAAC (1988-93). He also served as a trustee member (1982-84), as well as a program chair (1974).

Don received a BA in philosophy from UC-Berkeley (1960) and a Ph.D. in philosophy from the University of Wisconsin-Madison (1965), where he taught from 1968 to 1989, twice serving as department chair. After serving as the Dean of College of Letters and Science at UW-Madison (1989-92), he moved to California where he was appointed a position as Vice Chancellor of Academic Affairs at the University of California, Santa Barbara (1992-2004).

His areas of specialization in aesthetics were Kant, eighteenth-century aesthetics, nature aesthetics, and ruins. Many essays on these subjects are included in journals and anthologies. His Kant’s Aesthetic Theory (University of Wisconsin Press, 1974) is one of the earliest English language works exclusively on Kant’s aesthetic theory.

He leaves his wife, Sharon, sister Linda, daughters Kathryn and Alison, and 5 grandsons.

Those who would like to celebrate his legacy as an aesthete, an ASA member, a friend, a colleague, or a mentor are invited to share memories to be included in the next issue of ASA Newsletter. Please send a short piece (no more than 700 words) to Yuriko Saito at <ysaito@risd.edu> by mid-November. Any suitable informal photos are also welcome. Yuriko will compile them for publication.

Yuriko Saito
ASA OPPORTUNITIES IN 2022-2023

ASA MEETINGS

ASA Southern Aesthetics Workshop, Charleston, SC, October 14-15, 2022
Submission deadline: August 5
<https://aesthetics-online.org/events/EventDetails.aspx?id=1599529&group=>

ASA Annual Meeting, Portland, Oregon, November 16-19, 2022
Early-bird registration deadline: October 16, 2022
Lodging deadline: October 24, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1184489&group=>

ASA Pacific Meeting, Berkeley, CA, March 10-11, 2023
Submission deadline: November 30, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1615333&group=>

ASA Eastern Meeting, Philadelphia, April 21-22, 2023
Submission deadline: December 1, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1233119&group=>

ASA Rocky Mountain Meeting, Santa Fe, NM, July 7-9, 2023
Submission deadline: March 15, 2023
<https://aesthetics-online.org/events/EventDetails.aspx?id=1173363&group=>

ASA Annual Meeting, Washington, DC, November 15-18, 2023
Submission deadline: March 1, 2023
<https://aesthetics-online.org/events/EventDetails.aspx?id=1385535&group=>

ASA PUBLICATIONS

JAAC Special Issue: “The Art and Aesthetics of Capitalism”
DEADLINE: June 1, 2023
<https://aesthetics-online.org/resource/resmgr/files/jaac/cfp_JAAC_Art_and_Aesthetics_.doc>

ASA Newsletter
DEADLINES: April 15, August 1, December 1
<https://aesthetics-online.org/page/newsletters>
ASA OPPORTUNITIES IN 2022-2023

ASA PRIZES AND FELLOWSHIPS

Dissertation Fellowships
Submission deadline: January 1, 2023
<https://aesthetics-online.org/page/dissfellowships>

John Fisher Memorial Prize
Submission deadline: January 15, 2023
<https://aesthetics-online.org/page/fisherprize>

Arthur Danto/American Society for Aesthetics Prize
Submission deadline: January 20, 2023
<https://aesthetics-online.org/page/DantoPrize>

Outstanding Monograph Prize
Submission deadline: February 1, 2023
<https://aesthetics-online.org/page/MonographPrize>

Somaesthetics Research Prize
Submission deadline: March 1, 2023
<https://aesthetics-online.org/page/somaestheticsprize>

Irene H. Chayes New Voices Awards
Submission deadline: March 1, 2023
<https://aesthetics-online.org/page/chayesprize>

Selma Jeanne Cohen Prize in Dance Aesthetics
Submission deadline: March 1, 2023
<https://aesthetics-online.org/page/CohenPrize>

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

It has now been one full year since we resumed in-person ASA meetings with the Rocky Mountain Division meeting in July 2021. Since then, we have held successful meetings of the Southern Division in October under a tent, the annual meeting in Montréal, divisional meetings in Berkeley (Pacific), Philadelphia (Eastern), and again in Santa Fe (RMD). Attendance was lower than we might have expected pre-pandemic, but all the meetings were successful both programmatically and financially. We look forward to another successful year of meetings in 2022-23.

A pleasant development this year is the recognition that hotel rates in contracts we signed pre-pandemic look very attractive, especially with inflation and a crush in the travel industry as people return to something resembling normality. At the Eastern and RMD meetings this year, we actually filled our entire room guarantee long before the booking deadline, the first time in many years that has happened! The hotels, understandably, refused to give us additional rooms at those bargain rates. We will benefit from those old contracts with very reasonable hotel rates for the next few years for some of our meetings. When planning your travel to future meetings, do take a serious look at our lodging arrangements and know that we will not be able to get more rooms at those rates when we run out. (We normally get free or reduced-cost meeting rooms in exchange for guaranteeing a certain number of lodging nights. People on tight budgets are always free to stay elsewhere, of course.)

Now as we are negotiating hotel contracts for future meetings, we are stunned at the sharp increases in rates. We must now face up to the need to re-evaluate our assumptions about organizing both divisional and the annual meeting. To keep costs down, we always look for hub cities with more attractive and competitive airfares. But our long-time assumption that we should only meet in the center of culturally interesting cities is under stress.

- For the 2024 Rocky Mountain meeting, the division is debating the importance of meeting in or adjacent to the historic center of Santa Fe or moving to the outskirts of town to cut hotel costs.

- Our contract in Philadelphia for the Eastern meeting through 2024 features attractive lodging rates, but we fear that options after that will include a big jump in hotel rates. Will members be willing and able to pay those to stay in Center City?

- Our contract for the annual meeting in 2023 in Washington, DC was signed pre-COVID with very attractive room rates. Our 2024 meeting in Chicago also has attractive lodging rates, in a contract signed pre-inflation. Persons who plan to join those meetings will need to book their rooms as soon as they become available, as we can guarantee that the hotels will not give us additional rooms at those rates! The meeting in 2025, which we have not yet begun to plan, will likely include shocking increases.

Input from members on cities and priorities is very welcome.

At the urging of members in recent years, we have obtained bids from several campus conference centers, but those rates are actually less attractive than hotel packages in central city areas. Universities seem to be catering to the business community, not non-profit professional societies. We have repeatedly considered whether we could save money by meeting in the summer, but ferocious opposition from members, in surveys and discussions, has ruled that out. It’s not clear that we could save money that way anyway, given the surge in summer travel by the public.

Another money-saver some members of the American Council of Learned Societies (ACLS) are pursuing is alternating in-person with virtual meetings. The APA has announced a plan under which one of three meetings each year will be virtual. Of course, those are not cost-free, as the technology we need to run concurrent sessions smoothly is expensive. We tried a more modest approach with the Virtual Summer Aesthetics Festival in 2020 and again in 2022. This has provided an outlet for people who cannot travel for whatever reason and it also helps us reach a new audience, given open, free attendance worldwide. We would like to hear from members whether this summer festival should be continued or whether there are other virtual, economical approaches we should pursue.

We have made travel support a high priority for many years and that will continue. Earlier this year, the trustees increased the standard award for the annual meeting to $1400 to recognize inflation in airfares. For the Portland meeting, in addition to student travel grants for all with papers accepted for the meeting, we awarded six Irene H. Chayes Travel Grants and six Friends of the ASA Travel Grants. These support travel for persons with papers on the program without institutional travel support. Over the next year, we will be fund-raising again for the Friends of the ASA in hopes of offering six travel grants for the 2023 meeting. Please consider donating. No gift is too small. All are appreciated. See the donations section of the webpage to make an online donation with a credit card. You will receive a receipt for your taxes, as ASA is a 501c(3) organization.

Let us hear from you on these challenges! We always welcome your ideas and suggestions for the ASA.

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

Tamara Levitz named Danto Lecturer for 2022 ASA Annual Meeting

The American Society for Aesthetics is pleased to announce that Tamara Levitz, Professor of Comparative Literature and Musicology and Director of Graduate Studies at UCLA, will give the Arthur Danto Memorial Lecture at the 80th ASA Annual Meeting in Portland, Oregon. The lecture will be presented Friday, November 18 at 5:30 pm at the conference hotel, followed by a reception in her honor.

Professor Levitz works extensively on musical and literary modernism, and in 2013 won the Otto Kinkeldey Award of the American Musicological Society for her monograph Modernist Mysteries: Perséphone (OUP 2012). Since that time, she has researched structures of white supremacy and racial exclusion in the formation of the music disciplines
in the United States. Her engagement with the aesthetics of music began when she was an M.A. student in Berlin in the 1980s, and most recently led her to write the article on the “Twentieth-Century” for the Oxford Handbook of Western Music and Philosophy and to engage with Benjamin Pickut in a dialogue on “Vernacular Avant-Garde: A Speculation” (<https://asapjournal.com/the-vernacular-avant-garde-a-speculation-tamara-levitz-and-benjamin-pickut/>). She is currently working on a monograph on Settler Colonial Humanists and the Racial Foundations of Comparison, which will engage with the history of Comparative Musicology and Comparative Literature. For more information on Professor Levitz: <https://complit.ucla.edu/person/tamara-levitz/>.

JAAC Ranked #4 in Women Authors in Philosophy Journals


The only three journals with higher rankings than the JAAC are Hypatia, Inquiry, and Journal of Nietzsche Studies, as shown in Figure 1 in the article. As explained by the authors: “For each journal, we compute the proportion of women authors across all articles and years and sort them by highest proportion of women authorships.”

The current JAAC co-editors, Theodore Gracyk and Robert Stecker, noted in response to the report, “Both the current and past editors of the JAAC have adopted best current practices to ensure that we are publishing the broadest possible range of voices and perspectives from our interdisciplinary community of scholars. For this, we also thank the judgment of our editorial board, the guest editors of symposia and special issues, and the ongoing work of the ASA’s Feminist Caucus Committee and Diversity Committee.”

ASA Announces Election of New Trustees and Vice-President

The American Society for Aesthetics announces an election for three new trustees and a new Vice-President in December 2022. 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, 2023 - January 31, 2026). Bios of the nominees will be available in the December 2022 ASA Newsletter, on the ASA website, and in a bulk email announcement to all ASA members in October.

Nominees for ASA Trustee

- Christopher Bartel
- Kristin Boyce
- Michalle Gal
- Brandon Polite
- Sonia Sedivy
- Michel-Antoine Xhignesse

The Trustees have also nominated two ASA members for Vice-President. The new Vice-President will serve a two-year term from February 1, 2023 – January 31, 2025, and will then ascend to the Presidency for two years.

Nominees For ASA Vice-President

- James Shelley
- Rachel Zuckert

Additional nominations can be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (December 3, 2022). These can be sent by email (<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 4-31, 2022, with an announcement of winners in early January. All members of the ASA in 2022 are eligible to vote by logging in to the website, looking for the red “Members” button in the upper-right, and clicking the “Trusted elections” sub-menu. Members unable to vote online should notify the Secretary-Treasurer no later than December 1, 2022, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above. Eva Dadlez, Charles Peterson, and Brian Soucek will complete their terms as trustees on January 31, 2023. 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 Trustees Appoint Ivan Gaskell as ACLS Delegate

The American Society for Aesthetics is pleased to announce that the Board of Trustees has appointed Ivan Gaskell as the ASA Delegate to the American Council of Learned Societies for 2023-2026. The Board also appointed Jennifer Judkins as the alternate, should Gaskell be unable to attend any of the ACLS meetings.

Gaskell is Professor of Cultural History at Bard Graduate Center, and has been an active member of the ASA since 1998. He is a long-term member of the Feminist Caucus Committee, and joined the Diversity Committee at its inception. He is a trustee (through 2024) having previously served as a trustee between 2004 and 2007. The author of numerous articles and chapters in philosophy, history, and art history, he has published sixteen books, including Paintings and the Past: Philosophy, History, Art (Routledge 2019), and, with Sarah Anne Carter, The Oxford Handbook of History and Material Culture (2020). In 2016 Gaskell was appointed a Permanent Fellow of the Advanced Study Institute of the Georg-August University, Göttingen.

The ACLS, founded in 1919, is a federation of 79 scholarly organizations representing American scholarship in the humanities and related social sciences. The ASA was admitted to the ACLS in 1948.

Meredith Drees Named ASA-sponsored Aesthetics Speaker for Rutgers Institute

Meredith Trexler Drees will be the ASA-sponsored Aesthetics Speaker at the 2022 Rutgers Summer Institute for Diversity in Philosophy. Assistant Professor and Chair of Religion and Philosophy at Kansas Wesleyan University, Drees received her PhD in Philosophy at the University of Kansas and her BA in Philosophy at Fort Hays State University, Hays, Kansas. She was selected by the Institute Director from an exceptionally strong field of candidates who applied to ASA for this appointment. Her presentation will be on “Aesthetic Experience and Moral Vision in Plato, Kant, and Murdoch: Looking Good/Being Good.” For more information about Professor Drees: <https://www.kwu.edu/about/faculty-staff-directory/dr-meredith-trexler-drees/>.

This is the eighth year that the ASA has sponsored aesthetics speakers at the Rutgers Summer Institute. The ASA has also sponsored aesthetics speakers at the Brown University Summer Immersion Institute in Philosophy.
and the Summer Program for the Advancement of Women in Philosophy (SPAWP) at UC San Diego. All ASA members were eligible to apply for these appointments.

The speakers at the summer institutes are selected by institute directors from recommendations made by a review committee of senior ASA members. In previous years, many ASA members have been sponsored by the ASA to make presentations on aesthetics at several summer institutes: Sondra Bacharach, Julienne Chung, A.W. Eaton, Jane Forsey, James B. Haile, III, Alexandra King, Shen-Li Liao, Christy Mag Uidhir, Anna Ribeiro, Elizabeth Scarbrough, Mary Beth Willard, and Sarah Worth.

ASA Trustees Adopt Additional Policies on Discrimination

At its meeting February 14, 2022, the ASA Board of Trustees unanimously adopted several policies recommended by the ASA Committee on Discrimination, Harassment, and Respectful Behaviors.

Guidelines for Session Chairs at ASA Meetings

Several recommendations have been adopted to enhance fairness in participation by panelists and audience members. The complete policy is here: <https://aesthetics-online.org/resource/resmgr/files/Recommendations_for_session_.pdf>

Amendment to ASA Policies: Non-native English speakers

The ASA Policies on Discrimination, Harassment, and Respectful Behaviors are amended to acknowledge structural barriers for nonnative English speakers, as follows.

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.

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

Recommendations for Forms of Address

The Trustees adopted the following recommendations:

1. Explore inclusion of preferred pronouns on the program (on an optional basis).
2. Explore the availability of pronoun stickers that are larger and in different colors.
3. Explore additional distribution of Ley Cray’s article “Minimizing Misgendering” from the ASA Newsletter, such as inclusion of the link to the article on the

ASA Announces Revised Policies for Grants Program

The American Society for Aesthetics announces that the ASA Board of Trustees adopted revised policies for the Grants Program at their meeting May 26, 2022, normally including a limit of up to five grants per year for no more than $5,000 each. The Grants Program, with revised guidelines, was reopened on February 14, 2022. The program had been suspended in June 2020 due to COVID and fiscal restrictions. It is now available for application.

The revised guidelines: <https://aesthetics-online.org/page/majorgrants>

Inquiries should be directed to <secretary-treasurer@aesthetics-online.org>.

Friends of the ASA

Over the past two years, the ASA Trustees have surveyed the impact of COVID and the financial calamities in higher education on our members to see what the ASA might do to help. The Trustees learned from many members that their employers had canceled or suspended travel and research accounts to present their work at professional meetings. Some members have been laid off from full-time positions and not rehired. In response, the Trustees took several steps, including a reduction in GREEN membership dues. They also established the Friends of ASA to raise funds to help address these problems.

Twenty-five ASA members have donated a total of $9,600 for travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Sixteen members have donated at least $100: Maria José Alcarez León, Kristin Boyce, David Davies, Julian Dodd, Susan Feagin, James Harold, Thomas Leddy, Richard Miller, Russell L. Quachia, Brian Soucek, Robert Stecker, Jeffrey Strayer, Paul Thom, Julie Van Camp, Peg Brand Weiser, and Michel-Antoine Xhignesse.

Anyone wishing to contribute to this fund for the 2022 Annual Meeting can donate on the ASA website under Donations: <https://aesthetics-online.org/donations/>

ASA is a 501(c)(3) tax-exempt organization. All donors will receive a receipt which you can use for your tax returns. If you are donating a charitable roll-over from your retirement account, please mail the check to: American Society for Aesthetics, Friends of ASA, 1550 Larimer St #644, Denver, CO 80202-1602

ASA Announces Increased Travel Grants for Annual Meetings

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has unanimously approved increasing the size of travel grants to the ASA Annual Meeting to $1400 from the previous $1000. These increases are for all student travel grants; all Irene H. Chayes and ASA Friends travel grants; all prize winners; newsletter, social media, and journal book review editors; and untenured program committee members.

The Trustees recognize the increasing pressure of rising travel costs and declining institutional support for persons presenting work at the ASA Annual Meetings. Persons awarded those grants for the 2022 meeting will be receiving individual notifications from the ASA in the coming weeks with instructions concerning eligible expenses and procedures for reimbursement after the meeting of those expenses. The higher amounts will remain in place for future annual meetings.

Nominations Invited for ASA Delegate to IAA

Nominations (including self-nominations) are invited to serve as the ASA Delegate to the International Association for Aesthetics for a three-year term from 2023-2025.

The service will require attendance at these meetings of the IAA:

• Triannual Congress July 2023, Belo Horizonte, Brazil
• Interim Conference 2024, location TBD
• Interim Congress 2025, location TBD

The ASA provides $1500 in travel support for each meeting, with the balance the responsibility of the Delegate. The ASA delegate must be a member of the ASA continuously through all years of service.
The deadline for application for the 2023-2024 Fellowship will be January 1, 2023. Complete guidelines are available on the ASA website.

ASA Rocky Mountain Division Announces Travel Grants and Essay Prizes

The ASA Rocky Mountain Division is pleased to announce the winners of the 2022 Irene H. Chayes Travel Grants and the Graduate Student in Philosophy Essay Prizes.

This year’s winners of Irene H. Chayes Travel Grants (generously funded by the American Society for Aesthetics and the Center for Philosophical Studies at Lamar University):

- David Collins (University of Oxford)
- Coldwell Daniel IV (University of Memphis)
- Cristina Dreifuss (Universidad de Lima, Peru)
- Matthew Gilmore (Independent Scholar, Chicago, IL)
- Jyothis James (Texas A&M University)
- Eric Jasper (University of Memphis)
- Karrie Kellerby (IDSVA Institute for Doctoral Studies in the Visual Arts)
- Jung Kwon (California State University - Dominguez Hills)
- Madelyn McClarey (University of Memphis)
- Julian Millan (University of Murcia)
- Montaque Reynolds (St. Louis University)
- Ann Walton Sieber (University of Memphis)
- Eric Urby (Texas A & M University)
- Yili Zhou (University of Arizona)

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

ASA Trustees Approve Enhancements to Dissertation Fellowships

Deadline: January 1, 2023

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees, at their meeting May 26, 2022, has approved several enhancements of the ASA Dissertation Fellowship program, commencing with the 2023-24 Fellowship Program. Two Dissertation Fellowships will be offered, instead of one. In addition, the fellowships will be increased to $30,000 from the current $25,000. Further, the $5000 in support for tuition and fees will also be available for travel to present work at the four ASA Division meetings, if sufficient funds remain available in the allowance after payment of tuition and fees.

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

- 2021-22: Jenny Judge, New York University
- 2020-21: David Collins, McGill University
- 2019-20: Kathryn Wojtkiewicz, Graduate Center-City University of New York
- 2018-19: Caitlin Dolan, University of California, Berkeley
- 2017-18: Madeleine Ransom, University of British Columbia
- 2016-17: Marilyn Johnson, Graduate Center-City University of New York
- 2015-16: David Johnson, Northwestern University

Best Graduate Student Essay in Philosophy Prize Recipients (generously funded by the Center for Philosophical Studies at Lamar University):

- Kaci Harrison (CUNY, “Pondering the Paradox: A Play Theory of Painful Art”)
- Madelyn McClarey (University of Memphis, “Interrogating the Closed Perception of Secret Societies”)
- Montaque Reynolds (St. Louis University, “Sensible Self-Censorship”)

Hegel on Art as Social Practice

Boston University

October 1-2, 2022

Speakers include DinaEmundts (Freie Universitaet Berlin), Samantha Matherne (Harvard), Thomas Khurana (Potsdam), Lydia Moland (Colby), GeorgBertram (Freie Universitaet Berlin), AllenSpeight(Boston) and with a keynote address by StephenHoulgate(Warwick). For more information, contact <bu.hegel2022@gmail.com>.

Bloomsbury Contemporary Aesthetics Library

The Bloomsbury Philosophy Library recently added Bloomsbury Contemporary Aesthetics to their collection. Bloomsbury Philosophy Library is a bespoke digital platform that provides access to specialized philosophy collections. The platform launched April 2021 with Bloomsbury History of Modern Aesthetics and Bloomsbury 20th Century French Thought. The existing Bloomsbury Encyclopedia of Philosophers is also housed in the new Library. Their ever-growing content set includes access to primary texts in translation, newly-digitized modern sources, secondary literature eBooks, exclusive articles and encyclopedia entries.
Calls for Papers

81st Annual Meeting of the American Society for Aesthetics
Arlington, VA
November 15-18, 2023
Deadline: March 1, 2023

Program chairs:
Sheila Lintott (Bucknell University)
Gemma Argüello Manresa (Universidad Nacional Autónoma de México)

The 81st ASA Annual Meeting will be held November 15-18, 2023, at the Hilton Crystal City at National Airport, 2399 Richmond Highway, Arlington, Virginia 22202.

The ASA welcomes submissions of papers or panels on all aspects of aesthetics and the philosophy of art. Submissions speaking to the artistic or aesthetic aspects of politics, activism, or citizenship are especially welcome.

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 on the panel.

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 2023 ASA Division meeting or at the 2023 ASA/BSA Virtual Summer Festival are not eligible for the 2023 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 <feministphilosophers.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 2023 but remain unemployed at the time of the meeting.

Six Irene H. Chayes Travel Grants and several Friends of the ASA 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=1385535>

Submissions

Submit via the Submittable site, which will be open January 15 - March 1, 2023. <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 Program Chairs, Sheila Lintott and Gemma Argüello, at <2023ASA@gmail.com>.

ASA Southern Division
October 14-15, 2022
Deadline: August 5, 2022

The ASA Southern Division announces a two-day workshop, October 14-15, 2022. Pandemic permitting, the workshop will be held in-person at the College of Charleston, SC. The workshop will be pre-read in format, featuring a total of ten presenters including a keynote. A senior presenter and a junior presenter are invited. Submitted papers will fill the remaining slots, with at least two of these open slots reserved for junior scholars. Each speaker will have two commentators.

Work in any area of aesthetics or the philosophy of art is welcome, though we encourage submissions that explore issues of special concern in the South, broadly construed, and issues pertaining particularly to Charleston, such as Low Country Music, food and food culture, cultural appropriation, sites of conflict, and monuments. Scholars are welcome to submit no matter where they live or work.

The deadline for extended abstracts (no more than 500 words) is 8/5/2022 and decisions will be made by 8/26/2022. Completed papers (no longer than 3500 words) must be sent to commentators by 9/23/2022. Submissions should be sent to <SouthernAesthetics-WSWorkshop@gmail.com>.

Submissions will be reviewed by members of the SASA organizing committee and the 2022 conference committee. Commentators and chairs of the pre-read sessions will be drawn from the active members of the Southern Division of the ASA. All persons on the program other than the invited keynote—including presenters, commentators, and
chairs—will be required to be ASA members in 2022 before their names will be announced on the public program. Registration will be $40; $10 for students. The workshop will be open to anyone registered. Queries can be sent to <SouthernAestheticsWorkshop@gmail.com>.

The 2022 Conference Committee is:
- John Gibson (University of Louisville)
- Keren Gorodeisky (Auburn University)
- Madeline Martin-Seaver (Auburn University)
- Aaron Meskin (University of Georgia)
- Jay Miller (Warren Wilson College)
- Jonathan Neufeld (The College of Charleston)
- Elizabeth Scarbrough (Florida International University)
- James Shelley (Auburn University)

ASA Pacific Division Meeting
Graduate Hotel, Berkeley, CA, March 10-11, 2023.
Deadline: November 30, 2022.

The meeting will focus on “Applied Aesthetics.”

The ASA Pacific Division invites paper and panel submissions on any topic in aesthetics or the philosophy of art that has concrete application beyond philosophy. Potential areas of application could include museum, performance, and art market practices; historic preservation; debates over public art, monuments, and architecture; intellectual property law; street art and land use regulations; disability studies; political protest; equality movements; curatorship and restoration; genre policing; food and cooking; religion; cultural heritage and appropriation; bodies; or the environment. The list is meant to be inspiring, not exhaustive.

We hope to assemble a program made up of diverse topics and speakers. We especially encourage submissions from students and from members of traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others).

Accepted papers will be presented and discussed in pre-read workshop format. All participants will commit to pre-read all accepted papers. (We do not run concurrent sessions, and the number of accepted papers will be manageable for pre-reading.) The author will have three to five minutes to introduce the paper, followed by a ten-minute presentation by the commentator, with the remaining session time allotted for questions and answer. This format will be strictly followed to facilitate in-depth discussion. Paper submissions must not exceed 3,000 words in length and must be accompanied by 200 to 300-word abstracts. Submissions should be anonymized for review.

Proposals for panels, author-meets-critics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and long abstracts of all papers (400 to 500-word each). These sessions will not be part of the pre-read sessions. You may submit a paper or be a member of a proposed panel, but not both.

$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.

Send submissions in PDF or Word format to the 2023 Program Chair, Brian Soucek, at <bsoucek@ucdavis.edu>. Please also use that address if you have any questions, or if you would like to volunteer to comment on a paper or to chair a session.

ASA Eastern Meeting
Philadelphia
April 21-22, 2023
Deadline: December 1, 2022

Papers on any topic in aesthetics or philosophy of art are invited. The Division also welcomes volunteers to serve as session chairs and commentators. Submissions on the themes “Black Aesthetics” or “Everyday Aesthetics,” broadly construed, are especially encouraged, as are submissions from writers who self-identify with traditionally underrepresented groups.

Program Co-chairs for the meeting are John Carvalho (Villanova University) and Sarah Worth (Furman University).

The program will include the Monroe C. Beardsley lecture at the Barnes Foundation, sponsored by the Department of Philosophy at Temple University and presented by Paul C. Taylor, the W. Alton Jones Professor of Philosophy at Vanderbilt University.

For more information about the meeting: <https://aesthetics-online.org/events/EventDetails.aspx?id=1233119&group=>

Failures in Aesthetic Judgment – A Special Issue of Estetika: The European Journal of Aesthetics

Deadline: September 15, 2022

Guest Editor: María José Alcaraz León (University of Murcia)

Estetika: The European Journal of Aesthetics invites submissions for a special issue on failures in the exercise of aesthetic judgment. The submissions should not exceed 8,500 words, must be written in English, and prepared for anonymous peer review. For more specific guidelines, please visit the journal’s website <https://estetikajournal.org>.

Confirmed contributors to the special issue are Eileen John (University of Warwick) and Elisabeth Schellekens (Upssala University).

Recent debates on the validity of Aesthetic Testimony and the centrality of the so-called Acquaintance Principle suggest that there is more to the proper exercise of aesthetic judgment than mere endorsement of allegedly correct aesthetic judgments. For example, although it is reasonable to follow experts’ judgments in certain matters of fact, it seems less acceptable to simply endorse or adopt experts’ judgments in the aesthetic domain. That reliance on testimony, by contrast to some other areas of judgment, is not sufficient for aesthetic judgment has encouraged scholars to focus in turn on the importance of the personal involvement and autonomy of the aesthetic agent.

This special issue will focus on phenomena related to failed exercises of aesthetic judgment. The choice of the theme is motivated by the belief that a careful analysis of failures in aesthetic judgment can reveal significant aspects of the nature of aesthetic experience itself as well as the roles that perception, imagination, and learning have in its proper exercise.

Estetika welcomes submissions related to topics such as aesthetic snobbery, aesthetic akrasia, bad taste, inconsistency in the exercise of taste, development of taste, and aesthetic alienation. Submissions connecting these themes to the notion of aesthetic normativity are especially encouraged.

Article manuscripts should be submitted by September 15, 2022 at the latest via <https://estetikajournal.org>.
The planned publication schedule is as follows:

- Submission deadline: September 15, 2022
- Decision and comments sent out: October 31, 2022
- Final drafts due by: December 15, 2022
- Publication date: end of March 2023

If you have any questions, please contact the editors at: <https://estetikajournal.org/contact/>

Estetika is a leading journal for philosophical aesthetics in Europe. For more information on the journal, please visit the journal’s homepage: <https://estetikajournal.org/>

Bodies of Pain: Somaesthetic Explorations
The Center for Body, Mind, and Culture, Florida Atlantic University
Boca Raton
November 3-4, 2022

Pain seems an inevitable feature of embodied life, and a complex one. Although often identified with a mere physical sensation, pain clearly has its mental or spiritual forms and features. Indeed, even physical pain is experienced as a mental event and seems to bridge the alleged divide between body and mind that somaesthetics contests. While Freud’s pleasure principle and commonsense suggest that our behavior aims at “an absence of pain and unpleasure...and...at the experiencing of strong feelings of pleasure,” our actual conduct displays a willingness to pursue practices (recreational or religious) involving considerable pain and to enjoy pleasures that contain significant admixtures of pain.

We typically consider pain as negative in value, but clearly it has valuable uses. Eastern and Western medical practices often involve pain, which can be part of either progress toward or away from a patient’s recovery. Pains alert us to dangers, from the simple lesson of a hot stove to the somatically felt pangs of recognizing moral wrongs. Pains teach us about the physical and ethical contours of our world, and range in variety and intensity, from disturbing discomfort to excruciating agony. These multiple manifestations find significant expression in the arts as well as in countless fields of academic research. Having focused largely on pleasures and beauty, somaesthetics should examine more closely the realm of pain and consider the most promising ways to understand it, ways that go beyond mere palliative care. As pain has an extensive history (including long narratives of painful oppression and persecution), it would also be interesting to learn from past cultural modes of handling pain and its uses.

The conference is open to contributions from diverse disciplinary perspectives in the humanities (including medical humanities), social sciences, and the arts, but also to pertinent contributions from therapeutic fields dealing with pain. Selected papers may be developed for publication in *The Journal of Somaesthetics* (<https://journals.aau.dk/index.php/JOS>) or in an edited book based on the conference papers to be published in the Brill book series Studies in Somaesthetics: <https://brill.com/view/serial/SIS>

Please email your abstract and CV to both shuster1@fau.edu and khollow4@fau.edu. The deadline for submission of abstracts is August 20, 2022. Notifications of acceptances will be sent out September 20th, 2022.

**Long Paper Presentation**
A 50-minute session divided between a 25-minute presentation and a 25-minute Q&A. This format is reserved for well-developed projects that present conceptually complicated ideas or extensive research data.

**Short Paper Presentation**
A 25-minute session divided between a presentation of 15 minutes or less with the residual time used for discussion. This format is suitable for works in progress or research that may be presented more succinctly.

**Poster Presentation or Demonstration**
Any form of research display or demonstration. Posters/demonstrations may present empirical research, scholarship with a single question or thesis, short movies, essay films, or interactive installations. Presenters will display and discuss their research during a plenary session.

**Author-Meets-Critics Panel**
A pre-constituted panel focusing on outstanding publications of interest to the society, such as monographs or empirical studies offering important new insights. Proposals include names of the panel chair, participating author, and 1-3 critics who have agreed to serve as panel members. The author of the work should not be the panel proposer or chair. Only works published between March 2022 and September 2023 will be considered for such panels.

**Submission and Evaluation Procedures:**
Submit proposals by midnight (EST) December 12, 2022, through Oxford Abstracts at <https://app.oxfordabstracts.com/stages/4454/submitter>. Late proposals or those that do not fulfill proposal requirements will not be considered. You should not have previously made your presentation elsewhere.

**Proposals include:**
- Title
- Format (long paper, short paper, poster presentation/demonstration, or author-meets-critics panel)
- Presenter(s) name(s)
- Biographical statement for each presenting author (up to 75 words)
- Abstract (75-150 words) for the conference program
- Proposal (500-800 words)
- Bibliography of key sources (up to 5; MLA or APA format)
The conference program committee reviews and selects proposals blindly based on merit, according to the following criteria:

- The appropriateness of the topic to the interests of SCSMI
- The conceptual clarity and intellectual rigor of the project
- The project’s contribution to current understanding
- The carefulness and thoroughness of the proposal

Presenters must be current members of the Society. Non-members may submit a proposal but, if accepted, they must join SCSMI by March 15, 2023, or acceptance will be withdrawn.

The Society for the Cognitive Studies of the Moving Image is dedicated to welcoming and encouraging all participants, regardless of ethnicity, race, sex, gender identity, sexual orientation, age, class, disability, neurodivergence, religion, and other such characteristics. We actively seek to enhance the diversity of our membership and encourage research in areas related to diversity, equity, and inclusivity. Visit the website for the full <SCSMI Statement on Diversity, Equity, and Inclusion and Anti-Discrimination and Harassment Policy>.

Travel Awards:

SCSMI will sponsor three travel awards for presenters in the amount of $1000 apiece. You are eligible for a travel award if you fit one of the following criteria:

1. It is your first-time presenting in person at an SCSMI conference, or
2. Your paper addresses issues of diversity, equity, and inclusion (e.g., ethnicity, race, sex, gender identity, sexual orientation, age, class, disability, neurodivergence, religion, and other such characteristics) from the perspective of cognitive film studies, or
3. Your employment circumstances make it financially difficult to attend the conference (You are a student, an adjunct, or a part-time employee; you lack travel funds or come from a university in a developing nation; the cost of travel or some other such circumstance makes travel financially difficult), or
4. You are a member of an “underrepresented group” (defined by ethnicity, race, sex, gender identity, sexual orientation, age, class, disability, neurodivergence, religion, and other such characteristics).

Those applying for a travel award must submit a brief personal statement (300 words or fewer) addressing one or more of the four criteria listed above, which are nonhierarchical. Each application will be evaluated holistically based on the criteria. The application for the travel award is included in the proposal submission portal <here>.

Venue:

The Film Studies Department at the University of North Carolina Wilmington (UNCW) is proud to host the conference. One of the premiere departments at UNCW, Film Studies combines critical studies with production and, in Fall 2020, launched integrated MA/MFA programs. The department also hosts the Visions Film Festival and Conference and the Film Matters journal and has a robust working relationship with EUE Screen Gems Studios, the Cucalorus Film Festival, and area filmmaking professionals. A Research 2 public institution, UNCW is consistently recognized for academic excellence by publications such as U. S. News & World Report and The Princeton Review.

Conference participants may choose to extend their stay in the coastal resort area in order to enjoy beaches, Wilmington’s historic downtown, the Cape Fear River area, the Battleship North Carolina, boating and kayaking, Airlie Gardens, the North Carolina Aquarium, walking tours, and other nearby sites.

Wilmington International Airport (ILM) is closest and is served by Delta, American, United, and Avelo airlines. Other nearby airports include MYR (1.5 hrs. by car), RDU (2.5 hrs.), and CLT (3.5 hrs.)

Other Information:

Notifications of acceptance will be made by February 10, 2023. The conference registration deadline is March 31, 2023, although late registrations will be allowed for a higher fee.

For more information about SCSMI, to join, or to learn about membership costs and privileges, visit <https://scsmi-online.org>.

Further questions about the conference or submission process should be addressed to <scsmi2023@uncw.edu>.

Designing Everyday Experience

Objects, Environments, Habits

Moholy-Nagy University of Art and Design, Budapest, Hungary, 11-13 May 2023

Deadline: December 31, 2022

EVANET – Everyday Aesthetics Network and the Moholy-Nagy University of Art and Design Budapest (MOME), warmly invite paper proposals for the three-day international conference ‘Designing Everyday Experience’. Celebrating the 25th anniversary of MOME’s doctoral school, the event will offer an opportunity for those with an interest in the philosophy and aesthetics of everyday life and design to share and discuss work, in the hope of furthering dialogue in this area.

Keynote Speakers

Michalle Gal (Shenkar College), Ben Highmore (University of Sussex), and Yuriko Saito (Rhode Island School of Design)

Conference Outline

In 1952, the Italian architect Ernesto Nathan Rogers used the motto “from the spoon to the city” to express the pervasiveness of architectural design, spanning from the very small scale of everyday tools to the much larger scale of urban spaces and environments. Inspired by this famous motto and its symbolic value, the conference aims to extend the notion of design to the whole realm of our everyday life, encompassing the various objects, spaces, and practices of our everydayness, and questioning how these may contribute to shaping our habits, tastes, behaviours, and lifestyles. Just as we design the tools that help us in the various tasks of our daily lives, so we design public and private places in the city to be used by the locals and enjoyed by the visitors. Similarly, in contemporary art, artists design, set up, and install spaces so that they yield a certain aesthetic experience for the visitor. In all these instances, more than as a profession with specific rules and know-how, design is understood as an act of planning and shaping that can apply to any object of our daily experience.

On this basis, the conference draws on three specific axes of design:

Objects and Tools. This most traditional notion of design has to do with the creation of functional as well as purely aesthetic artifacts, such as works of art and decorative items. Objects and tools are either understood as physical or digital entities, including those that are either permanent or temporary.
**Environments and Spaces.** In this second sense, design relates to a variety of activities ranging from architecture, urbanism, and environmental planning—not excluding virtual environments—to the practices of renovating and repurposing spaces, reconfiguring locations for purposes of tourism, exploiting lands for real estate speculation interest, or occupying areas for growing social cohesion, ecological improvements, and environmental art.

**Habits and Practices.** Design refers here to how we shape our lives to achieve certain goals: the routines and habits we develop in everyday life and how they help determine our identity and our relationship to the world.

Abstracts are invited in all areas related to the aesthetics and philosophy of design, broadly construed. Submissions dealing with the future challenges of design in everyday contexts are particularly welcome. New, complex, uncertain scenarios are awaiting us. How are we to design our future everyday life experiences?

Possible topics include, but are not limited to, the following issues:

**Objects and Tools**

How can objects of design help us shape our everyday habits and routines by corollating our behavioral patterns? How can designers create objects’ affordances to conform to users’ needs?

How do power relations define the standards of everydayness through designed objects and tools?

What is the specific contribution of art objects in shaping and defining our everydayness?

How can we aim for a balance between usability, aesthetic values and low environmental impact when designing new objects? How will new communication tools change our everyday experience? To what extent will the developments of virtual environments (metaverse, AltspaceVR etc.) affect our everyday lives? How do relate everydayness and hyperobjects?

**Environments and Spaces**

How can we design environments/spaces (cityscape, soundscape, parks, places for sightseeing, skywalks) with the aim of triggering a specific aesthetic experience (sublimity, picturesque, etc.)?

Atmospheres of everyday environments: how to conceptualize the natural and artificial components of atmospheres felt in designed environments on various scales?

How can art shape our aesthetic appreciation of a space? In particular, what underlies the aesthetic experience of art forms such as installation art and environmental art?

What is the relationship between the city and new urban technologies (smart cities, IoT, integration of water retention parks), mobility (integrated transport system, cycle paths, on-time measurement of traffic peaks), and the design of sustainable architecture?

How will climate change contribute to redesigning our experience of the natural and built environment?

**Habits and Practices**

What is the contribution of routines in building our experience of the world? What role do habits play in supporting, regulating and enabling our aesthetic life?

How do practices such as industrial, digital, and urban design, fashion, and clothing extend or narrow the everyday experiential spectrum? How do professionals and consumers/prosumers participate in these dynamics through routine transactionality?

How do expert and lay activities, habits, and routines take part in shaping our design landscapes? What kinds of dynamics prevail between the roles of professionals and consumers/prosumers?

Can artistic practices help promote pro-environmental social behaviors and habits? Can they help us develop aesthetic sensitivity that makes people more respectful towards the environment in which they inhabit?

How are we to rethink some of our most controversial social practices and lifestyles (tourism, traveling, food consumption, cloth) to make them more sustainable?

**Cross-cutting Methodological Issues**

What is the theoretical nexus between design and everydayness?

Where is the fine line between the ordinary and the extraordinary in a design culture? How should we conceive of the relationship between the philosophy and aesthetics of everyday life and design?

**Communication of acceptance**

February 10, 2023

The language of the conference will be English.

The conference will be held in person. We will monitor the development of the pandemic, and more reliable information will be provided in the upcoming months.

Registration Fee: Participation in the conference is subject to a registration fee. Bank account details to pay the conference fee and deadlines for registration will be provided in due course.

For further information, please contact: design.conference.2023@gmail.com
Special Issue of the British Journal of Aesthetics

Remote Art: Engaging with Art from Distant Times and Cultures

Deadline: April 1, 2023

Guest editors: Ancuta Mortu, Jakub Stejskal, Mark Windsor (Masaryk University).

Art objects often cross boundaries between regimes of meaning and value, gaining, recovering, or transforming their aesthetic currency in the process. In doing so, their remoteness presents epistemological, aesthetic, and ethical challenges concerning their correct appreciation, interpretation, and display. What place is there for engaging aesthetically with objects or practices one has little knowledge of, say, art of the Upper Palaeolithic? To what extent is it possible to transplant oneself into a different aesthetic (sub)culture, whether it be Qawwali music or Neapolitan Neomelodica? And what principles should guide the display of artefacts from cultures deemed remote, such as exhibiting looted or sacred art?

Questions such as these underpin several growing trends in aesthetics and related fields. There is an increasing awareness among aestheticians that the discipline needs to be conducted on a global scale. For some, this means taking a global perspective on aesthetic phenomena. Others focus on particular aesthetic traditions from diverse cultural and geographical perspectives. Yet others seek to expand aesthetics’ scope beyond theorizing the principles of aesthetic judging within metropolitan high art worlds. Those working in the analytic tradition have also increasingly engaged in the broader cultural and political critique favoured by the humanities at large.

These developments in aesthetics correspond to a similar push towards global perspectives in adjacent fields where matters of displacement, survival, circulation, and migration of art’s meanings and values on a global scale have been at the forefront of recent discussions in art history, anthropology, and archaeology.

In light of these trends, this special issue will examine the nature and variety of aesthetic interactions across cultural boundaries, as well as the conditions of possibility of such interactions.

The guest editors invite papers discussing topics that include but are not limited to:

- the aesthetic and epistemic implications of an artefact’s position or origin in a distant past or place;
- the (potential) role of aesthetic enquiry in the toolkits of archaeology, anthropology, or art history;
- aesthetic and ethical questions raised by effects of assimilations, circulations, recontextualizations, appropriations, or misapprehensions of artworks across cultural or temporal boundaries;
- aesthetic responses to unfamiliar cultures, artefact types, traditions (as opposed to discrete objects or events);
- the possibilities of constructing tools for global comparative aesthetics;
- the implications of lacking an internal cultural frame of reference in aesthetic interactions;
- the implications of recent developments in the natural or social sciences on the purported universalism of aesthetic appreciation.

Papers should conform to the usual BJA requirements and be submitted for consideration by April 1, 2023.

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

Conference Reports

ASA 2022 Pacific Division Meeting
March 18-19, 2022

The ASA Pacific Division Meeting, organized by Gemma Argüello and assisted by Jim Hamilton, was held March 18-19, 2022. It was a two-day in-person conference including 13 refereed presentations with commentaries and a keynote presentation, “How To Do Things with Pictures,” given by Anne Eaton (University of Illinois, Chicago). For the fourth year, the program was organized to be a pre-read format with short presentations, allowing more time for group discussion. Additionally, there was one scheduled panel, “Hierarchy, Neutrality, and the Tax Code: Aesthetics Meets Politics,” with papers given by Brian Soucek (Law, UC Davis), Jonathan Gingerich (Law, King’s College London), and Rachel Fraser (University of Oxford).

We received 27 paper submissions and 1 panel proposal. 13 papers were accepted, as well as the only panel, creating a program with 29 presenters and commentators. 4 of the accepted papers were authored by women and 5 commentators were women; and 2 papers were authored by graduate students. There were 40 registered participants, including 8 students and 5 unemployed, from the U.S., Canada, Sweden, and the United Kingdom. We were very pleased with the balance of the program, the quality of the submissions, and the attendance. This was the second meeting held at the Berkeley City Club, designed by Julia Morgan.

At the business meeting conducted by Zoom on March 25, the new Steering Committee—Jennifer Judkins, Jim Hamilton, Dominic McIver Lopes, and Renee Conroy—posed three motions: the formal adoption of a new set of Pacific Division Governing Guidelines; the ratification of the current Steering Committee; and two amendments to the Guidelines (one to reduce the number of Steering Committee members from five to three or four, the other to clarify that amendments to the Guidelines will be adopted by majority vote of the ASA members in attendance at the business meeting). The current Steering Committee reported that Jim Hamilton will no longer serve in that capacity, in keeping with the Guidelines which call for a three-year rotation and staggered initial terms. The Steering Committee will continue to assist the organizer of the 2023 conference.

The Pacific Division meeting relied on generous financial support from the ASA. The ASA provided $1,500 in program enhancement funding to support Anne Eaton’s keynote stipend and travel. The ASA also provided $1,000 in Irene H. Chayes Travel funds to support persons without institutional funding.

The organizer for 2023, Brian Soucek, can be contacted at <bsoucek@ucdavis.edu> The meeting will be held at the Graduate Hotel in Berkeley.

Gemma Argüello and Jim Hamilton, Division Meeting Co-Organizers

ASA Eastern Division Meeting
April 22-23, 2022

The Eastern Division’s 2022 meeting was held in Philadelphia at the DoubleTree by
Planning Ahead?
ASA Events in 2022

ASA Southern Aesthetics Workshop, Charleston, SC, October 14-15, 2022
CFP to be announced
<https://aesthetics-online.org/events/EventDetails.aspx?id=1599529&group=>

ASA Annual Meeting, Portland, OR, November 16-19, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1184489&group=>

For the complete list of ASA Meetings and Workshops: Scroll down to MEETINGS near the bottom of the page on the ASA website. Click “more” to see the complete list.
Hilton Center City. It was great to meet in person! Attendance was very good given understandable concerns about COVID. We had 74 people who registered for the conference.

The Keynote Lecture, on “The Role for Aesthetics in Controversies over Monuments,” was delivered by Professor Sandra Shapshay (Hunter College and CUNY/Graduate Center). Professor Susan Feaigin (Temple) gave the Beardsley Lecture on “Artistry and Functionality: The Case of Play Scripts.” Many thanks to the Philosophy Department at Temple University for once again organizing a terrific event held at the Barnes Foundation.

Three author-meets-critics sessions were held featuring Sarah Worth’s *Taste: A Philosophy of Food* (Chicago 2021), Paul Guyer’s *A Philosopher Looks at Architecture* (Cambridge 2021), and Jonathan Gilmore’s *Apt Imaginations: Feelings for Fictions and Other Creatures of the Mind* (OUP 2020). The papers that were presented dealt with a wide number of topics, from musical natures to German Idealism to ruins and public art, from art and literary criticism to social critique, from prizes and gifts to artistic value, from questions of empathy and aesthetic skills to joyful obscenity. Thanks to everyone who agreed to comment or to chair a session. Your work is critical for this conference. Thank you!

Thanks also to the members of the Program Committee: Christopher Bartel, Renee Conroy, Javier Gomez-Lavin, Carolyn Korsmeyer, and Nils-Hennes Stear. Thanks to Javier Gomez-Lavin and David Clowney for assistance with technology. Special thanks are due to Julie Van Camp whose help with many aspects of the conference was invaluable.

The division is in good financial shape. For the next meeting, we have a carryover of $2,293.62.

Finally, we are pleased to announce that next year’s meeting will be organized by John Carvalho (Villanova) and Sarah Worth (Furman), both of them long-standing members of the Eastern.

Deborah Knight and John Carvalho, Program Co-Chairs.

ASA Panel at CAA (virtual/Chicago)
February 18, 2022

Four participants represented the ASA at this year’s College Art Association Conference in a panel titled “Recent Perspectives in the Philosophy of Curatorial Practice.” The panelists felt fortunate that the conference had switched from an in-person to a virtual format a few weeks prior to the opening date, thus removing potential logistical obstacles to long-distance and international travel. Rossen Ventzislavov (Los Angeles, US) moderated the panel. For “Restage, Re-build, Repeat: An Ontology of Curated Exhibitions,” Eileen Deprez (Bristol, AU) fleshed out her hybrid theory’s concrete and abstract elements as they pertain to the traveling exhibitions “Arp: The Poetry of Forms” and “Titian: Love, Death and Desire.” Jean-Paul Martinon (London, UK) delivered the paper “Curatorial Intuition,” inspired by the 2018 exhibition “The Work of Wind: Air, Land, Sea,” which consisted of 13 site-specific artist projects sited across the Southdown industrial area of Mississauga in Ontario, CA. To illuminate “The Spectator’s Special Role,” Sue Spaid (Cincinnati, US) built upon the content of seven of Thomas Struths’ un-staged “museum photographs” (1989-2005).

**Active Aestheticians**

**ANDREA LORENZO BALDINI** has started a position as Full Professor of Philosophy at Alliance University’s School of Liberal Arts (Bengaluru, India.)

**CHERYL FRAZIER** successfully defended her dissertation, “Fat Justice: Mitigating Anti-Fat Bias through Responsible Aesthetic Agency,” at the University of Oklahoma under advisor Sherri Irvin. Frazier will begin a position as Postdoctoral Fellow at Auburn University in the Fall.

**JEREMY FRIED** successfully defended his dissertation Protecting Artists’ Moral Rights in the U.S. Legal Context at the University of Oklahoma under advisor Sherri Irvin. In the fall, Fried will begin a position as Postdoctoral Fellow at Auburn University.

**JAVIER GOMEZ-LAVIN** has been appointed as an incoming assistant professor with the Philosophy Department at Purdue University. While continuing his research focused at the intersection of philosophy of mind and cognitive science, Javier will serve as the director of the inaugural Purdue Normativity and Cognitions (PuNCs) lab, which will train students in the use of interdisciplinary methods to help shed new light on the moral, social, and aesthetic norms that shape, and are shaped by, cognition. Please feel free to drop him a line at: jgomezlavin@purdue.edu or follow him on twitter @jgomezlavin if you’re interested in learning more or collaborating.

MARY GREGG earned her PhD in philosophy from the University of Connecticut in Spring of 2022 and will begin a lectureship with Yonsei University Underwood International College in Seoul, South Korea, in the fall. Her research focuses on how visual humor meant to disempower a person or group can be taken up by the targeted person or group as a means of social re-empowerment.

EVAN MALONE will begin a permanent full-time faculty position at Lone Star College in Houston this fall. He recently completed his PhD at The University at Albany, SUNY. His dissertation, Genres, Communities, and Practices, focuses on issues in issues in philosophy of music and on theories of genre.

BJARNE SODE FUNCH has published a new book, *The Psychology of Artistic Creativity: An Existential-Phenomenological Study* (Routledge 2021). The book offers a narrative account of six contemporary artists and their ways of approaching art-making. Through comprehensive accounts based on the individual artist’s descriptions, the book reveals an existential dimension of art-making that explores the inspirational moment, the state of mind during creativity, how creativity can originate in a spontaneous stream of consciousness and how emotions play a major role in the creative process. The book sets out a unique understanding of artistic creativity as an alternative to the prevailing cognitive conceptions within psychology.
Daisy Dixon Wins Social Justice and the Arts Prize

The winner of the JAAC/ASA Social Justice and the Arts Prize is Daisy Dixon for her paper “Artistic (counter)speech.” She will present the paper at the ASA Annual Meeting in Portland, Oregon on Friday, November 18, at 10 a.m. Her paper, selected by the editorial board review committee of the Journal of Aesthetics and Art Criticism, will be published in the JAAC.

The abstract for her winning paper, “Artistic (counter)speech” is:

Some visual artworks constitute hate speech because they can perform oppressive illocutionary acts. This illocution-based analysis of art reveals how responsive curation and artmaking undermines and manages problematic art. Drawing on the notion of ‘counterspeech’ as an alternative tool to censorship to handle art-based hate speech, this paper proposes ‘aesthetic blocking’ and ‘aesthetic spotlighting’. I then show that under certain conditions, this can lead to the eventual ‘metaphysical destruction’ of the artwork; a way to destroy harmful art without physically destroying it.

Dr Dixon received her MPhil and PhD in philosophy from the University of Cambridge, where she is now a Research Fellow. Her undergraduate degree in fine art and philosophy is from the University of Reading. For more information about her work: <https://www.pet.cam.ac.uk/people/dr-daisy-dixon>.

This is a one-time prize for new, unpublished work on Social Justice and the Arts. The Prize was approved November 11, 2020, by the ASA Board of Trustees, following a recommendation by the Editorial Board of the Journal of Aesthetics and Art Criticism.

Irene H. Chayes New Voices Awards Named for 2022

The American Society for Aesthetics is pleased to announce the winners of the 2022 Irene H. Chayes New Voices Awards: Claire Anscomb, University of Liverpool, and Corbin Covington, Northwestern University. Both papers will be presented at the ASA Annual Meeting November 16-19,
2022. They were selected from seven applicants for the prize this year.

**Claire Anscomb**’s winning paper, “Creatively Constrained? Negotiating Physical Disability in Visual Art Production,” will be presented at the ASA Annual Meeting Saturday, November 19, at 2:45 p.m.

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

The winners of the inaugural competition in 2018 were Emmanuel Ordóñez Angulo, University College, London, and Daniel Wilson, University of Auckland, New Zealand. The winners in 2019 were Shannon Brick and Zoe Cunliffe, both at the CUNY Graduate Center. The winners in 2020 were Christopher Jenkins, Oberlin College, and Hannah Kim, Stanford University. The winners in 2021 were Irene Martínez Marín, Uppsala Universit and Nicholas Whittaker, CUNY Graduate Center.

Applicants were asked to demonstrate the following characteristics:

1. The author’s understanding of the barriers that lead to the underrepresentation of women, ethnic and racial minorities, non-gender-conforming individuals, persons with disabilities, persons from low-socio-economic-status backgrounds, and other members of groups historically underrepresented in higher education careers. Evidence of this understanding may be drawn from the author’s life experiences and educational background,
M.A. from New York University and her Ph.D. from Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton. Click here to read about her career and publications.

Susan Manning Wins 2022 ASA Selma Jeanne Cohen Prize in Dance Aesthetics

The American Society for Aesthetics is pleased to announce that the winner of the 2022 Selma Jeanne Cohen Prize in Dance Aesthetics is Susan Manning, Professor of English, Theatre, and Performance Studies and Bergen Evans Professor in the Humanities, Northwestern University. Her prize-winning article is "Cross-Viewing in Berlin and Chicago: Nelisiwe Xaba’s Fremde Tänze" published in TDR: The Drama Review 64 (2), Summer 2020 (T246): 54-72.

The article, available in Project Muse, was selected by a review panel of three senior ASA members from thirteen articles nominated this year.

Preference is given to applicants who are students, faculty on fixed-term, non-tenure stream contracts, or not in academic employment. Award recipients each will receive $1,000 prizes and travel to the Annual Meeting. Seven papers were submitted for consideration for this award. Papers were reviewed anonymously with all other papers for the meeting by the ASA program committee, without any information on their request for the New Voices Award or other support. Eligibility for the Irene H. Chayes New Voices Award was reviewed by the co-chairs of the ASA diversity committee. The final selection was made jointly by the Co-Chairs of the Program Committee (Sandra Shapshay and Nils-Hennes Stear) and the Diversity Committee (Saul Fisher and Hannah Kim).

Applicants for the 2023 awards should apply by March 1, 2023. Guidelines: <https://aesthetics-online.org/page/chayesprize>.

These awards have been made possible by the generosity of a large bequest from the estate of Irene H. Chayes to the American Society for Aesthetics. Irene Hendry Chayes (1916-2014) received her B.A. and
The abstract:

Viewing Nelisiwe Xaba’s Fremde Tänze (2014) in Berlin and Chicago revealed differing levels of meaning in the work. In Berlin the work exposed and parodied the white gaze of the black female dancer, while in Chicago the work vivified the gap between the responses of black and white spectators. The reception of Fremde Tänze in the two cities demonstrates the workings of “cross-viewing” the moments when spectators from distinct social locations watch one another watching.

As the ASA review committee noted:

Susan Manning’s ‘Cross-Viewing in Berlin and Chicago: Nelisiwe Xaba’s Fremde Tänze’ is a captivating, convincing and original article. Manning reflects on and rigorously interrogates differing responses to Xaba’s work Fremde Tänze, highlighting how race and gender intersect in the work, and carefully examining the critical responses it invokes in the literature. The elaboration of her notion of ‘cross-viewing’ to think through how individual identities, histories and contexts shape responses to the performance is of particular significance for dance scholarship and spectatorship. Manning’s description of Xaba’s work is particularly detailed and clear, and alongside the images of the work helps the reader to follow the analysis and discussion with ease. Xaba’s work is central to the article throughout and Manning’s interrogation foregrounds its value. The article makes a distinctive contribution to dance scholarship in terms of its theme, as well as being a valuable example of performance analysis. It stands as an exemplary example of how reflecting on and theorising individual experience can cultivate important theoretical insights. Crucially, the paper also highlights how discussing our readings of a performance might lead to nuanced understandings of other people’s experiences and important conversations on the nature of the intersection of race and gender. The writing throughout is excellent, captivating the reader with its clear and personal tone.

This year’s prize was for articles or chapters published May 1, 2020 - February 28, 2022. The prize in 2023 will be for monographs published May 1, 2021 - February 28, 2023. The submission deadline is March 1, 2023.


The Prize in Dance Aesthetics is made possible by a generous bequest from Selma Jeanne Cohen.
Hanneke Grootenboer Wins Outstanding Monograph Prize

The American Society for Aesthetics announces that the 2022 Prize for Outstanding Monograph has been awarded to Hanneke Grootenboer for *The Pensive Image: Art as a Form of Thinking* (Chicago 2021).

Grootenboer is the Chair of the History of Art Department at Radboud University. Prior to her appointment, she was a Professor of the History of Art and a Fellow of St Peter’s College at the University of Oxford, where from 2014 to 2016 she served as the Head of the Ruskin School of Art.

Twelve nominations were received for the prize. The selection was made by a committee of three senior ASA members. The Outstanding Monograph Prize has been awarded annually since 2008. The 2023 prize will be awarded for a monograph published in 2022. The submission deadline is February 1, 2023, with the prize awarded at the 2023 Annual Meeting in November.

Guidelines: [https://aesthetics-online.org/page/MonographPrize](https://aesthetics-online.org/page/MonographPrize).

Thomas Cantone Wins Outstanding Student Paper Prize

The American Society for Aesthetics is pleased to announce that Thomas Cantone has won the Outstanding Student Paper Prize for 2022. Cantone is a doctoral student at the New School for Social Research in New York, with interests in Aesthetics, Classical German Philosophy (Kant), Early Modern Philosophy, Philosophy of Mind (Perception), and American Pragmatism. He received his MA in Philosophy from Duquesne University. He received a BS in Philosophy and a BFA in Visual Art from Rochester Institute of Technology.

His paper, entitled “Kant on the Ground of Aesthetic Norms,” will be presented at the 80th Annual Meeting of the ASA in Portland on Saturday, November 19, at 11:15 a.m. He is writing his dissertation on Kant’s philosophy of nature.

The abstract for his paper:

In the Antinomy of Taste in the *Critique of Judgment*, Kant argues that the concept of the supersensible is the ground of the universal and nec-
necessary validity of judgments of taste. This metaphysical argument for aesthetic normativity has largely been dismissed as irrelevant to his aesthetic theory. Here, I argue that it is in fact crucial for understanding the normativity of judgments of taste, as it argues a ground, or reason, for the appearance of beautiful natural objects and that this reason licenses a norm about their beauty.

The Outstanding Student Paper Prize is awarded each year, with prize money of $250 and travel to the Annual meeting. It was selected by the Program Committee for the Meeting from among the eighteen student presentations on the program.

Nathan L. Smith Named ASA Dissertation Fellow for 2022-2023

The American Society for Aesthetics is pleased to announce that Nathan L. Smith (Duke University) has won the ASA Dissertation Fellowship for 2022-2023. He was selected from among a very competitive group of eight applicants by a review committee of senior ASA members.

His dissertation, directed by Fredric R. Jameson, is on “The Structure of Aesthetic Experience,” and has the double task of explaining the nature of aesthetic experiences—what they are and the conditions under which they occur—and explaining why they matter (i.e. their normative weight or value) and hence our aesthetic reasons for action. The gambit of the project is that aesthetic properties (of particular focus, beauty) can explain the nature of aesthetic experience at the same time as grounding its value. To put the theory in capsule form, I argue that we act in pursuit of aesthetic properties because of the peculiarly valuable experiences they cause in us. The motivation is two-fold: compared with the mundane, aesthetic experiences have a peculiar phenomenal quality, including their pleasure; and the experiences have a peculiar perceptual structure, namely that some aesthetic properties can be experienced singularly, which runs counter our usual complex perceptions.

Smith earned his BA at University of North Carolina at Chapel Hill, with Highest Honors in Philosophy and Cultural Studies. He has presented several papers at meetings of the ASA and the APA.

This is the eighth year for the ASA Dissertation Fellowship.

Previous winners

- 2021-22: Jenny Judge, New York University
- 2020-21: David Collins, McGill University
- 2019-20: Kathryn Wojtkiewicz, CUNY Graduate Center
- 2018-19: Caitlin Dolan, University of California, Berkeley
- 2017-18: Madeleine Ransom, University of British Columbia
- 2016-17: Marilynn Johnson, CUNY Graduate Center
- 2015-16: David Johnson, Northwestern University

The deadline for application for the 2023-2024 Fellowship will be January 1, 2023. Click here for the guidelines.
ASA POLICIES ON DISCRIMINATION, HARASSMENT, AND RESPECTFUL BEHAVIOR

Effective July 12, 2019.

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.

Nondiscrimination and Anti-Harassment Standards

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

Generally prohibited conduct:

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

Sexual harassment:

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

Membership information and compliance

This policy will be available in full on the ASA website and will be published annually in the ASA Newsletter. All transactions on the ASA website (e.g., membership, meeting registration) will require confirmation that the member has read and agrees to comply with this policy. Notice of this requirement will include a link to the complete policy.

Reporting

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

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

1) Consultation:

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

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

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

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

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

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

2) Complaint:

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

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

The investigator will interview the complainant, respondent and any witnesses.

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

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

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

3) Resolution

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

If there is good reason to think that the ASA President has violated the policy, then the Vice-President will act in their stead with regards to the complaint.

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

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

ASA Ombudsperson

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

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

The Ombudsperson does not provide legal advice.

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

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

The Ombudsperson prepares two annual reports. The first report, containing very general information about the number of members who have consulted with the Ombudsperson and the types of complaints and issues raised, is provided to the Board of Trustees and is available to ASA members as an addendum to the minutes of the Board meeting at which it was submitted.
The second report describes each consultation and what resolution, if any, was achieved, with all identifying information removed. This report is held as a confidential record in the ASA’s national office and may be consulted only by officers of the ASA in the course of their duties.

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

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

Respectful Behavior Committee

The Committee shall consist of six persons, nominated (including self-nominated), with selection 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 for initial establishment of the committee shall be November 15, 2018, with submissions to be sent to <secretary-treasurer@aesthetics-online.org>. The nomination deadline commencing in 2019 shall be September 15 with submissions to be sent to <secretary-treasurer@aesthetics-online.org>.

Nomination shall include a short CV and cover letter addressing interest in and qualifications for membership on the Committee, including how they would contribute to the committee and its diversity. Terms will extend from January 1 – December 31 for three years. Members may serve one additional term after initial appointment; after one year off the committee, previous members may again be considered for membership.

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

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

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

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

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

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

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

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

In 2022, the ASA Ombudsperson is Jeanette Bicknell. The members of the Committee on Discrimination, Harassment, and Respectful Behavior are Renei Capdevila-Werning, Jennifer Judkins, Alexandra King, Jayson Miller, Charles Peterson, and J. Lenore Wright.

Time to Renew your ASA membership?

Even if your membership has expired, there’s still time to renew and not miss a single issue of The Journal of Aesthetics and Art Criticism! You’ll save money by renewing for two or three years. To save even more, consider a green membership or the new green unemployed rate.

How to renew your membership online: Log in to the ASA website. Click ‘Manage Profile’ in the far upper right. Click on the left for Membership. You can renew up to three months before your expiration date.

The site accepts credit cards from MasterCard, Visa, Discover, and American Express.
JAAC Special Issue
The Art and Aesthetics of Capitalism

Guest Editors: Brian Soucek and Melissa Zinkin

Publication: Spring 2024

Submissions on any philosophically informed explorations of how issues connected to markets, appraisals, property, and labor relate to aesthetics and the philosophy of art. Topics and questions may include, but are not limited to:

- The value of artistic labor.
- The ethics of contemporary forms of artistic patronage.
- Is there an aesthetics of capital? An anti-capitalist aesthetics?
- Is art a special kind of property?
- The relationship between artistic value and market value. Kant writes that there are three kinds of value: what satisfies our needs and has a “market price,” what causes delight and has a “fancy price,” and what has an inner worth and “dignity.” Is it the case that art does not have dignity, but just a fancy price? What is the difference between a fancy price and a market price?
- Does the art market serve to make distinctions between different forms of art and their aesthetic value? For example, between works that can be copied or forged (autographic works) and works that can have multiple instantiations, such as musical scores (allographic works); or, between fair use versus illegal copying?
- Art and capital in the history of aesthetics.
- The current state of critical theory: do the classic critiques of art and capitalism from the 20th century still hold up today?

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If you have questions please contact:

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