In the summer of 2020, relatively early in the pandemic, I began recording interviews over Zoom with other philosophers working in aesthetics (mostly ASA members) about their work and posting them to YouTube. The series, called <Philosophers Discussing Art>, started off as a way to add value to my own students’ experiences in courses that were being taught remotely and largely asynchronously. But it has since become a public-facing YouTube series with over 350 subscribers and 15,000 views and counting. From the outset, I have produced the videos with two main goals in mind: first, to be used in classes as a means of humanizing philosophers whose work students have read and exploring their ideas beyond what’s included in their books or articles; and second, to showcase the amazing work on cool topics that is being done in aesthetics today. As of this publication, I’ve recorded and released over 50 episodes with over 40 guests on a variety of topics: from music, literature, film, and architecture, to memes, perfume, street art, video games, AI art, and Taylor Swift.

When I use these interviews in my own classes, which I frequently do, the responses are always positive. Students are surprised that none of my interviewees fit the stereotypical mold of what a philosopher is “supposed” to look and act like: serious, solemn, out of touch, smug, humorless, and the like. Instead, what they find is what we in aesthetics all know about each other already: that we are engaging, affable, keyed into contemporary aesthetic practices, serious thinkers without being overly self-serious, and funny as all get out!

Not only do the interviews change my students’ beliefs about what philosophers are like, they also change their conceptions of how philosophy is done. As I conceive of it, at any rate, philosophy is a generation-spanning conversation in which participants share ideas and think through them together. By giving students models of what conversations among philosophers can look like at their best (collaborative rather than combative, open rather than defensive, humble rather than arrogant), I’m inviting students to join in the conversation with us and thereby feel like they’re a genuine part of it rather than outsiders looking in on it. Making students feel included extends to the videos’ subtitles, which are carefully edited by a student worker (funded by Knox College) and myself so that they are compliant with the Americans with Disabilities Act and thus available to those who are hearing impaired or have other disabilities.

The series has also been successful beyond its pedagogical use. It has led two of my guests to begin writing a sequel to an article they co-authored in light of our discussion about it. It has led to unanticipated collaborative projects between some of my guests and myself. It has also led to me editing a book for Bloomsbury, which will be
out likely in late 2024, tentatively titled *Taylor Swift and the Philosophy of Re-recording: The Art of Taylor’s Versions*, which will feature chapters by each of the people I interviewed as part of a <miniseries> on this myself.

In the future, I plan to broaden the series’ reach and usability by releasing it as a podcast, in addition to keeping it on YouTube. I will also create a user-friendly website with descriptions of and keywords for each video, similar to what <Aesthetics for Birds> has generously done with the first two slates of interviews, as well as transcripts of every interview and links to further readings. I also plan to broaden the aesthetic practices considered in the series beyond the Western, Eurocentric ones that I’ve mostly covered thus far. Those interviews are in the planning stages and will be released over the coming year. If you want to be notified when those and other videos are released, then please consider subscribing to my channel by clicking the following link: <https://www.youtube.com/c/PhilosophersDiscussingArt/sub_confirmation=1>.

Rather than me going on for several hundred more words about my series, three of my previous interviewees have graciously agreed to write a bit about their experiences with it. Hannah Kim discusses how the recording experience contributes to the interviews’ ability to benefit different audiences. Madeline Martin-Seaver discusses how the interviews reach multiple audiences and offer opportunities for networking. And Erich Hatala Matthes highlights the series’ pedagogical value. I promise that these testimonials are unpaid and were definitely not produced under threat of blackmail!

**Hannah Kim**
Macleaster College

I’ve had the good fortune of participating in *Polite Conversations* twice, first to talk about the connection between fiction and true crime, and the second time to talk about Korean aesthetics. In both appearances, I’ve had the chance to explore niche topics. This is by design: showing off new and innovative work done in aesthetics is part of Brandon’s stated intent.

*Polite Conversations* help to show just how vibrant, relevant, and downright fun contemporary aesthetics can be, and this is wonderful not only because it shows the richness of the subfield, but also because it serves as a tool that highlights new possibilities for researchers, teachers, students, and the larger public. Instructors use episodes of *Polite Conversations* as a part of their curriculum, and I’ve learned from people writing to me that the series reaches a non-academic audience, too. My session on fiction and true crime helped me connect to a part of my parents don’t need to see it! There are many ways of doing philosophy, and Brandon’s channel models a friendly one.

**Madeline Martin-Seaver**
University of South Florida

I was a little hazy on the potential audience for my conversation with Brandon Polite. Who wants to watch a Zoom call between philosophers? Well, it turns out lots of people are into the idea, and not just other philosophers. My *Polite Conversation* helped me connect with other junior scholars, including potential colleagues. It is also one of the few examples of my work that my family can readily access and enjoy. Although I didn’t go into the conversation thinking about it as a networking opportunity or an instance of public philosophy, it turned out to be both things. These features make Brandon’s series valuable for the philosophical community.

They are also good things for aesthetics, specifically. Although aesthetics is in some ways a very accessible subdiscipline, the diversity of topics makes it difficult to summarize. Additionally, despite its accessibility, aesthetics remains underappreciated within philosophy. An outlet which lets aestheticians share their work in a thoughtful but informal way with other philosophers as well as people “outside” of philosophy demonstrates how interesting and varied work in aesthetics can be.

Finally, it is fun to talk about your research for fun. As a junior scholar, any research activity can feel high stakes and confrontational. But Brandon’s videos are friendly and collaborative. This is, I think, another useful feature for an exercise in public philosophy. Why, after all, would my parents watch a video where someone tears my ideas apart? My ideas sometimes need tearing apart, but my parents don’t need to see it! There are many ways of doing philosophy, and Brandon’s channel models a friendly one.

**Erich Hatala Matthes**
Wellesley College

Brandon Polite’s *Polite Conversations* YouTube series has many virtues, but here I want to just highlight one aspect of its pedagogical value. Because Brandon’s videos are most often anchored in particular articles published by the philosophers he is interviewing, they offer a prime opportunity to illustrate for students that philosophy is an in-progress conversation. In my experience, students have a disposition to treat a piece of published philosophy as an author’s final and definitive word on a topic, as opposed to a partial, incomplete contribution to the ongoing search for understanding (evidenced in part by the familiar student complaint that the author doesn’t address issue X or Y in their 20-page paper).

Brandon’s conversations crack open the impression of a container presented by a published article. By asking probing questions and introducing new cases, he offers the opportunity for the philosophers interviewed to riff on themes from their work, casting ideas in a new light, applying arguments in novel contexts, even questioning the way they may have put a notion in writing and reframing it in real-time. Through these literal conversations, the interviews help students see that the published work is itself part of a conversation—not a tablet handed down from on high, but a set of arguments and considerations developed by people just like them, who share their questions, confusions, and concerns.

Illustrating the dialogical, process-oriented nature of philosophical inquiry in this way helps students see that they too can join the conversation. Because the conversations are friendly, approachable, and fun (rather than antagonistic or overly critical), they invite students into a practice of philosophical discussion as it should ideally

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ASA NEWSLETTER
exist in the discipline—a joint search for truth and understanding that is often best pursued together, and which benefits from questioning, rethinking, and reframing one’s own ideas in dialogue with others.

I now assign *Polite Conversations* interviews whenever they have been recorded for a philosopher whose work I am teaching. They are a fantastic pedagogical resource that I hope others teaching art and aesthetics will try out.

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**Remembering Gary Iseminger (1937-2022)**

Longtime member of the ASA Gary Iseminger, age 85, died on December 11th, 2022, at his home in Northfield, Minnesota. Gary received his BA from Wesleyan University and his Ph.D. in philosophy from Yale. Upon completing his doctorate in 1961, he taught one year at Yale and in 1962 joined the faculty of Carleton College. There he taught for forty-two years, beginning as an instructor of philosophy and retiring in 2004 as the Stephen R. Lewis Jr. Professor of Philosophy & Liberal Learning. In addition, he held several visiting appointments, including at Lingnan University, Hong Kong; Trinity College, Dublin; King’s College, London; University College, London; the London School of Economics; the University of Edinburgh; the University of Lancaster; the University of Minnesota; Cambridge University; and the Mayo Clinic College of Medicine and Science.

As a teacher Gary was well-known for helping students to grapple deeply with complex philosophical issues across a wide range of philosophical topics: the philosophy of art and aesthetics, philosophy of music, logic, philosophy of law, medical ethics, epistemology, and the history of philosophy. Unhappy with available texts in elementary logic, in 1968 he published his own textbook, *An Introduction to Deductive Logic* (Appleton-Century-Crofts), as well as an anthology of philosophical discussions about logic, *Logic and Philosophy: Selected Readings* (Irvington). In 1984 he published *Knowledge and Argument* (University Press of America), an exposition of a systematic method of assessing arguments.

ASA members who are familiar with Gary’s work in aesthetics will know that he was concerned with, among other things, authorial intention and the aesthetic function of art. Regarding the former was his concern that an aesthetically relevant baby had been thrown out with the bathwater of work-centered criticism; regarding the latter was his belief that, unlike all the king’s horses and all the kings men, one could put artworks, the (informal) artworld, and the aesthetic...
back together again. Gary’s interests in these topics led, respectively, to his editing (and contributing to) the volume _Intention and Interpretation_ (Temple 1992) and his monograph _The Aesthetic Function of Art_ (Cornell 2004). Gary summed up the latter in his typically precise fashion:

*I argue for three theses closely related to the idea that the function of art is aesthetic: that art [i.e., the artwork] is better than any other institution at promoting the aesthetic; that art is better at promoting the aesthetic than it is at doing anything else; and that art was intended by its instituters to promote the aesthetic (from the proceedings of the 1999 World Congress of Philosophy).*

Gary’s philosophical concerns—the importance of authorial intention, the function of artworks as vehicles for aesthetic communication, and the importance of musical performance, most especially those “improvisatory” aspects of performance—are grounded in his recognition of the importance of the social contexts of art, and hence the social contexts in which aesthetic concerns are raised. In other words, Gary stressed that art and aesthetics are community enterprises, and to forget this is to lose sight of why and how we care about aesthetics in the first place.

Gary was the epitome of the community-minded scholar, long before “public scholarship” became a thing. He was an active member and trustee of the ASA and served on the editorial board of our journal. He worked with the American Philosophical Association on the undergraduate philosophy major and the teaching of philosophy, and served as an external reviewer to many philosophy departments, especially those at liberal arts colleges. Closer to home, in Northfield he met regularly with his fellow philosophers from St. Olaf College, just across the river from Carleton, which led to the tradition of St. Olaf and Carleton philosophers having an annual weekend retreat together (beginning in 1980, the tradition continues today), in which distinguished philosophers are invited to discuss their latest work. He was a founding member of a community Art and Philosophy Reading Group, in which philosophers, other academics, critics, writers, and artists meet monthly for engaging dialogue. The group, now in its 30th year, had sessions focused on Gary’s own work in aesthetics, and when Gary invited his colleagues in aesthetics to Carleton to lecture and teach (including Peter Kivy, Lydia Goehr, and Colin Lyas), he also brought them to the community reading group to be in conversation with Minnesota artists, critics, and friends of aesthetics.

Most of all, Gary was an extremely talented and thoughtful musician. For him, music and philosophy were intimately related. In his own words:

“My first encounter with what I now know to be aesthetics—indeed, with philosophy—was during the early 1950s in the pages of _DownBeat_, then, as now, the premiere magazine of the jazz world… In a critical review of the music of Dave Brubeck the critic [N.B., probably Nat Henthoff, one of Brubeck’s defenders in the pages of _DownBeat_]—JML], who wrote something like, “Why should it matter whether music is improvised or written down? What matters is how it sounds.” … I was intrigued and disturbed by this position. I now imagine it to have been influenced by the then New Criticism’s talk of “the poem itself,” _DownBeat’s_ critics being a fairly erudite lot, but, of course, I knew nothing of that at the time. Such Sonicism, if such it may be called, did not seem right to me as a player and lover of jazz (from “Sonicism and Jazz Improvisation,” in a 2010 JAAC Symposium on Jazz Improvisation).

Many ASA members will remember Gary playing the vibraphone in the group “Aesthetic Attitude,” which included Phil Alperson (alto and soprano saxophones), John Carvalho (tenor saxophone), Bill Day (piano), Garry Hagberg (guitar), Casey Haskins (drums), Craig Thomas (bass), and Jerry Levinson and Jenefer Robinson (vocals); their first gig was at the 2002 Eastern Division meeting, and Gary relished every subsequent opportunity to make music with his fellow aestheticians. Back home, he performed with the local group “Occasional Jazz,” as well as the Carleton and Canon Valley Regional Orchestras as a percussionist. He was an avid and adventurous concert goer; I remember his enthusiasm about taking the overnight train to Seattle for a series of performances of Wagner’s Ring, armed with a stack of scores and a portable CD player to prepare for the concerts.

Gary is survived by his wife Andrea, his children Andrew and Ellen, and his grandchildren Cody and Lily. He is fondly remembered by his many friends and colleagues in aesthetics, philosophy, at Carleton College, and in Northfield. When Gary began teaching at Carleton, I was three years old (a point I made to him on more than one occasion). I have now taught at Carleton for 34 years, over half of my life. Many of those years Gary and I team-taught a class in the philosophy of music. It was in that class that he taught me how to teach aesthetics and philosophy—and a lot more about teaching in general. We all will miss him dearly.

Justin London, Carleton College with kind assistance from Perry Mason (Carleton) and Charles Taliaferro (St. Olaf)
Benjamin Ross Tilghman was born in St. Louis, Mo. in 1927. He received his BA degree from Washington University in 1950 and his MA degree in 1954. His Ph.D. is from the University of Washington. He taught at Reed College, Western State College of Colorado, the University of Wyoming, and from 1967 to his retirement in 1994 at Kansas State University. He was department head there from 1967 to 1980, establishing and building the Department’s strong research reputation.

Ben’s interest in the philosophy department and its students at Kansas State University was everlasting. He often contributed to a fund for scholarships for students, called the “Tilghman Excellence Fund,” set up in Ben’s name by several former students. And significantly, he was instrumental in helping faculty establish, explore, and excel in their philosophical interests.

While at the University of Washington he was introduced to the philosophy of Ludwig Wittgenstein, whose conception of philosophy continued to be the primary influence on this work. His interests were largely in aesthetics and the philosophy of art although he also “dabbled” (his word) in philosophy of religion, humorous philosophical short stories, and translations of works in French literature. Those who knew Ben will miss his keen intellect, curiosity, and wit.


James Hamilton, Kansas State University (emeritus)
ASA OPPORTUNITIES IN 2023

ASA MEETINGS

The American Society for Aesthetics is pleased to announce ASA meetings and co-sponsored conferences in 2023 and 2024:

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

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

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

Workshop on Embodied Cognition and Dance, Merrimack College, North Andover, MA, October 20-22, 2023
Submission Deadline: May 31, 2023
<https://aesthetics-online.org/events/EventDetails.aspx?id=1716520&group=>

ASA 81st Annual Meeting, Arlington, VA/Washington, DC, November 15-18, 2023
<https://aesthetics-online.org/events/EventDetails.aspx?id=1385535&group=>

ASA Pacific Meeting, Berkeley, CA, March 8-9, 2024
<https://aesthetics-online.org/events/EventDetails.aspx?id=1734313&group=>

ASA Eastern Meeting, Philadelphia, PA, April 12-13, 2024
<https://aesthetics-online.org/events/EventDetails.aspx?id=1483655&group=>

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

ASA Southern Aesthetics Workshop: TBA

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

For the most up-to-date information on all ASA meetings and co-sponsored conferences, look at the bottom of any page on our web site for “Meetings.” Click “more” to see the complete list. There you will find schedules, CFPs, on-line registration, and other information. <http://aesthetics-online.org>

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>

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>
News from the National Office

Paying it forward… has become a popular slogan and it’s never been more important for the American Society for Aesthetics. As a Society largely dependent on volunteer service, we need people who are inspired to help carry out our many functions. When we sent out a questionnaire two years ago asking people what they would be interested in doing, we were delighted that over 100 people responded to say they would volunteer for a wide range of responsibilities we need to fill. We plan to send another questionnaire in June so people can update their volunteer interests. So, what do we mean by paying it forward?

• Review committees: We staff several committees each year to review the nominations for our various prizes and awards (Outstanding Monograph, Selma Jeanne Cohen Prize in Dance Aesthetics, Somaesthetics Research Prize, Feminist Research Prize, ASA/Danto Prize, Dissertation Fellowship). Have you ever won one of these prizes or submitted your own work for consideration? Then you know how important it is to have well-qualified, committed reviewers for future competitions.

• Referees for program committees for our meetings and the Journal of Aesthetics and Art Criticism: Have you benefitted from selection of your work by a referee or program committee? Then you know the importance of good referees for future competitions. We need your help for this important professional responsibility.

• Committee work: We have many committees, some standing, some elected, some volunteer. Taking a turn in leadership, especially for such groups as the Feminist Caucus Committee and the Diversity Committee, is welcome and needed.

• Divisional meetings: The four divisions each organize a meeting every year entirely with volunteer help. If you have ever attended and appreciated our divisional meetings, please take a turn helping to organize meetings in the future. We especially need mid-career and senior members to take on these responsibilities, so they don’t fall on students and very junior faculty who should be focusing elsewhere in their work.

• Membership: We hope you value your ASA membership, whether for access to the Journal of Aesthetics and Art Criticism or participation at our five meetings a year or online participation in our aesthetics activities. Who first encouraged you to join? You can pay it forward by encouraging your students, colleagues, and friends to join. Our GREEN rates are very low ($25/year for students and unemployed; $70/year for regular members; $50/year for emeritus). GREEN members receive all ASA member benefits except for print copies of the Journal. (They have full access to the online Journal at Oxford, our publisher.)

• Travel Grants: All of the examples above draw on your time and energy. If you also have the financial means to help, we encourage you to consider donating to our travel funds. The Friends of the ASA support travel grants for people without institutional support who have papers and panel presentations accepted for the annual meeting. Three of the Divisions (Southern, Pacific, and Rocky Mountain) have started their own fund-raising for people to present at their meetings. Were you able to present your work at a meeting in the past because you received a travel grant as a student or as someone without institutional support? Remember how helpful it was to your own professional development to make that presentation and meet others interested in aesthetics? Please consider chipping in now to make that opportunity possible for others. Even very small donations are welcome and they do add up. All donations are tax-deductible, as ASA is a 501 (C)(3) organization. All of the travel funds can be accessed online: <https://aesthetics-online.org/donations/>

Watch for our volunteer survey in June and let us know how you will pay it forward and help build and sustain ASA.

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

Policy for Announcing Referees for ASA Prizes and Fellowships

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

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

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

ASA Pacific Division Announces Meetings in 2024 and 2025

The ASA Pacific Division is pleased to announce dates and location for its meetings in 2024 and 2025. After a successful meeting in 2023 at the Graduate Hotel in Berkeley, the Division will hold its meetings for the next two years at the same location:

- March 8-9, 2024
  - Program Chair: Mary Beth Willard, Weber State University
- March 7-8, 2025
  - Program Chair: Eleanor Helms, Cal Poly SLO

When the Call for Papers, lodging information, program schedule, and other information becomes available, it will be announced on the ASA website. The Division will have $1000 available each year from the Irene H. Chayes Travel Fund to support travel for presenters (papers and panel presentations) without institutional travel support. The Steering Committee for the Division is composed of Renee Conroy (Chair), A.W. Eaton, Jennifer Judkins, and Peg Brand Weser.

The evaluation results for the 2023 meeting are now available on the website:


The photo gallery from the 2023 meeting is also available: <https://aesthetics-online.org/page/202303PacificPhotos>

ASA Announces Danto Speaker for 81st Annual Meeting

The American Society for Aesthetics is pleased to announce that the Arthur C. Danto Memorial Lecture for 2023 will be presented by Melissa Malzkuhn at the 81st ASA Annual Meeting in Arlington, VA on Friday, November 17.

Malzkuhn is the founder of the Motion Light Lab at Gallaudet University. The lab creates immersive learning experiences to expand the 3D technology for deaf children, visual learners, and others. She also co-founded the CREST Network, which focuses on equity and inclusion of deaf people in sign language technology. For more information: <https://mezmalz.com/about>

Two Workshops Dedicated to the Work of Richard Shusterman

The famed philosopher Richard Shusterman will be part of two European workshops dedicated to his work.

The first is a workshop on his most recent book, Philosophy and the Art of Writing (Routledge 2022), at the Nova Institute of Philosophy on April 26, 2023. More information, including the program and Zoom links for online participation, can be found <here>.

The second will be at the University of Bologna on May 5, 2023. Titled “Somaestetica, pragmatismo, interpretazione: la filosofia di Richard Shusterman” (“Somaesthetics, Pragmatism, Interpretation: the Philosophy of Richard Shusterman”), the symposium will be conducted in-person and on Teams. More information, including a Teams link, can be found <here>.

You can email with any questions: <tbonnet2021@fau.edu>

Summer School: The Aesthetics of Slowness

Deadline: June 16, 2023

The Doctoral School of the Humanities at Aalborg University is conducting a PhD. Summer School on “The Aesthetics of Slowness” in Hjørring, Denmark on August 8-13, 2023, which will feature lectures by Richard Shusterman, Else Marie Bukdahl and Lone Dirckinck-Holmfeld.

More information can be found <here>.
“transcendental logic” as the two “elements” identified “transcendental aesthetics” and as early as the 1770s. Kant formalized his division and classification of the parts of philosophy in his lectures, started to reconceive the relationship among some of his contemporaries, others its place within philosophy was influential. Baumgarten’s conception of aesthetics and like philosophical poetics and rhetoric. While psychology, a counterpart to logic, and a division and classification of the parts of philosophy are distinguished and classified. and contingent ways in which the parts of philosophy are distinguished and classified.

Bio: J. Colin McQuillan is Associate Professor of Philosophy and Chair of the Philosophy Department at St. Mary’s University in San Antonio, TX. He is the author of Early Modern Aesthetics (Rowman & Littlefield 2015), the editor of Baumgarten’s Aesthetics: Historical and Philosophical Perspectives (Rowman & Littlefield 2021) and the co-editor, with Joseph Tanke, of The Bloomsbury Anthology of Aesthetics (Bloomsbury 2012).

If you are interested in presenting at the Virtual Summer Festival, please contact <secretary-treasurer@aesthetics-online.org>


Speakers Announced for Summer Diversity Institutes

The American Society for Aesthetics is pleased to announce ASA-sponsored speakers at two summer diversity institutes for 2023. Meredith Drees (Kansas Wesleyan University) will be the speaker at the <Rutgers Summer Institute for Diversity in Philosophy> in July. Robbie Kubala (University of Texas, Austin) will be the speaker at the <Brown University Summer Immersion Program in Philosophy (SIPT)>, also in July.

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

ASA Trustees Adopt Policy on Q&A Sessions at Annual Meetings

At the recommendation of the Committee on Discrimination, Harassment, and Respectful Behaviors, the ASA Trustees have determined to bring the Arthur Danto Memorial Lecture in line with other prestigious and named academic lectures by discontinuing, effective with the 2023 Annual Meeting, the practice of holding a question-and-answer session after the lecture. An exception can be made if a speaker specifically requests such a session. In that case, the questions should be submitted on paper to the chair, who will read selected questions. This policy was adopted unanimously by the Trustees on January 25, 2023.

This policy is also consistent with long-standing practices for the Richard Wollheim Lecture and the Presidential Lecture at the Annual Meeting, which do not include question-and-answer sessions after the lecture.

ASA Awards Grant to Workshop on Embodied Cognition and Dance

The American Society for Aesthetics has awarded a grant of $5,000 in support of the Workshop on Embodied Cognition and Dance - Spatial Dynamics, Aesthetics, and Learning in Dance, to be held at Merrimack College October 20-22, 2023. Organized by Dr. Christian Kronsted, a Fellow at Merrimack, the workshop will be free and open to the public.

The interdisciplinary conference brings together cognitive science, philosophy of dance, dance studies, and aesthetics to break down methodological boundaries and facilitate interdisciplinary collaboration. It will take place at the brand-new robotics center at the College. The project is collaborating with Boston urban dance non-profit The Flavor Continues to identify local dance artists to perform, speak, and participate in the event. Speakers from a variety of disciplines will present at the conference. In addition, six open speaking slots have been reserved and will be selected through a call for abstracts to be announced in April. Presentations will be made both in person and online.

Dr. Kronsted wrote his dissertation on cognitive science and dance improvisation at the University of Memphis, Department of Philosophy and is co-artistic director of the urban dance company Stylin’ Out Network (Chicago). He is also a Co-PI on the joint research project The Spatial Dynamics of Embodied Social Sensemaking (Drexel University, Columbia University, Merrimack College).

As more information becomes available, it will be posted on the ASA website and the conference website (<http://www.embodiedcognitionanddance.wordpress.com>).
ASA Announces New Fellows for 2023-2024

The American Society for Aesthetics is pleased to announce that Racial Cuevas (Temple University) and Eskil Elling (Northwestern University) have won the ASA Dissertation Fellowships for 2023-2024. They were selected from a competitive field of applicants by senior members of the ASA.

Cuevas’s dissertation, Hegel’s Theory of Pictorial Reconciliation, is directed by Kristin Gjesdal. He received his BA in Philosophy from Loyola Marymount University. Eskil’s dissertation, Hegel on Aesthetic Freedom, is directed by Mark Alznauer. Eskil received his BA in Philosophy and Danish from Roskilde Universitet (Denmark), his MA in Philosophy from Columbia University, and his MA in Contemporary Philosophy from École normale supérieure and École des hautes études en sciences sociales.

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

• 2015-16: David Johnson, Duke University
• 2016-17: Marilynn Johnson, New York University
• 2017-18: Madeleine Ransom, University of British Columbia
• 2018-19: Caitlin Dolan, University of California, Berkeley
• 2017-18: Madeleine Ransom, University of British Columbia
• 2016-17: Marilynn Johnson, Graduate Center-City University of New York
• 2015-16: David Johnson, Northwestern University

The deadline for application for the 2024-2025 Fellowships will be January 1, 2024. <Guidelines>

FCC Announces First-Ever Newsletter

The ASA Feminist Caucus Committee announces the first-ever FCC Newsletter: <https://aesthetics-online.org/resource/resmgr/files/FCC_Winter_Newsletter_Vol_1.pdf>

FCC Co-chairs:
Sue Spaid
Elizabeth Scarbrough
Wiebke Deimling
Gemma Argüello

Calls for Papers

The 2nd Philosophy of Film Without Theory Conference
Hamilton College, Clinton, New York (State) October 20-22, 2023

Deadline: May 31, 2023

The Conference Co-Directors invite abstracts for papers that embrace the opportunities offered by philosophy of film without theory.

We are honored and delighted to confirm the following invited speakers:

We understand philosophy in general without theory as an activity that may include—but is not be limited to—fine-grained description and discernment; disentangling confusions; reactive and/or reflective critical inquiry, the exploration of conceptual connections; logical geography; conceptual synthesis; the provision of perspicuous presentations and surveyable overviews; non-systematic engagement with individual or particular works, subjects, objects, ideas, events and/or situations... and more.

Philosophy of film without theory is amenable to any of the above approaches as part of its likely commitment to the value of paying close attention to the form, content, and thematic aspects of individual films and filmmakers (in front of and behind the camera).

The 1st Philosophy of Film Without Theory Conference, held at the University of York, UK, in 2019, welcomed 66 delegates from 13 countries, and hosted 32 talks. The wider enthusiasm ignited by this international conference led to a special issue of the journal Aesthetic Investigations, volume 3(2).

See here: <https://aestheticinvestigations.eu/issue/view/554>


Submission Details:
Abstracts in Word (of no more than 500 words) should be sent to: <HamiltonConference2023@gmail.com>
Closing Date: May 31, 2023
Notification by: June 30, 2023

We very much look forward to reading the abstracts and to welcoming all who are interested in upstate New York this October.

Conference Co-Directors:
Katheryn Doran (Hamilton College)
Craig Fox (PennWest University)
Britt Harrison (Independent)
With thanks to the Chauncey S. Truax, Hamilton College Class of 1875 Memorial Fund

Save the Date: In Celebration of Peter Lamarque
A British Society of Aesthetics/University of York Conference
King’s Manner, York

5-6 July 2023

On 5-6 July 2023 we will celebrate with Professor Peter Lamarque the occasion of his retirement from the University of York and will continue with him the philosophical conversation he has sustained over several decades. Peter’s work has shaped debates on a wide range of questions, including art-historical ontology, the nature of fiction, artistic value, interpretation, criticism, poetry and thought, and architectural conservation. He has published a stream of influential papers, co-authored with Stein Haugom Olsen, is the most substantial body of work in philosophy of literature of the past several decades. He was awarded the 2018 “Premio Internazionale d’Estetica” from the Italian Society of Aesthetics, and his book *Work and Object: Explorations in the Metaphysics of Art* (OUP 1996), co-authored with Stein Haugom Olsen, is the most substantial body of work in philosophy of literature of the past several decades. He was awarded the 2018 “Premio Internazionale d’Estetica” from the Italian Society of Aesthetics, and his book *Work and Object: Explorations in the Metaphysics of Art* (OUP 2011) won the Outstanding Monograph Prize from the American Society for Aesthetics. He edited the *British Journal of Aesthetics* between 1995 and 2008.

Invited speakers are Emily Caddick Bourne, Filippo Contesi, David Davies, Julian Dodd, Eileen John, Derek Matravers, Elisabeth Schellekens, and Iris Vidmar Jovanović.

The conference will be held at King’s Manor, a beautiful Grade 1 listed building in the heart of York.

Conference Organisers: Gregory Currie and Eileen John

**Active Aestheticians**

Several ASA members, including ANTHONY AUMANN, CHRISTOPHER BARTEL, and DARREN HUDSON HICK, were interviewed by national media concerning the challenges identifying plagiarism presented by the new ChatGPT.

ANTHONY J. CASCARDI has published a new book, *Francisco de Goya and the Art of Critique* (Zone 2023), which probes the relationship between the enormous, extraordinary, and sometimes baffling body of Goya’s work and the interconnected issues of modernity, Enlightenment, and critique.

JULIANNE CHUNG has received tenure and promotion to Associate Professor at York University. She previously taught at University of Louisville and has served as President of the ASA Rocky Mountain Division. Her PhD is from Yale University.

DAVID FRIEDELL, Assistant Professor of Philosophy at Union College, will be a visiting scholar at Yale University in Spring 2023 while on sabbatical.

STACIE FRIEND will take up a new appointment as Reader in Philosophy at the University of Edinburgh in Fall 2023. She is currently Reader at Birkbeck, University of London, President of the British Society of Aesthetics, and an editor of Analysis.

NEMESIO GARCÍA-CARRIL PUY has a new appointment at Complutense University of Madrid, in the Department of Philosophy and Society, a result of winning a Ramón y Cajal fellowship, the most important post-doc program of the Spanish government. He has a five-year contract with Complutense University. The fellowship is also accompanied by an additional 42,000€ for research expenses. During this time, he will develop a project in copyright, authenticity and plagiarism in the arts, with a special focus on the complexities and difficulties posed by the performing arts. Puy won the ASA John Fisher Memorial Prize in 2019 for his paper entitled “The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types.”


HANNAH H. KIM has been appointed Assistant Professor of Philosophy at the University of Arizona.

ALAN KIM has been tenured and promoted to Associate Professor at Stony Brook University. Before coming to Stony Brook, he taught at Colgate and Dartmouth and was a Fulbright Scholar in Heidelberg, Germany. He received his BA from Haverford College and his PhD from McGill University.

ARIANE NOMIKOS is an Assistant Professor at West Virginia University, teaching aesthetics, ethics, and environmental philosophy. Her PhD is from the University of Buffalo, where her dissertation was directed by Carolynn Korsmeyer.

NICHOLAS RIGGLE will be the graduation speaker at the University of California, Berkeley Philosophy Department Graduation Ceremony. Riggel received his BA from UC Berkeley in 2006 and his PhD in philosophy from New York University in 2013. He is now Associate Professor of Philosophy at the University of San Diego. His most recent book is This Beauty: A Philosophy of Being Alive (Basic Books, 2022).

ANGELA SUN is now Assistant Professor of Philosophy at Washington & Lee University. Her research is in ethics, philosophy of action, and aesthetics. She received her PhD from the University of Michigan in 2022 and her BA from Wellesley College in 2017. She is especially interested in aesthetic explanation, the social dimensions of art, and the high/low art distinction.

CHRISTOPHER WILLIAMS, Associate Professor of Philosophy at the University of Nevada, Reno, has accepted appointment as the Associate Dean of Faculty Affairs and Resource Management in the College of Liberal Arts.

MICHIEL-ANTOINE XHIGNESSE has published a teaching and research aid, *Aesthetics: 50 Puzzles, Paradoxes, and Thought Experiments* (Routledge 2023). The puzzles are divided into sections on art-making, ontology, aesthetic judgement, appreciation and interpretation, and ethics and value, and each chapter contains a detailed annotated bibliography of further reading.
The American Society for Aesthetics is pleased to announce the Feminist Aesthetics Prize to encourage new, unpublished work on feminist aesthetics.

PRIZE: The prize will be $1000 for the prize and $1400 for travel to the ASA Annual Meeting to present the unpublished work at a special session at the meeting.

ELIGIBILITY: Eligibility is restricted to persons who are ASA members as of the date of the submission deadline.

DEADLINE: The submission deadline is February 1, 2024, with the prize to be awarded every two years in even-numbered years.

REVIEW: Selection of the winning paper will be made by a committee of three ASA members, appointed by the ASA Trustees, in consultation with Peg Brand Weiser and the FCC leadership.

SUBMISSION: Papers should be submitted in Word format, suitable for anonymous review, not exceeding 7,500 words, with an abstract of 150 words by the deadline to <secretary-treasurer@aesthetics-online.org>.

SELECTION CRITERIA: The paper will be judged based on significance of the topic of issue, quality of the research, quality of the writing, originality, and contribution to the feminist literature within aesthetics—broadly construed—that focuses on gender, race, class, ethnicity, and/or sexual preference/identity; the paper may be and is encouraged to be multidisciplinary. The ASA reserves the right to decline the award of the prize in years in which no suitable entries are received.

PUBLICATION: The presumption, but not the guarantee, is that the paper will be published in the Journal of Aesthetics and Art Criticism, pending appropriate review arranged by the JAAC co-editors.

FUNDING: Funds to endow this prize in perpetuity have been generously provided by Peg Brand Weiser, long-time member of the ASA and the FCC.
ASA Announces Election of Vice-President and Trustees

The American Society for Aesthetics is pleased to announce the election of three new trustees and a new 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. The trustees elected will serve for three-year terms (February 1, 2023 - January 31, 2026).

The new ASA Vice-President is James Shelley, the Lloyd and Sandra Nix Endowed Professor of Philosophy at Auburn University, where he recently stepped down as department chair. He is author of historically informed papers on the nature of aesthetic value, the objectivity of aesthetic judgment, and the aesthetic status of artworks. He has served the ASA as trustee, as program chair of the annual meeting and of two regional meetings, as member of seven program committees, and as co-founder of the Southern Division. Currently, he serves as an aesthetics section editor of the Stanford Encyclopedia of Philosophy. One of his primary goals for the society is to expand its community by enlarging the set of problems, methodologies, and histories it regards as central to aesthetics; another is to redouble efforts to raise the visibility of aesthetics, both within and without the profession.

The three new trustees are Michalle Gal, Brandon Polite, and Sonia Sedivy.

Michalle Gal is Associate Professor of Philosophy in the History and Philosophy of Art and Design at Shenkar College, of which she is the former head, as well as chair of the research committee of graduate students. She served on the program committee of the 80th annual meeting. She is the author of books on aestheticism, visual metaphors, and design, and has published and edited special volumes on topics ranging from formalism, conceptualism, and “visualism”, to aesthetics of design and its relations to ethics, politics, and critical thought. The ASA is a significant community for her, and she intends to encourage and invest efforts in: supporting young scholars in the market and publications; forming platforms for research collaboration, funding applications, and editorial projects between members; bringing in new international members, for which she believes there are great prospects, based on her experience as an active collaborator with colleagues around the world.

Brandon Polite is Associate Professor of Philosophy and Chair of the Philosophy Department at Knox College in Galesburg, IL. His research is primarily on the social dimension of our aesthetic lives. He is also host of the YouTube series Polite Conversations: Philosophers Discuss the Arts (<https://www.youtube.com/c/PhilosophersDiscussingArt>), which, in addition to being a teaching resource, aims to showcase the cool and innovative work that’s happening in the field of aesthetics to the wider philosophical community and the general public. His main goals for the ASA are to bring the field of aesthetics to as wide an audience as possible and for the society to continue making strides toward diversifying its membership.

Sonia Sedivy is Professor of Philosophy in the tri-campus University of Toronto. Her research focuses on aesthetics, philosophy of perception, and the later Wittgenstein. She is especially interested in the diversity of visual arts, aesthetic properties, values, and beauty. Her Beauty and the End of Art: Wittgenstein, Plurality and Perception (Bloomsbury 2016) uses Wittgenstein and contemporary philosophy of perception to better understand the diversity of beauty and visual art. She recently edited Art, Representation, and Make-Believe: Essays on the Philosophy of Kendall L. Walton (Routledge 2021). She was Program Chair for the 2021 Annual Meeting of the ASA. She is committed to the diversity of all things and people, and her primary aim would be to promote greater inclusivity and outreach, as well as more dialogue with other areas of philosophy, related disciplines, and practitioners. As former Chair of Philosophy at University of Toronto Scarborough, she will bring administrative expertise and creative problem solving.

Voting was conducted on the ASA website from December 4-31, 2022. All members of the ASA in 2022 were eligible to vote. 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 “About ASA” red button in the upper-right and click the “ASA Organization” sub-menu.

Congratulations to the winners of the election! Our thanks to everyone who agreed to stand for election.
The American Society for Aesthetics, the British Society of Aesthetics, and the Kent Aesthetics Research Centre (ARC) are pleased to announce the 2023 Virtual Summer Aesthetics Festival to enable persons interested in aesthetics to share work-in-progress with other such scholars for dialogue and discussion. This service will be offered from May through August 2023. Responsibility for oversight of the program will rest with a committee consisting of designated representatives of the ASA, BSA, and ARC.

Eligibility to present at the Festival:
All presenters, including papers, panels, commentators, and chairs, must be members of either the ASA or the BSA in 2023.

What ASA/BSA members need to provide:

- A paper or panel presentation arranged by the ASA/BSA member to be live-streamed on Zoom, or a comparable vehicle widely available via Internet at no charge for persons interested in viewing; in case of panels, the planned presentation should include commentators and chair. Ordinarily, the session should not be for more than 90 minutes for a paper with discussion or two hours for a panel.

- You should submit a substantial abstract of the proposal (at least 500 words) or the complete paper suitable for review. We reserve the right to require the complete paper, as needed to adequately review.

- A specific date and time when the live stream will be available, with scheduling to be as accommodating as possible to persons in North America, Europe, and Asia. Please allow sufficient time: at least two weeks for review and another two weeks for publicity.

- The organizer/presenter should use their own Zoom account for the presentation. (The committee will consider hardship requests for ASA or BSA to host the session on their Society Zoom accounts.)

- Information on how to access or sign up, depending on the medium used, with appropriate security measures. Security might require registering with the presenter. We strongly discourage open publication of the Zoom address to prevent “Zoom-bombers.”

What ASA/BSA/ARC will do:

- Provide review to ensure that the presentation is appropriate for distribution by ASA/BSA/ARC as part of the Virtual Summer Aesthetics Festival. One goal is to screen out material inappropriate for publicity by ASA/BSA/ARC, such as scammers, material unrelated to aesthetics, etc.

- Distribute a list of available presentations with names of presenters, titles of presentations, time and date of presentation, access information.

- The list would be distributed weekly or bi-weekly, depending on interest, to ASA bulk email, webpage, ASA-Facebook, Twitter, and Philos-L, the BSA publicity mechanisms, and the ARC publicity mechanisms.

Information on how to obtain a copy of the paper in advance of the session, if the member wishes to make that available.

How to apply:

- ASA members should submit their proposal to <secretary-treasurer@aesthetics-online.org>.

- BSA members should submit their proposal to <admin@british-aesthetics.org>.
Top 25 JSTOR Downloads in 2022

The American Society for Aesthetics is pleased to announce the top 25 downloaded articles from the Journal of Aesthetics and Art Criticism from the JSTOR database in 2022. There is a six-year delay before JAAC articles are available on JSTOR. Immediate access to all JAAC articles is available online to all current members of the ASA via the Oxford University Press website.

2. The Image of Women in Film: A Defense of a Paradigm, Noël Carroll 48.4 (1990)
5. Horror and Humor, Noël Carroll 57.2 (1999)
6. What a Documentary Is, After All, Carl Plantinga 63.2 (2005)
7. The Readymades of Marcel Duchamp: The Ambiguities of an Aesthetic Revolution, Steven Goldsmith 42.2 (1983)
8. The Role of Theory in Aesthetics, Morris Weitz 15.1 (1956)
9. Street Art: The Transfiguration of the Commonplaces, Nicholas Alden Riggle 68.3 (2010)
17. Francisco Goya and the Intentions of the Artist, Roberta M. Alford 18.4 (1960)
18. Video Games as Self-Involving Interactive Fictions, Jon Robson, Aaron Meskin 74.2 (2016)
19. Aristotle on Comedy, Leon Golden 42.3 (1984)
25. The Appeal of the Mystery, Alan H. Goldman 69.3 (2011)
ASA Unscientific Survey of Member Interests

On the ASA website, members are asked a few questions about their priorities and interests in ASA and aesthetics. The survey is utterly unscientific and should be taken with a grain of salt. Here are results as of December 1, 2022:

ASA MEMBERSHIP PRIORITIES
Members were asked to select no more than four

- 77% Subscription to the Journal of Aesthetics and Art Criticism
- 64% Professional support for the specialty of aesthetics
- 56% Eligibility for presentations at the ASA Annual Meeting
- 46% Eligibility for presentations at ASA Divisions Meetings
- 44% Eligibility for ASA Prizes and Fellowships
- 28% Subscription to the ASA Newsletter
- 21% Eligibility for application for an ASA Grant
- 13% Discounts for books and journals at Oxford University Press
- 10% Eligibility to serve as officer, trustee, or editor of ASA
- 08% Eligibility to vote on ASA Officers and Trustees

GREATEST INTERESTS IN AESTHETICS
Members were asked to select no more than four

- 64% Philosophy of Art (analytic)
- 46% Art Criticism
- 44% Philosophy of Art (continental)
- 38% Art History
- 37% Art Practice
- 28% Empirical Aesthetics
- 19% Sociology of Art
- 19% Art Education
- 12% Art Anthropology

ART FORMS OF GREATEST INTEREST
Members were asked to select no more than four

- 77% Visual Art
- 54% Literature
- 47% Film
- 32% Music—Classical
- 28% Photography
- 25% Performance Art
- 21% Music—Pop
- 20% Theater
- 10% Dance—classical
- 05% Dance—pop
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.
Non-discrimination and Anti-Harassment Standards:

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

Generally prohibited conduct:

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

Sexual harassment:

- Conduct of a sexual nature that is known or ought to be known to be unwelcome, which may include instances of non-consensual sexual contact, stalking, repeated flirtations, lewd or lascivious behavior, advances, propositions, and pressure to engage in sexual activity.
- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from purposes of scholarly discussion. 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, donations) will require confirmation that the transactor has read and agrees to comply with this policy and that the transactor understands that violations of this policy may result in removal from the meeting and/or a prohibition against attending future meetings. Notice of this requirement will include a link to the complete policy. Comparable steps shall be taken when on-site or mail-in transactions are permitted.

Reporting:

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

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

1. Consultation:

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

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

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

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

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

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

2. Complaint:

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

All complaints will be investigated by the Ombudsperson and/or members of the Respectful Behavior committee. If the Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, they will select a member of the Respectful Behavior Committee to be the investigator.

The ASA Board reserves the right to appoint an external investigator in place of the Ombudsperson. In cases of allegations involving assault or sexual assault, the Board of Trustees, in consultation with ASA legal counsel, shall have the option of appointing a disinterested external investigator who will prepare a report for
submission to the Board of Trustees.

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

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

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

3. Resolution

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

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

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

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

ASA Ombudsperson:

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

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

The Ombudsperson does not provide legal advice.

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

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

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

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

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

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

**Respectful Behavior Committee:**

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

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

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

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

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

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

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

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

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

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

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

As the membership of the Respectful Behavior Committee regularly rotates, the names shall be available on the ASA website with this posting of the policy, once approved.
FRIENDS OF THE ASA:
2 for 1 Matching Offer!

We are very pleased that ASA has received a $5,000 2:1 matching donation for the Friends of the ASA from an anonymous donor, a long-time ASA member. The funds will support Friends of ASA travel grants for the 2023 Annual Meeting for persons giving papers or panel presentations who do not have institutional travel support. For every dollar you donate, our donor will add $2. We hope you will join in supporting this important activity. We hope to raise enough money to support six Friends travel grants of $1400 each.

Anyone wishing to contribute to this fund for the 2023 Annual Meeting can donate on the ASA web site under Donations: [https://aesthetics-online.org/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 rollover from your retirement account, please mail the check to: American Society for Aesthetics, Friends of ASA, 1550 Larimer St #644, Denver, CO 80202-1602

Thirty-eight ASA members have donated funds so far for travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Seventeen members have donated at least $100: María José Alcarez León; Kristin Boyce; David Davies; Julian Dodd; Susan Feagin; James Harold; Thomas Leddy; Flo Leibowitz; Richard Miller; Russell L. Quacchia; Brian Soucek; Robert Stecker; Jeffrey Strayer; Paul Thom; Julie Van Camp; Peg Brand Weiser; Michel-Antoine Xhignesse

Please consider joining us in this important fundraising initiative. We are just $1086 short of unlocking the full match for Friends of ASA travel grants for the 2023 Annual Meeting. Gifts of any size are welcome and greatly appreciated. Thank you!
Comparative Everyday Aesthetics: East-West Studies in Contemporary Living, edited and with an introduction by Eva Kit Wah Man & Jeffrey Petts, was published by Amsterdam University Press in February 2023. Yuriko Saito, Robin Wang, Thomas Leddy, Ouyang Xiao, Gao Jianping, Emily Brady, Carolyn Korsmeyer, Richard Shusterman, Yanping Gao, Tanehisa Otabe, Janet McCracken, Peng Feng, John Carvalho, and Katharine Higgins, as well as the editors, present analyses and case studies from different cultural settings, East and West, in sections exploring aesthetic interest and experience in our daily lives at home, in workplaces, using everyday things, in our built and natural environments, and in our relationships and communities.

A wide range of views and examples of everyday aesthetics are presented from western philosophical paradigms, Confucian and Daoist aesthetics, and the Japanese tradition. All indicate universal features of human aesthetic lives together with their cultural variations. Comparative Everyday Aesthetics is a significant contribution to a key trend in international aesthetics for thinking beyond narrow art-centered conceptions of the aesthetic. It generates global discussions about good, aesthetic, everyday living in all its various aspects. It also promotes aesthetic education for personal, social, and environmental development and presents opportunities for global collaborative projects in philosophical aesthetics.
In the wake of global movements like Black Lives Matter and #MeToo, questions around the inclusion of oppressed voices currently sit at the heart of the performing arts community (including poetry, theatre, music and dance). Whether in discussions about colour-blind casting in Hollywood or major opera houses deciding if canonical stage works that problematically depict marginalised people should still be performed, the cultural implications of giving voice to marginalised experiences and ideas through performance are more important now than ever. To date these issues have remained largely untouched by philosophy, yet philosophy can bring important and distinctive understanding to the debate through ethical and aesthetic analysis of performance and embodied voice: What happens when artists invoke other voices in their work, and how does this shape the work’s reception? What are the implications of performing someone else’s lived experience, such as a work that makes reference to another’s body?

Such questions have arisen from increasing awareness of societal injustice and the consequent marginalisation or silencing of certain voices. By refocusing attention on the moral status of the performance, this special issue will provide an important new perspective in the much discussed relationship between moral and aesthetic value by considering to what extent the moral status of the performance and staging of the work affects its value as a work of art, how language is transformed through the embodied voice and the responsibility we have to artists and performers in producing and staging the performing arts.

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

- How do bodies mean and how do audiences ‘read’ them? Can words and actions be disentangled from one’s voice and body (for instance, can another achieve the same meaning by imitating the gestures of another?)

- What do we mean by the ‘authentic voice/performance’?

- Are some works restricted to certain performers (in virtue of the contribution their body makes to the work)? Are there cases in which re-performance of a work by an other causes harm?

- Who ought to have ownership of a particular work? Whose permission is needed to re-perform a particular work?

- To what extent do the performing arts contribute to moral and political education?

- Does an audience have a responsibility to listen in a particular way, and what would this entail? Can an artist demand this?

Papers should conform to the usual <BJA_requirements> and be submitted for consideration through the <BJA_submissions_site> by April 1, 2024. Any queries should be addressed to the editors, Paloma Atencia Linares (<patencia@fsol.umed.es>) or Derek Matravers (<derek.matravers@open.ac.uk>).
LIVE AUTHOR WEBINAR

Conversations in Contemporary Aesthetics

- Are Taylor Swift’s re-recorded albums distinct works of art from the originals?
- If, as a fan, I make and release an edited version of Star Wars Episode I, have I done anything wrong? Have I made an artwork?
- What makes something aesthetic? Can I have an aesthetic experience of my own body? Can I have an aesthetic experience of an itch?
- Is there anything wrong with just enjoying Taco Bell? If I enjoy it, does it add anything to say that I enjoy it ironically?

Bloomsbury Contemporary Aesthetics is home to a range of exclusive case studies which use such questions to introduce students to theories in aesthetics. Join four authors for a lively discussion about their newly published case studies tackling the above questions in creative and accessible ways.

Speakers
- Chair: Darren Hudson Hick, General Editor of the case studies.
- James Harold in conversation with Brandon Polite.
- Sherri Irvin in conversation with Alex King.

Date & Time
Thursday, May 18th 2023, 1pm ET / 6pm BST

Registration
Click here to register!
Not sure you can make the date? Registering doesn't commit you to attending, but does mean you will be sent a recording of the webinar if you can't make it.

Explore the Case Studies
Read the General Editor's personal introduction here.
Explore the full list of case studies here.
ASA Newsletter

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

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Deadlines: December 1, April 15, August 1