



# A Publishing Roundtable

The following is based on a 2023 ASA Rocky Mountain Division session on publishing.

## How to Get Published in Philosophy

Jeanette Bicknell (Independent Scholar)

This advice is based on the advice I received as a graduate student and on my experience co-editing a special issue of *JAAC* with John A. Fisher.

When John and I reviewed the submissions that we received for the special issue on song and singing, a few things quickly became apparent. First, the best papers were *good in every way*. They were clearly written and well-argued, addressed a clear and important problem, and were scholarly without being scholastic. Reading unpublished work of such a high quality was inspiring and since then I've tried to make the work that I submit for publication as good as it can be. Second, just as the best papers stood out, it was also readily apparent which papers were not right for the special issue. A few were not even on the topic of songs or singing, which made for easy decisions.

In the best of all possible worlds, we would all submit for publication papers that were good in every way. Personally, I find that my own writing hardly ever meets this mark. I rely on feedback from friends, anonymous reviewers, and conference participants to write the best papers that I can.

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

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Most of the papers submitted to the special issue fell into a middle category. They were good in some ways but missed the mark in others. These are the papers that would typically be given a verdict of “revise and resubmit.” Sometimes the problem addressed was not clear or compelling. Sometimes the arguments were not yet fully worked through. Sometimes important works of previous scholarship were not addressed.

Here is some of the advice that has served me well over the years:

1. **Choose the right venue.** As Mary Poppins said, “Well begun is half done.” If you have a paper on (say) Hegel’s aesthetics, send it to a journal that has previously published things on Hegel or on German Romanticism.
2. **Join a conversation.** Your work is more likely to be reviewed favourably if you can situate it within ongoing debates in the field. (If, like me, you find this advice hard to take, see below.)
3. **Answer the question: Why should the reader care?** If your work doesn’t fit into an existing conversation, start a new conversation. To do this you will need to make a case for why readers should be interested.
4. **Select accessible examples.** We all have our idiosyncratic favorite artists and works. When trying to be published in a mainstream journal, choose examples that, if not reasonably known by all, will at least be readily accessible.
5. **Engage with (or at least, mention) relevant past scholarship.** While your goal is an original contribution, it is important to be conversant with past scholarship on the problem you’re addressing. Defining a problem or topic sufficiently narrowly can help to narrow down the scope of relevant past

scholarship.

6. **Be persistent.** Always accept the invitation to revise and resubmit. Don’t be put off by what may seem like excessively harsh reviewers’ comments. If the editors invite you to resubmit, it means that they found something positive in your work.
7. **Have a Plan B.** Do not dwell on rejection. If a paper is rejected by one journal, improve it as much as you can and send it to a different journal. Nearly every published philosopher I know has an “orphan” paper that took several rounds of submission before being published.

## Dealing with Feedback

Sherri Irvin (University of Oklahoma)

I am struck by two facts about feedback on our scholarship:

1. *Feedback is wonderful.* Someone spent time and energy reading our work! They are sharing their thoughts to help us improve it!
2. *Feedback is horrible.* Someone is pointing out our (paper’s) shortcomings. This can be painful and disheartening. The prospect of feedback may prevent us from putting our thoughts down at all.

As someone who struggled mightily earlier in my career and still has to wait for a good day to glance at a referee’s report out of the corner of my eye, I want to share some insight and tips.

*What makes feedback so horrible?*

1. **Them.** Our colleagues can be harsh. Some readers are frustratingly care-

less. Some focus on their own agenda rather than ours.

2. **Us.** It's hard to hear about our mistakes and imperfections. We may read harshness into the feedback. We may feel hopeless or overwhelmed.

*You're struggling with feedback. What to do?*

1. **Let it cool.** No need to open it right away. What are the conditions that will help you open it?
2. **Skim it.** Get a sense of the tone and main points. Let it percolate. Your subconscious can work on it while you cook dinner.
3. **Rewrite it.** What's the actionable piece? Reframe it in a way that's helpful to you.
4. **Pluck the low-hanging fruit.** Struggling to go through tracked changes? Consider just accepting them. You can always adjust later. Can you address simple comments with a sentence or footnote? Knock those out.
5. **Phone a friend.** Do you need someone to talk through the feedback with you? To sit with you while you open it? To rewrite it with a more constructive tone? The person you ask may be relieved to know you're struggling with this, too!

*Broader perspectives:*

1. **Perfection is unattainable.** The fact that you haven't attained it is... normal. Embrace the shitty first draft.<sup>1</sup> Don't try to inoculate your work against every criticism.
2. **The reader is just one person.** You

may need to satisfy them because of the role they're in, but their preferences are not inscribed on a golden tablet.

3. **You're an expert on your topic, and you're still learning.** It's okay if the reader spots something you miss. It's also okay to push back if the feedback nudges your project in the wrong direction.
4. **Misunderstanding is a gift.** Where can you clarify and reiterate? Ideas need breathing room: unpacking, examples, repetition. Readers can help us see where what's in our mind didn't make it to the page.
5. **You deserve care.** Building communities of people who help you work through the challenges of writing and revising, and people who value you regardless of your scholarly work, is worthwhile and important.

If you're struggling, you're not alone. I've been there, and some days I'm still there. I'm rooting for you.

Endnotes

<sup>1</sup> See Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life*, Anchor Books, 1994, pp. 21ff.

## Four Publishing Strategies for When Writing is Difficult

Aaron Meskin (University of Georgia)

Like many others of you out there, I have issues getting writing done. For example, it was quite hard to sit down and write this short piece! And if you can't get the writing done, you're not going to get published. Here are four strategies I have used to deal with those issues. Note that they do

not solve them. I think of them as ways I am able to accomplish things despite my hang-ups.

### 1. Collaborating

This is my main suggestion. I've done a lot of it, and it's been a successful and rewarding strategy. There's the inherent benefit of dividing labor, and the reduced pressure that comes along with that. But there's also social motivation to get your work done since others are depending on you. And there are other sources of motivation that I find in collaborative projects that I don't find in individual ones. Most notably, there's the pleasure and aesthetic value to be found in doing philosophy with others. Think here of the valuable experience that collaborators have when they find themselves capable of solving the intellectual and creative challenges they face *together*. Co-authorship is, moreover, a significant place in which one can learn from others and grow as a philosopher. This may be especially important for those of us who work in aesthetics, since we often find ourselves in professional contexts where we are the only ones around who are interested in issues in the area. But technology makes it easy to collaborate across significant distances.

I note that the departments that I've worked at have valued collaborative work. And, since collaborative authorship is standard in many other fields (especially STEM disciplines), college and university committees do not seem to have much issue with it. But make sure to check with your home institution about this, and also about my next strategy.

### 2. Editing

I've done a good bit of editing. Usually this involves some writing (e.g., an introduction), but not a lot. But editing is a form of publishing and—at least at my current institution—it counts towards tenure and promotion. Moreover, it can be an extremely rewarding activity since it is collaborative by nature, and it is a place where one can shape philosophical discussion by selecting topics, authors, and articles, and by offering editorial guidance. Also, I find it pretty low stress. You're mostly dealing with other people's mishegoss, not your own. If you have an idea for a special issue or sym-

posium or book, go for it. It's a way of getting work done—and making an impact on the field—without doing (much) writing.

It must be said that my take on this is somewhat controversial—a couple of my fellow panelists expressed significant reservations about editing. This is a reminder that what works for some with respect to publishing does not work for all.

### 3. Write-What-You-Will

Others will tell you that it is important to engage with existing debates to maximize your chances to get published. I'm sure this is good advice. But I am often more motivated to write if I am pursuing an unexplored (or, at least, underexplored) topic rather than trying to make a small philosophical contribution to some overworked debate. And think of all the unexplored and underexplored topics that an aesthetician can write about!

### 4. On the Very Idea of an Extra Paper

There's the research you think you should be doing. But it's often the case that you have another idea—something that doesn't seem as important as the “real stuff.” Maybe it came out of teaching a class, or you thought of it over a drink. I often find it easier to write those “extra” papers, and they often turn into perfectly good work.



# What does the *Journal of Aesthetics and Art Criticism* look for in submissions?

Sandra Shapshay (CUNY and the *Journal of Aesthetics and Art Criticism*)

Preamble: The JAAC receives approximately 275 manuscript submissions a year. The majority of submissions are original article manuscripts, but some are contributions to special issues, symposia (a curated group of 3-4 short, roughly 5,000-word papers on a common theme such as our recent food as/and heritage symposium edited by Andrea Baldini) or discussion pieces typically responding to articles published in JAAC in the past 3 years.

As editors, we are eager to publish as many high-quality, original essays in aesthetics as possible. We strive to include work from a wide variety of voices (especially new voices in the field), and articles that mine the interconnected relations within philosophy (e.g., philosophy of art/aesthetics and philosophy law, language, metaphysics, etc.) as well as those that include adjacent interdisciplinary perspectives (e.g., from art history, cognitive science, empirical psychology, literary and film studies, among others).

How can you maximize your chances of seeing your article in print or at least getting some great, constructive feedback on your work from the anonymous peer review process? Here are some tips:

1. Have something original and important to say. This could be an important contribution to an existing debate in the field or one that breaks new ground by introducing an agenda-setting topic or methodology.
2. Make sure that your manuscript seriously engages with the major Anglophone aesthetics literature germane to the topic. Even better if you have also addressed secondary literature from other language groups. It's not

a tragedy if you miss some of the important literature, but make sure you engage the key extant work. Be sure to avoid gender-biased citation habits, or other biases related to citing underrepresented groups in philosophy.

3. The abstract and opening paragraphs of your submission should clearly summarize the original and important contribution that your paper makes – that is, make it clear to the readers why they should care about what you have to say – as well as the argumentative approach of the paper.
4. Especially for junior folks, we suggest that you try out your manuscript submission as a conference paper. That said, dissertation chapters that can stand alone as articles might not need this kind of airing, but in our experience, an excellent submission has typically benefitted from a few airings at conferences. Trying out the line of argument/approach at conferences allows you to make the paper a lot stronger on the basis of the audience's constructive criticism.
5. If you get an R&R, as Sherri Irvin urges above, try not to react defensively. Take your time, think hard about the feedback, and revise the paper in light of the comments. The editors and, really, the vast majority of peer reviewers are being constructive: We want to help you make the paper as good as possible. In most cases, the same peer referees will review the revised submission.

And a few additional notes:

- Don't forget to *anonymize your original manuscript submission* for peer review and follow standard academic

publishing norms. For example, do not submit a manuscript simultaneously to more than one publisher.

- Think about submitting a *symposium proposal* on a cogent, timely theme relating to aesthetics (e.g., “Korean Aesthetics” edited by Hanna Kim). A successful panel at an ASA, BSA or another conference can make a great JAAC symposium.
- Consider editing (or co-editing with a colleague) a *special issue* on a significant topic in aesthetics, especially one that has not had enough attention in recent years (or perhaps ever!)

If you have any ideas for symposia or special issues, please feel free to reach out to Jonathan Gilmore or me. Proposals need to be approved by the JAAC Editorial Board, but we are always on the lookout for interesting proposals and are eager to work with you to develop them further.

## FRIENDS OF THE ASA: PAYING IT FORWARD!

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

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

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

<<https://aesthetics-online.org/donations/>>

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

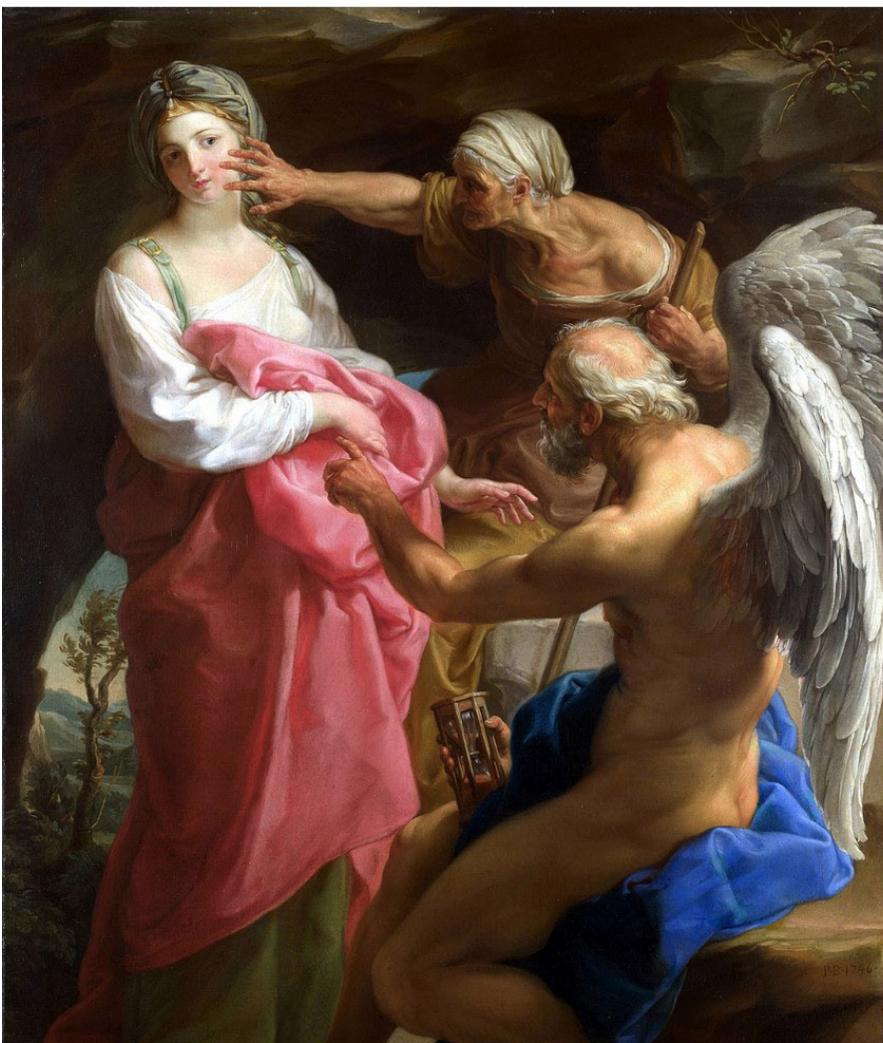
Forty ASA members have donated funds for travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Eighteen members have donated at least \$100:

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

Gifts of any size are welcome and greatly appreciated.  
Thank you!

# Themes from the Philosophy of Paul Guyer

Brown University  
April 19 & 20, 2024



## Panels

### Aesthetics

Noël Carroll (CUNY)  
Alexander Nehamas (Princeton University)  
Rachel Zuckert (Northwestern University)

### Idealism

Frederick Beiser (Syracuse University)  
Rolf-Peter Horstmann (Humboldt-Universität  
zu Berlin)  
Sally Sedgwick (Boston University)

### Kant's Practical Philosophy

Heiner Klemme (Martin-Luther Universität  
Halle-Wittenberg)  
Marcy Latta (Bryn Athyn College)  
Jennifer Uleman (SUNY-Purchase)

### Kant's Theoretical Philosophy

Uygar Abaci (Penn State)  
Lucy Allais (Johns Hopkins University/  
University of Witwatersrand)  
Samantha Matherne (Harvard University)

Organized by:  
Wiebke Deimling (Clark University)  
Reed Winegar (Fordham University)

For questions:  
wdeimling@clarku.edu  
bwinegar@fordham.edu



Funding from Brown University and  
the American Society for Aesthetics

# ASA Funds Symposium on Themes from the Work of Paul Guyer

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The American Society for Aesthetics has awarded a grant of \$3,000 in support of the Symposium on Themes from the Work of Paul Guyer at Brown University April 19-20, 2024. The project is directed by Wiebke Deimling (Clark University) and Bradford Winegar (Fordham University).

The ASA grant will support travel for three speakers on aesthetics at the Symposium: Noel Carroll (CUNY), Alexander Nehamas (Princeton University), and Rachel Zuckert (Northwestern University). The Symposium also will include session on Idealism, Kant's Theoretical Philosophy, and Kant's Practical Philosophy, supported by the Department of Philosophy at Brown. The Symposium will be free and open to the public.

Paul Guyer served as the ASA President and Vice-President and has been an editorial board member for the *Journal of Aesthetics and Art Criticism*. He came to Brown in 2012 as the Inaugural Jonathan Nelson Professor of Humanities and Philosophy. Guyer received his PhD from Harvard in 1974, and taught at the University of Pittsburgh and the University of Illinois-Chicago before moving to the University of Pennsylvania, where he taught for thirty years. At Penn, he was the Florence R. C. Murray Professor in the Humanities. He has also been a visiting professor at Michigan, Princeton, and Harvard.

# ASA Meetings and Conferences in 2024

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

## ASA MEETINGS

### **ASA Pacific Meeting, Berkeley, CA**

March 8-9, 2024

Submission deadline: December 18, 2023

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1734313&group=>>

### **ASA Eastern Meeting, Philadelphia, PA**

April 12-13, 2024

Submission deadline: December 15, 2023

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1483655&group=>>

### **ASA Rocky Mountain Meeting, Santa Fe, NM**

July 12-14, 2024

Submission deadline: March 15, 2024

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1650650&group=>>

### **ASA 82<sup>nd</sup> Annual meeting, Chicago, IL**

October 23-26, 2024

Submission deadline: March 1, 2024

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1611686&group=>>

## ASA CO-SPONSORED CONFERENCES

Symposium on Themes in the Work of Paul Guyer, Brown University, Providence, RI, April 19-20, 2024

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1806598>>

Rasa Fest and Rasa 101, University of British Columbia, Vancouver, BC, June 19-22, 2024

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1752493&group=>>

Conference on Existentialist Aesthetics, Northern Michigan University, Marquette, MI, July 26-27, 2024

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1752503&group=>>

For the most up-to-date information on all ASA meetings and co-sponsored conferences, look at the bottom of any page on our web site for "Meetings." Click "more" to see the complete list. <<https://aesthetics-online.org>>

# ASA Opportunities in 2024

## ASA PRIZES AND FELLOWSHIPS

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

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

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

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

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



## ASA GRANTS

Proposals accepted at any time.

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

ASA Student Conferences:  
Proposals accepted at any time  
<[http://aesthetics-online.org/resource/resmgr/files/calls/CFP\\_student\\_conferences.pdf](http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf)>

# News from the National Office

**81<sup>st</sup> ASA Annual Meeting:** Over 200 people were registered for the Annual Meeting last month. It was a great success, despite a persistent construction crew. If you were not able to attend, comprehensive records of the meeting are available to all current ASA members. Log in to the ASA site. Look for the red Members button on the upper right. The drop-down menu for "Annual Meeting Records" includes a wide variety of reports of Society activities over the past year: a report from our new *Journal* editors, our Ombuds-person, and me as Secretary-Treasurer, as well as minutes of Trustee meetings for the past year and the trustee-approved budget for 2024. Most impressive is the "Combined Reports for the Trustees," reports from the many activities of the ASA, including division meetings, publications, committees, and co-sponsored conferences. Our Society depends on an army of volunteers to carry out its goals, and we hope you'll take time to read reports of what they have been doing for the society on our behalf.

**Paying It Forward:** We are all indebted to those who came before us in the ASA. Have you had an article accepted by the *Journal*? You benefitted from the careful review by anonymous referees for *JAAC*. If you are asked in the future to referee a submission, please help by agreeing to take on this responsibility. It can be time-consuming and tedious, but we need your help in the important process of reviewing submissions to the *Journal*.

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

**Transitions:** I am about to start my tenth and final year as Secretary-Treasurer of the ASA. It has been an honor and a privilege to provide service to the Society in this capacity. The transitions committee is hard at work on recruiting my successor, as announced elsewhere in this *Newsletter*. Please note their requests for ideas and help in this process.

Julie Van Camp  
Secretary-Treasurer & Executive Director  
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## Aesthetics News

### ASA Membership Rates

The American Society for Aesthetics Board of Trustees, at its meeting November 15, 2023, voted to increase some, but not all, membership rates for 2024.

**Green Memberships:** All 2023 Green membership rates (Regular, Emeritus, Student, Unemployed) shall remain in effect through December 31, 2024. This is the fifth year that Green membership rates have been frozen. The Trustees strongly encourage all members to consider Green membership.

- Green members receive all benefits of ASA membership except that they do not receive a print copy of the *Journal of Aesthetics and Art Criticism* (*JAAC*).
- Green members have access to all online issues of *JAAC* with this membership.

**Print Memberships:** All print memberships (Regular, Emeritus, Student) will increase by \$5 per year, commencing on January 1, 2024.

- Members with print memberships are encouraged to renew their membership no later than December 31, 2023 (EST) to take advantage of the 2023 rates.
- Members are also encouraged to take advantage of two-year and three-year member discounts.

Renewals can be completed online with a credit card on the ASA website. Renewals with a paper cheque through the mail must be postmarked no later than December 31, 2023, to take advantage of the 2023 rates.

**Lifetime memberships:** For green lifetime membership, the price remains at \$2000. For those wishing to receive the print *Journal*, lifetime memberships will increase to \$2500 as of January 1, 2024.

Forms for mail-in membership (with a check in US dollars) showing all rates:

- 2024 rates: <[PDF](#)>
- 2023 rates: <[PDF](#)>

Members having problems logging in to their account to renew their membership or needing help to switch their membership from print to green should contact <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>

### JAAC Joins Social Media

The *Journal of Aesthetics and Art Criticism* announces two new accounts on social media:

- Instagram: [jaestheticsandartcriticism](https://www.instagram.com/jaestheticsandartcriticism)
- Twitter/X: [@JAestheticsArtC](https://twitter.com/JAestheticsArtC)

We hope you will follow them for the latest news on the *Journal*!

### Support for ASA Divisions Extended through 2024

The ASA Board of Trustees, at their meeting November 15, 2023, approved continuation of financial support for the four ASA Divisional meetings. Each Division will receive support for a keynote speaker (\$500 stipend and \$1500 travel). In addition, each will receive \$1000 for Irene H. Travel Grants for persons on the program without institutional travel support. Meetings scheduled for 2024:

- ASA Pacific Meeting, Berkeley, CA, March 8-9
- ASA Eastern Meeting, Philadelphia, PA, April 12-13
- ASA Rocky Mountain Meeting, Santa Fe, NM, July 12-14
- ASA Southern Workshop, Auburn University, dates TBA

The CFPs for these meetings are included in this Newsletter. More information on the meetings can be found on the ASA website under MEETINGS at the bottom of each page.

## Appointments to DHRB Announced

The American Society for Aesthetics announces appointment of three members of the Committee on Discrimination, Harassment, and Respectful Behaviors for three-year terms from January 1, 2024 -December 31, 2026. The members are **Jayson Miller**, **Susan Spaid**, and **J. Lenore Wright**. They join **Remei Capdevila-Werning**, **Ley David Elliette Cray**, and **Charles Peterson**, whose terms of membership are January 1, 2023 - December 31, 2025. Miller and Wright will be serving their second term on the Committee. Spaid is a new appointment. Many thanks to Jennifer Judkins, who is completing a three-year term.

Nominations, including self-nominations, were invited in October 2023. The applications were reviewed by the leadership of the Feminist Caucus Committee and the Diversity Committee. Their recommendations were made to the Board of Trustees, which made the final appointments at its November 15, 2023 meeting.

The ASA policies on Discrimination, Harassment, and Respectful Behaviors are available on the ASA website under ASA Policies: [https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/files/ASA\\_policies\\_on\\_discriminati.pdf](https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discriminati.pdf)

## College Art Association: American Society for Aesthetics Session

The ASA is sponsoring a session at the [2024 College Art Association meeting](#) in Chicago, IL February 14-17, 2024, at the Chicago Hilton. The ASA session is scheduled for Friday, February 16, 1:30-3:00 pm in the Lake Michigan Room (8<sup>th</sup> floor). If you are attending the CAA meeting, please plan to attend!

The session, organized by Thomas Wartenberg, is "Art that Illustrates Philosophy: Author Meets Critics." **Thomas Wartenberg** is professor of philosophy emeritus at Mount Holyoke College. He is the author or editor of 17 books including *The Nature of Art*. In addition to the philosophy of art, his main interests are the philosophy of film and philosophy for children.

Panel participants include: **Jeffrey Strayer**, Senior Lecturer Emeritus of Philosophy, Purdue University-Fort Wayne; **William Conger**, Artist and Professor Emeritus, Department of Art Theory and Practice, Northwestern University; and **Michelle Grabner**, Senior Chair of the Department of Painting and Drawing at the School of the Art Institute

of Chicago.

Illustration is a topic that has been neglected in the philosophy of art. [Thoughtful Images](#) is the first comprehensive study of art that illustrates philosophy. In addition to providing the basics of a theory of illustration, the book's discussion of illustrations of philosophy includes: the first such illustrations in Ancient Greece and Rome, illuminated manuscript illustrations of Aristotle's Ethics, paintings that are illustrations of philosophy, illustrations of Wittgenstein's work, and graphic literature that illustrates philosophy. The two critics will engage in a discussion of both aspects of the book. They will each extend Wartenberg's analysis in unexpected ways, showing the fruitfulness of his discussion for future directions of research in the philosophy of illustration. One of the unique features of this panel is that the two critics are both practicing artists, although Strayer is also a philosopher. This will add an unusual element to the critical discussion of a work in the philosophy of art.

As an affiliate member of the CAA, the ASA is guaranteed one 90-minute session at each annual meeting. If you are interested in presenting at the 2025 CAA meeting in New York City in February, please contact [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org) at your earliest opportunity. Final proposals are due to CAA in April. Although ASA pays the annual dues to be an affiliate member, all other expenses (including CAA membership, meeting registration, and travel) are the responsibility of the individual presenters.

## International Association for Aesthetics (IAA) – ICA 2023, Belo Horizonte, Brazil: Conference and Delegate Report

The International Congress of Aesthetics organized by the International Association for Aesthetics in collaboration with the Brazilian Association for Aesthetics (ABRE) took place from 24-28 July, 2023 at the Pampulha campus of the Federal University of Minas Gerais in Belo Horizonte, Minas Gerais, Brazil. The conference, which extended over five days, comprised 175 presentations and eight keynotes by scholars from different continents and countries, including Brazil (Rodrigo Duarte, among others) and the United States (Richard Shusterman and Molefi Kete Asante). It drew 200 attendees. In addition to the sessions, there were performances as well as a visit to the wonderful Pampulha modernist architectural complex, designed between 1940 and 1943 by Oscar Niemeyer, and the extraordinary twenty-first century Inhotim sculpture garden, 60 miles southwest of the city, which features a marvelous

installation by Hélio Oiticica along with work by many other internationally renowned artists. Oiticica's art, which has attracted a surge of interest in recent years, was under discussion in several panels at the conference.

Two meetings of the Executive Committee of the IAA took place in Belo Horizonte, one preceding and one during the conference.

The main topics of discussion in the first meeting, held at the university's Conservatory of Music in the city center on July 23, 2023, were celebration of the association's newly commissioned logo; proposals in the works for the venues of the next ICA Congress (originally planned for 2026) and interim conferences (2024/2025); and publication formats on the IAA's website.

At the second meeting, on July 27, 2023, the Executive Committee discussed the IAA's financial running, and especially the need to streamline international transactions and simplify currency conversions, with the intent of making the financial operations more efficient. Considering the way membership has historically been tied to congress attendance, the committee decided to uncouple them to encourage broader participation in the association and promote inclusivity. More detailed discussion of ways of expanding membership beyond congress attendees will occur at subsequent meetings. In keeping with organizational demands, the committee voted to return from a three-year congress schedule to a four-year schedule. This means that the next International Congress of Aesthetics will take place in 2027. Proposals from national societies for hosting ICA 2027 are being solicited. A subcommittee will assess the association's bylaws in view of current needs. Ideas for prizes were discussed, the budget for which currently cannot exceed congress revenues. Given the extensive agenda for the meeting, items such as election procedures and interim conferences were tabled until the next meeting.

Two follow-up meetings were held in August and October. Discussion of plans for interim IAA conferences are in progress. Among the main items of discussion was the IAA book series on *Transcultural Aesthetics* with Brill, under the editorship of Manfred Milz with an editorial board composed of delegates from different national societies and an international advisory board. Contract negotiations have been completed. Two volumes are published, in Nov. and Dec. 2023 respectively. Three volumes are expected to appear in the first half of 2024, with additional proposals and manuscripts being invited, reviewed, and in progress.

Here is the series blurb:

*Transcultural Aesthetics: An International Association for Aesthetics Book Series*

The International Association for Aesthetics' book series, *Transcultural Aesthetics*, represents research findings and continuing discussions by members of the International Association for Aesthetics (IAA) and by invited guest-authors and guest-editors as well. The multinational character of IAA, its geographical and ethnic diversity, provides, through these monographs and edited volumes, a forum for the critical interpretation of issues and debates within contemporary global aesthetics. Furthermore, this poly-faceted spectrum generates a repertoire differing in methodological perspectives, disciplines, and specializations. The association is thus addressing with its series some of the most urgent global challenges from the perspective of aesthetics: inter- and trans-disciplinary western and non-western aesthetics, geopolitical aesthetics (ecologically and politically motivated migration; re-evaluating colonialism and its cultural heritage), relations between philosophical and cultural oriented aesthetics, media- and techno-aesthetics, aesthetics of historical and contemporary arts. The *Transcultural Aesthetics* book series publishes individual and collective works in which historical, geographical, and contemporary problems of understanding and developing aesthetic theories are elaborated in a transdisciplinary way, thus exploring novel fields of aesthetic discourse. In going beyond this goal, it explicitly aims, in juxtaposing traditional as well as current aesthetic concepts from different cultures, at a continuous synergetic exchange of critical ideas.

Monique Roelofs  
ASA delegate to the IAA

## ASA Members at the 2024 APA Eastern Meeting

Are you going to the <[APA Eastern meeting](#)> in New York City January 15-18, 2024? Please join the ASA members on the program.

### Monday, January 15

11:00 am-12:50 pm

*Center for New Narratives in Philosophy  
The Compelling Work of Early-Twentieth-Century German Philosopher Edith Landmann-Kalischer in Her Newly Translated Essays on Art, Aesthetics, and Value*

Chair: **Samantha Matherne** (Harvard University)

Speakers: **Robbie Kubala** (University of Texas at Austin): "Cognition and Feeling in Aesthetic Judgment"

**Antonia Peacocke** (Stanford University): "Realism about Subjectively Conditioned Properties in Aesthetics"

4:00-5:50 pm

*Feminism, Art and Marriage*

Speaker: **Anne Eaton** (University of Illinois Chicago)

Commentator: **Katherine Tullmann** (Northern Arizona University)

### Tuesday, January 16

2:00-3:50 pm

*American Society for Aesthetics*

*Contributors Meet Contributors: "Art and Philosophy" (Alex King, ed.)*

**Amie Thomasson** (Dartmouth College): "The Ontology of Art: Keeping It Easy, Keeping It Real"

**David Friedell** (Union College): "How to Change an Artwork"

**Jody Azzouni** (Tufts University): "Telling Stories"

**Elizabeth Cantalamessa** (University of Miami): "A Pragmatist Approach to Aesthetic Disagreement"

*Special thanks to David Friedell for organizing this session on behalf of the ASA.*

4:00-5:50 pm

*American Society for Aesthetics/Danto Lecture*

**Ryan Doran** (University of Barcelona): "Ugliness Is in the Gut of the Beholder"

*Aesthetics, Virtual Reality, and AI*

**Alex Fisher** (Robinson College, University of Cambridge): "Virtual Reality, Depiction, and Imagination"

**Samuel W. Bennett** (University of Georgia):

"The Practice of Aesthetic Autonomy: Assessing the Threat of Recommender Systems"

*North American Kant Society*

**Kate Moran** (Brandeis University): "Adherent Beauty at Art"

**Samantha Matherne** (Harvard University): "The Value of Creativity in Kant's Aesthetics"

7:00-10:00 pm

*North American Kant Society*

*Author Meets Critics: Lara Ostaric, The Critique of Judgment and the Unity of Kant's Critical System (Cambridge, 2023)*

**Reed Winegar** (Fordham University)

**Paul Guyer** (Brown University)

**Lara Ostaric** (Temple University)

### Wednesday, January 17

11:00 am-12:50 pm

*The Art of Work in Kant's Critique of Judgment*

**Taylor Re** (University of Pennsylvania)

2:00-3:50 pm

*Author Meets Critics: Sam Cowling and Wesley Cray, Philosophy of Comics*

Critics: **John Dyck** (Auburn University)

**David Friedell** (Union College)

Authors: **Sam Cowling** (Denison University) and **Wesley Cray** (Independent Scholar)

## ASA Members at the APA Central Meeting

Are you going to the <[APA Central Meeting](#)> in New Orleans February 21-24, 2024? Please support the ASA members on the program.

### Wednesday, February 21

1:00-3:50

*AI Aesthetics*

Chair: **Aaron Meskin** (University of Georgia)

Speakers: **Anthony Cross** (Texas State University): "AI Art and Artistic Agency"

**Claire Anscomb** (De Montfort University): "Understanding and Appreciating Uses of AI in Image-Making Practice"

**Darren Hick** (Furman University): "Filching from the Digital Cookie Jar: Does AI Wrong Artists?"

*Memorial Symposium: The Living Legacy of Richard J. Bernstein*

Speaker: **Marcia Morgan** (Muhlenberg College)

### *Kant*

Speaker: **Lewis Wang** (Boston University): "On the Secondary Quality Analogy"

### *Aesthetics*

Speakers: **Jeremy Fried** (Auburn University) and **Cheryl Frazier** (Auburn University): "Left Behind: Anti-Fatness, Photography, and Aesthetic Agency:"

Commentator: **Shen-yi Liao** (Princeton University and University of Puget Sound)

Chair: **Rissa Willis** (University of Georgia)

Speaker: **Gilbert Plumer** (Law School Admission Council-Retired): "Fundamental Beauty"

Commentator: **John Dyck** (Auburn University)

Chair: **Tyler Olsson** (Auburn University)

Speaker: **Joseph Kassman-Tod** (University of California, Berkeley): "Aesthetic Humility"

Commentator: **Kelly Jolley** (Auburn University)

4:00-5:50

### *Fiction*

Speaker: **Andriy Bilenkyy** (University of Toronto): "Apt Imaginings: Fiction, Imagination, and Aboutness"

### *What Is Politicization?*

Commentator: **Cathleen Muller** (Marist College)

### *Alienating Forgiveness*

Speaker: **Gabriel Tugenstein** (Florida State University)

7:00-10:00

### *Social Epistemology*

Speaker: **Joshua Brecka** (University of Toronto): "Lackey on Social Knowledge and Rational Group Action"

### *Deep South Philosophy and Neuroscience Workgroup*

#### *Current Issues in Cognitive Ontology*

Speaker: **Javier Gomez-Lavin** (Purdue University)

### *American Society for Aesthetics: General Aesthetics*

Speakers: **Gwen Bradford** (Rice University): "Evil Artifacts"

**Liam Barer** (University College London) and **Javier Gomez-Lavin** (Purdue University): "Virtually Synthesized Music, Aesthetic Deception, and AI Generated Music"

**Lindsay Brainard** (The University of Alabama at Birmingham): "Artificial Intelligence and Creative Agency"

**Elizabeth Scarbrough** (Florida International University) and **Sabrina Martinez** (Florida International University): "Co-Creators or Mere Tools? AI and Art"

Thanks to **Levi Tenen** (Kettering University) for organizing this session on behalf of the American Society for Aesthetics.

### Thursday, February 22

1:00-4:00

### *Feminist Pedagogy*

Presenter: **Sara Protasi** (University of Puget Sound): "The Emotional Classroom"

3:00-4:50

### *Culinary Aesthetics*

Chair: **Anthony Cross** (Texas State University)

Speakers: **Paloma Atencia-Linares** (Universidad Nacional de Educacion a Distancia, UNED), and **Miguel Angel Sebastian** (National Autonomous University of Mexico, UNAM): "On Culinary Norms"

**Guy Rohrbaugh** (Auburn University): "The Aesthetic Value of Food"

**Sarah Worth** (Furman University): "Aesthetics of the Kitchen"

### Friday, February 23

9:00-10:50

### *Author Meets Critics: Concept TV: An Aesthetics of Television Series*

Chair: **Darren Hick** (Furman University)

Authors: **Luca Bandirali** (Universita di Genova) and **Enrico Terrone** (Universita di Genova)

Critics: **Laura Di Summa** (William Paterson University)

**Henry Pratt** (Marist College)

### *Modern Aesthetics*

Speaker: **Antony Aumann** (Northern Michigan University): "Kierkegaard on Natural and Aesthetic Beauty"

### *Public Space*

Speaker: **Lukas Myers** (University of Wisconsin): "Public Funding for the Arts: A New Argument"

Commentator: **Jonathan Neufeld** (College of Charleston)

11:00-12:50

### *Philosophy of Film*

Chair: **Joy Webb** (University of Colorado Boulder)

Speakers: **Cynthia Freeland** (University of Houston): "Philosophy of Film"

**Jennifer Welchman** (University of Alberta)

*Author Meets Critics: Justin Coates, In Praise of*

### *Ambivalence*

Critic: **Jonathan Gingerich** (Rutgers University)

### *Value and Daily Practices*

Speaker: **Sara Protasi** (University of Puget Sound): "The Value of Sleeping"

### *The Ethics of Interpersonal Relationships*

Commentator: **Lindsay Brainard** (The University of Alabama at Birmingham)

7:00-10:00

### *American Society for Aesthetics*

Speakers: **Elizabeth Millan Brusslan** (DePaul University): "Alexander von Humboldt's Chimborozo Map and the Aesthetics of Environmental Mapping"

**Jonathan Fine** (University of Hawai'i at Manoa): "Of Pots and Plato's Aesthetics"

**Juan Carlos Gonzalez** (University of California, San Diego): "Schiller in Mexico"

**Ashley Atkins** (Western Michigan University) and **Jeremy Killian** (University of Memphis): "Walking Slowly Behind His Own Coffin: Eugene O'Neill, Tragedy, and Grief"

Thanks to **Levi Tenen** (Kettering University) for organizing this session on behalf of the American Society for Aesthetics.

<[The complete APA Central Program](#)>

## Calls for Papers

### 82<sup>nd</sup> Annual Meeting of the American Society for Aesthetics

Palmer House Hotel

Chicago, IL

October 23-26, 2024

Submission deadline: March 1, 2024

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

### Program chairs:

Christopher Bartel (Appalachian State University) - <[bartelcj@appstate.edu](mailto:bartelcj@appstate.edu)>

Anthony Cross (Texas State University) -

<[anthony.cross@txstate.edu](mailto:anthony.cross@txstate.edu)>

## Papers

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

## Panels

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

## Conditions of Acceptance

- **Membership:** Non-members may submit papers or panel proposals, but must join the ASA within thirty days of acceptance of their contribution to avoid removal from the program. All participants must be ASA members and register for the meeting.
- **Duplication:** Papers presented at a 2024 ASA Division meeting or at the 2024 ASA/BSA Virtual Summer Festival are not eligible for the 2024 Annual Meeting.
- **Either/Or:** People may submit one paper or be included on one panel proposal, but not both.
- **Attendance:** All presenters must be able to attend in person.
- **Gendered Conference Campaign:** The ASA supports the Gendered Conference Campaign <[feministphilosophers.wordpress.com/gendered-conference-campaign](http://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 2024 but remain unemployed at the time of the meeting. Six Irene H. Chayes Travel Grants and several Friends of 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=1611686&group=>>

## Submissions

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

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

## Queries

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

**American Society for Aesthetics  
Eastern Division Meeting**  
DoubleTree by Hilton Center City  
Philadelphia, PA  
April 12-13, 2024

Submission deadline: December 15, 2023

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

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

to presenters, panelists, commentators, and chairs.

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

**Sherri Irvin** will be the keynote speaker. The Program will also include the Beardsley Lecture sponsored by the Department of Philosophy at Temple University.

\$1000 (total) will be available for Irene H. Chayes Travel grants from the ASA for paper presenters with no institutional access to travel funds. To apply, notify the Co-Chairs that you wish to be considered, and estimate your travel costs. Do not include this in your paper.

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

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

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

We look forward to seeing you in Philadelphia!

**American Society for Aesthetics  
Pacific Division Meeting**  
Graduate Hotel, Berkeley, CA  
March 8-9, 2024.

Submission deadline: December 18, 2024.

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

All accepted papers will be presented in a workshop format. All participants will com-

mit to reading all accepted papers prior to the session. Authors will have three to five minutes to introduce the paper. Commentators will then have ten minutes. The remainder of the session will be allotted for audience questions.

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

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

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

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

The submission deadline is December 2, 2023.

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

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

**American Society for Aesthetics  
Rocky Mountain Division**  
Drury Plaza Hotel, Santa Fe, New Mexico  
July 12-14, 2023.

Submission deadline: March 15, 2024

The 40<sup>th</sup> Annual Meeting of the Rocky Mountain Division of the American Society for Aesthetics will take place at the Drury Plaza Hotel in Santa Fe, New Mexico, July 12-14, 2023.

*Manuel Davenport Keynote Address: Sandra Shapshay*

Sandra Shapshay is a Professor of Philosophy at the City University of New York (with appointments at Hunter College and the CUNY Graduate Center). With Jonathan Gilmore, she is the co-editor of the *Journal of Aesthetics and Art Criticism*. She obtained her PhD from Columbia University and taught at Indiana University Bloomington before coming to CUNY in 2019. Her research focuses on contemporary intersections of aesthetics and ethics – especially with respect to public commemorative artworks such as monuments and memorials as well as the aesthetic appreciation of nature—and is informed by 19<sup>th</sup> century philosophy (with focus on Schopenhauer and Kant). Recent publications include: “What is the Monumental?” *Journal of Aesthetics and Art Criticism* (2021), “A Two-Tiered Theory of the Sublime” *British Journal of Aesthetics* (2021), “Kantian Approaches to Ethical Judgment of Art” in the *Oxford Handbook of Art and Ethics*, ed. James Harold (forthcoming). Shapshay has also published widely in 19<sup>th</sup> c. German philosophy, for example, a recent monograph *Reconstructing Schopenhauer’s Ethics: Hope, Compassion, and Animal Welfare* (Oxford University Press, 2019).

*Michael Manson Artist Keynote Address: Reuben Ellis*

Dr. Reuben Ellis’s academic career spans more than 35 years and has included teaching literature and writing courses – particularly creative writing and journalism – as well as courses in interdisciplinary studies and innovative field-based courses focusing on the relationship between literature and place. He joined the Woodbury faculty in 2010 as a member of the Writing Department and became Chair of the Department in 2013. He was named Interim Dean of the College of Liberal Arts in 2018. Dr. Ellis is a practicing scholar and creative writer. His books include *Vertical Margins: Mountaineering and the Landscapes of Neo-Imperialism*, *Stories and Stone: Writing the Ancestral Pueblo Homeland*, *Beyond Borders: The Selected Essays of Mary Austin*, a book of poems, *Formula*, as

well as many published essays on literature and writing and works of fiction, poetry, and creative non-fiction. Dr. Ellis enjoys spending time in the wild and open spaces of the American southwest. When he is not working with students and colleagues in the College, he can be found – or not found – somewhere past the last road.

*Submission Guidelines*

We welcome presentations in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. We are always particularly interested in research involving interdisciplinary and intercultural approaches emphasizing the natural and cultural character of the American Southwest.

The conference will be organized into 1.5-hour sessions with each of three speakers allotted 20 minutes to present and 10 minutes for Q&A. The Division’s practice is to invite proposals in the form of abstracts for papers that speakers wish to present. The abstract must be no more than 250 words and offer a formal summary of the work to be presented. Panel proposals must consist of three papers and include each participant’s abstract.

Proposals must be submitted in Word or PDF format by March 15 to Ley David Elliette Cray ([asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)). Although you need not be an ASA member to submit, everyone who presents at the conference must register and also be an ASA member in good standing.

*Acknowledging the History and Heritage of Santa Fe, New Mexico*

Our conference is annually held in Santa Fe, New Mexico, a region still recognized as Oga Po’geh, meaning “White Shell Water Place,” by the people of Tatsúgeh Oweengeh (Tesuque Pueblo). This region was inhabited for thousands of years by the communities of the Northern and Southern Tewa, and it is richly described in the oral traditions of the Nambe Pueblo, the Diné, Cochiti, Tao, and Hopi Pueblos.

The area referred to as Santa Fe was occupied four centuries ago by the Spanish, and this occupation involved displacement of people indigenous to the region. This occupation brought immigrants from Spain, Mexico, Greece, and Portugal to this area, and resulted in the enslavement of (according to ecclesiastical records) Aa, Apache, Diné, Kiowa, Pawnee, Paiute, and Ute peoples. Many more enslaved people were simply

recorded as “Mexican Indians.”

As a conference, we acknowledge this indigenous and colonial history, and we pledge allyship to the peoples and traditions colonial practices have harmed and violently displaced. The Rocky Mountain Division of the American Society for Aesthetics will strive to perpetuate the stories of the indigenous people who call Santa Fe their ancestral home, and we see acknowledgement of these realities as a first step toward equity for these peoples.

#### *Oga Po'geh Essay Prize*

Because of our commitment to the traditions and history of Santa Fe, we have a specific interest in the aesthetics of indigenous and Latinx communities geographically adjacent to our division. To this end, we are excited to announce the Oga Po'geh Essay Prize. We are interested in essays of 3000 words devoted to Latinx and/or Native American indigenous art practice and cultural thought. This prize is not merely devoted to traditions and peoples of the American Southwest, as our division extends into the Rocky Mountain region of Canada. Thus, we encourage submissions devoted to Canadian First Nation aesthetics as well. Essays may draw from a wide variety of disciplinary perspectives, but they should advance and advocate for greater representation from these communities and to promote allyship and shared understanding, both within the academy and beyond.

Winners of this prize will receive a \$500 award and their conference fee will be waived. The winner will be asked to read their essay in a special session of the program. Those who wish to apply for the prize must submit an abstract by March 15 and a complete essay by May 1 to Ley David Elliette Cray (<[asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)>).

Graduate Student in Philosophy Essay Prizes  
The Center for Philosophical Studies (CPS) at Lamar University will again be offering its Best Graduate Student in Philosophy Essay Prizes, ranging from \$125 to \$175, depending on fiscal conditions for 2023. These prizes will be available only to graduate students officially pursuing an M.A. or Ph.D. in Philosophy. Dr. Arthur Stewart, CPS Director, and Professor James Mock, of the University of Central Oklahoma, will serve as referees.  
Competition Procedure

Submit your abstract to Ley David Elliette Cray (<[asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)>) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart (<[afstewart@lamar.edu](mailto:afstewart@lamar.edu)>) and Professor James Mock

(<[jmock@uco.edu](mailto:jmock@uco.edu)>) with your abstract, information about your degree aspirations and academic affiliations, and documentation of your official status in M.A. or Ph.D. programs in Philosophy. Finally, submit your completed essay to Drs. Stewart and Mock by May 1. The referees' decisions will be announced by May 15.

#### *Irene H. Chayes Travel Fund*

The American Society for Aesthetics has provided the Division with an annual lump sum of \$1000 to support travel to the meeting for persons with papers accepted for the program who have no other access to professional travel funds at their teaching institution(s) during the academic year.

#### *Eligibility Requirements*

Eligible persons include faculty members, independent scholars, and students. You must be a member of ASA in good standing in the calendar year of the paper submission and presentation and you must register for the meeting. Finally, if you have some access to travel funds from your institution but prefer to use it for a different meeting, you are not eligible for a Chayes Travel Grant this year.

#### *Application Procedure*

Submit your abstract to Ley David Elliette Cray (<[asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)>) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart (<[afstewart@lamar.edu](mailto:afstewart@lamar.edu)>) and Professor James Mock (<[jmock@uco.edu](mailto:jmock@uco.edu)>) with a statement expressing your desire to be considered for a Chayes travel grant and an explanation of why you are eligible. The Division's review committee, composed of Drs. Stewart and Mock, will make the final decisions on who receives a travel grant and for what amount by May 1.

#### *Funding from the British Society of Aesthetics*

The British Society of Aesthetics has a program that provides travel grants for full-time students and recent PhDs to present their work at an aesthetics meeting not sponsored by BSA. That includes all four ASA divisional meetings. If you are eligible for those funds, it will be possible to combine grants from both BSA and ASA Chayes funds for your travel.

#### *Fundraising Initiative*

The RMASA is now raising additional funds to support travel for people who lack institutional support. Donations of any size, large or small, are most welcome! If you are

interested in donating, you may do so online at the ASA website.

#### *Registration Fees*

Regular Registration: \$135 (early bird rate, up to one week prior to the conference; \$5 surcharge for onsite registration)

Emeritus Faculty and Graduate Students: \$75  
To register for the conference, please go to: <<https://aesthetics-online.org/>>

#### *Hotel Rates*

The deadline for reserving hotel rooms is June 9th. The room rates (for single/double/quad) at the Drury Plaza Hotel for registered ASARMD conference attendees is \$249/night.

The conference room rate will be extended for guests arriving/departing three days pre/post conference dates, based on availability.

We carefully studied options and surveyed our members, and the overwhelming majority preferred staying in Old Town Santa Fe, even with the increase in room rate compared to previous years (which remains discounted compared to the current public rate.)

**2024 Canadian Society for Aesthetics**  
McGill University  
Montréal, Québec, Canada  
June 18-20, 2024

Submission Deadline: March 1, 2024

The 2024 annual meeting of the Canadian Society for Aesthetics will be held, in company with 70 other Canadian associations, as part of the 92nd Congress of the Humanities and Social Sciences <<https://www.federationhss.ca/en/congress2024>>.

Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Urban, natural and environmental aesthetics 2) Narrative and character in literary representation 3) Ethical and political issues in any of the arts 4) Scientific framing of problems in aesthetics and the arts 5) The place of the arts in educational curricula 6) Philosophy of music 7) New developments in 21st century aesthetic theorizing. In the initial stage of consideration, preference will be given to completed papers of under 3000 words, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in

the programme. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion in the programme are required to pay CSA membership and conference registration fees.

Some information about who we are: We are a small society who have been meeting continuously since the 1980s at various Canadian universities each spring. To foster a spirited and congenial atmosphere we do not schedule concurrent sessions and our programs incorporate plenty of time for discussion of each person's presentation. For interested participants we continue our conversations each evening with pre-arranged dinners at local restaurants. In May 2023 when we resumed in-person meetings, at York University in Toronto, we were gratified to enjoy the social contact we had so sorely missed during the alienating days of the pandemic. We hope to continue that spirit in Montreal and welcome both old friends and newcomers to participate. If you have a submission please send it as an e-mail attachment (PDF, Word or RTF formats) or send any inquiry to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); <[inewman@commonwealthu.edu](mailto:inewman@commonwealthu.edu)>

**Wheel of Time and Philosophy**  
Blackwell Philosophy and Pop Culture Series  
Edited by Jacob M. Held  
Call for Abstracts

Deadline: January 24, 2024

Abstracts and subsequent essays should be philosophically substantial but accessible, written to engage the intelligent lay reader. Contributors of accepted essays will receive an honorarium.

Essays may focus on the books, the first two seasons of the Amazon Prime series, or both. *Possible themes and topics might include, but are not limited to, the following:*

Ta'veren, Threads, and Fate: A Stoic Metaphysics; Time is a Wheel: The Metaphysics of Time; Aelfinn, Foreknowledge, Prophecy and Determinism; Balefire and the Structure of Reality: Undoing the Past, Disrupting the Future; Ages comes and pass... legend fades to myth: On Philosophy of History; Balance, Order, and the Pattern: Taoism and the One Power; Dragons, False Dragons, and Abduction: Moiraine's Best Guess; Trust is

the Color of Death: Deceit, Trust, and Self-Defense; No Eye can See the Pattern: Hegel, History, and Hindsight; I would not mind you in my head, if you weren't so clearly mad: Self-Knowledge and madness; Rand and the visions of the Dark One: Choice is only Choice if it's Free; One Rule... Face it on Your Feet: Lan and Honor; You surrender when you're dead: Kant, duty, and absolutes; Mat's Hedonism: Women, wine, and dice; Run when you have to, fight when you must, rest when you can: The Pragmatic Ethics of Emond's Field; Tinkers, and the Way of the Leaf: Passivism and Self-Defense; Live with what you can't change: Stoicism, Nihilism, and Fatalism; Hope is like a piece of string when you're drowning: Affective Faith; It's always better to choose than to be forced: Coercion and Nudges; Maybe dead tomorrow... gloriously alive, today: Epicureanism and gratitude; The dragon reborn, and reborn, and reborn.... Nietzsche's Eternal Recurrence; You can't "Heal" Death; I am Tower Law: Authority, Power, and Popular Sovereignty; Let the Lord of Chaos Rule: Anarchy, States, and Dystopia; Aes Sedai and Bonding Warders: Servitude and Exploitation; Asha'man, Kill: On "making weapons" and the ethics of war; Having the stomach for justice: Stilling, Execution, and Punishment; Damane, gai'shan, and a'dam: Autonomy and Control; Blood calls Blood: Genetic Destiny, Race, and Social Construction; Saidin, Saidir, and gendered magic: Is gender in the soul?; Mat, Eelfinn, Memories and Personal Identity; Mat, Padan Fain, and being turned: Addiction, Compulsion and Free will; Logain and Redemption; Perrin, Elyas, and Wolfbrothers: Humans, Animals, and Nature; Whitecloaks, Religious Fundamentalism, Kierkegaard, Faith, and Ethics; The Price is Paid: Coercion and Contracts; Always Plan for the Worst: Negative Visualization; The Death of the Author, Literally: Who wrote the Wheel of Time - Jordan, Sanderson and Authorship; Stories have Power: Homo Narrans, values, and rhetoric; I've heard this all before: Authenticity, Forgery, and Fantasy Fiction; Min, Auras, and Character; Sea-Folk and Suicide; Verin and the Ethics of Sacrifice; Dreams, Visions, Prophecies, and Aboriginal Knowledge: Native American Epistemology

Submission Guidelines:

1. Submission deadline for abstracts (100-500 words) and CVs: **January 29, 2024.**
2. Submission deadline for drafts of accepted papers: **August 2, 2024.**

Kindly submit by e-mail (with or without Word attachment) to: <[jmhheld@uca.edu](mailto:jmhheld@uca.edu)>

## Active Aestheticians

ANDREA L. BALDINI has moved to China to take up an appointment as Full Professor at the School of Arts of Nanjing University.

GWEN BRADFORD is leaving Rice to accept a tenured position as Associate Professor of Philosophy at the University of Toronto. She works in value theory and normative ethics. In 2013-2014 she was a Faculty Fellow at the <[Murphy Institute](#)> at Tulane University. Her PhD is from Yale and her BA from the University of Toronto. Her book, *Achievement* (OUP 2015), was awarded the APA Book Prize.

ELISA CALDAROLA has accepted a tenure-track faculty appointment at the University of Turin. She will spend the next two years, as a Marie Skłodowska Curie Global Fellow (2023/2026), in New York at the Graduate Center of the City University of New York working on Project IEIA "Imagination in the Experience of Installation Art."

CRISTINA DREIFUSS SERRANO has been appointed Dean of Architecture and Design at Universidad Privada del Norte in Lima, Peru. She has presented her work at meetings of the Rocky Mountain Division and the ASA Annual meeting. She holds a Doctor in Theory of Architecture from Università degli Studi di Roma La Sapienza.

JACOPO FRASCAROLI has accepted a post-doctoral appointment at the University of Turin in the Department of Psychology. Previously, he held a Humanities Research Centre Postdoctoral Fellowship at the University of York, where he also obtained his PhD in Philosophy in 2022 as part of the Leverhulme-funded interdisciplinary project "Learning from Fiction". His work brings together aesthetics, philosophy of mind and language, and cognitive science.

JONATHAN GINGERICH is now Associate Professor of Law and Associate Graduate Faculty in Philosophy at Rutgers University, as well as an Advisor at the Rutgers Institute for Law and Philosophy. In the past several years, he has taught property law, moral philosophy, and jurisprudence, as well as seminars on colonialism and ethical theory. He was previously Senior Lecturer in Philosophy of Law at King's College London.

JAMES HAROLD has been appointed to the Andrew W. Mellon Chair in Philosophy at Mount Holyoke College.

SHEN-YI LIAO is Laurance S. Rockefeller Visiting Faculty Fellow at the University Center for Human Values at Princeton University for the 2023-2024 academic year. His project is on oppressive objects and spaces that extend, but also distort, our cognitive capacities.

HOYEON LIM received her PhD in 2023 from the New School for Social Research. Her primary research interest is in pictorial representation. In her dissertation, "Beholders' Shares: A Holistic Approach to Depiction," she seeks to show that artistic innovation in picture-making can contribute to our philosophical understanding of pictures.

SHELBY MOSER has accepted an appointment as Assistant Professor in the Division of Games, Entertainment Arts and Engineering at the University of Utah.

## A Parting Note from Michel-Antoine Xhignesse

I find it hard to believe that my six years are up already, but here we are, and there I go.

It has been my delight to shepherd this *Newsletter* along for a time, and to see its pages filled to bursting with news of all your hard work building the aesthetics community.

It has been a privilege to work and learn alongside my fellow editors, Shelby Moser and Julia Minarik. I'd also like to take this opportunity to welcome my replacement, Mary Beth Willard, to the team. Between her and Julia, I know that the *Newsletter* is in excellent hands!

Finally, I'd like to extend my thanks to the Trustees for their trust, and to Julie Van Camp, whose energy and dedication know no bounds.

# Search for ASA Secretary-Treasurer

In January 2025, Julie Van Camp will reach her term limit as Secretary-Treasurer of the ASA and will be stepping down after ten years of service. A Transition Committee has been meeting since early 2023 to identify potential successors and, importantly, to reimagine the structure of the position the new Secretary-Treasurer will assume.

After having conversations with our peer societies and receiving comments from the ASA's membership, the Transition Committee made the following recommendations, which the Board of Trustees approved at its November 2023 meeting: 1) to raise the Secretary-Treasurer's stipend from \$12,000 to \$25,000 (pending budgetary approval), in addition to the \$10,000 travel budget that is currently provided; 2) to hire a professional management company that specializes in supporting learned societies to provide book-keeping services and 5 hours per week of administrative support to the Secretary-Treasurer; and 3) to hire a professional process mapper to record the many tasks the Secretary-Treasurer currently does in order to formalize our procedures and provide guidance to future Secretary-Treasurers. Our hope is that these changes will make this position more manageable, more fairly compensated, and more attractive to philosophers at all stages of their careers who might be interested in serving the ASA in this crucial way.

We are now soliciting materials from candidates who are interested in being considered as our next Secretary-Treasurer. If you or someone you know might be interested in the position, or just want to learn more, please reach out to us this month at <[bsoucek@ucdavis.edu](mailto:bsoucek@ucdavis.edu)> or <[sirvin@ou.edu](mailto:sirvin@ou.edu)>. We would be happy to talk further about the position with potential candidates before the Transition Committee begins interviews in early 2024. We plan to hold an election for the new Secretary-Treasurer in May or June of 2024 in order to leave time for the new person to shadow Julie before taking office in February 2025.

Filling Julie's shoes is no easy task, and we are grateful for all the work done by the Transition Committee's members—Aaron Meskin, Cynthia Freeland, James Shelley, Nicholas Whittaker, and Sonia Sedivy—to develop a more sustainable leadership structure for the ASA going forward. We look forward to finding many ways to celebrate Julie Van Camp's incredible service during her final year as Secretary-Treasurer.

Sherri Irvin and Brian Soucek  
Co-Chairs of the ASA Transition  
Committee

# ASA Elections

## ASA Trustee Candidates

The American Society for Aesthetics will conduct an election for three new trustees in December 2023. As provided in the ASA Bylaws, Article VII, the current Board of Trustees has nominated six ASA members to stand for election as trustee. The trustees elected will serve for three-year terms (February 1, 2024 - January 31, 2027).

## Additional Nominations

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

## Voting

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





**Gemma  
Argüello-Manresa**

Gemma Argüello-Manresa is a researcher, adjunct professor at the Department of Philosophy at UNAM, and curator. Her research focuses on Aesthetics and Politics, Feminist Aesthetics, and Performative and Socially Engaged Practices. Her work has been published in the USA, Netherlands, UK, Holland, Australia, France, Italy, Spain, and Mexico. Recently she was a beneficiary, with other researchers, of the Fellowship of the Jumex Contemporary Art Foundation (2021, 2023) and the Fellowship of the Patronato de Arte Contemporáneo (2022) with the collaborative research, book, and exhibition *Coordenadas móviles: Redes de colaboración entre mujeres en la cultura y el arte (1975-1986)*, as well as the Support Program for Production and Research in Art, Media, and Disability (2021) for her accessible book *Arquitectura hostil. Tecnologías urbanas de la exclusión* (2022). For the ASA she plans to promote race, ethnicity, and gender diversity and inclusion, as well as the work in Aesthetics of underrepresented groups.



**Christopher Bartel**

Christopher Bartel is Professor of Philosophy at Appalachian State University. His research interests primarily focus on video games, music, and technology ethics. He is the author of *Video Games, Violence, and the Ethics of Fantasy: Killing Time* (Bloomsbury 2020) and is currently writing his second book, *Aesthetics and Video Games* (Bloomsbury). His essays have appeared in the *Journal of Aesthetics and Art Criticism* as well as in the *British Journal of Aesthetics*, *Ethics and Information Technology*, and the *European Journal of Philosophy*. His service to the ASA includes co-chairing the Eastern Division Meeting, serving on the program committee for the national meeting, and organizing small workshops on behalf of the ASA. He is also acting as co-chair of the ASA's annual meeting in Chicago, 2024. His goals for the ASA include expanding and diversifying membership, and increasing engagement with academics who work in adjacent fields to philosophy.



**Kristen Boyce**

Kristin Boyce is an Associate Professor of Philosophy at Mississippi State University. Her primary interests are in the philosophical significance of the arts, especially literature, dance and film. She has been on the Organizing Committee for both Eastern Division and National meetings of the ASA. She has also organized two conferences with the support of Major Initiative Grants from the ASA. The most recent of these, "Making Space for Lucy: Philosophy, Race and the Arts in Nashville Ballet's Lucy Negro Redux," brought the artists who created the work into conversation with Junior and Senior Scholars from African and African American Studies, Philosophy, and Performance Studies. As a trustee, she would be especially interested in finding ways to foster more robust participation in the ASA from artists as well as from scholars in fields that are adjacent to the academic discipline of philosophical aesthetics.



## John Dyck

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

## Saul Fisher

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

## Elizabeth Scarbrough

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

# Feminist Aesthetics Prize 2024



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.

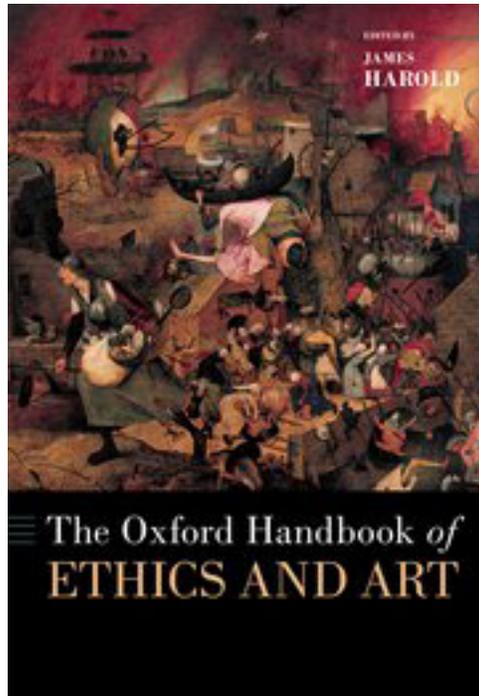
**SUBMISSION:** Papers should be submitted in Word format, suitable for anonymous review, not exceeding 7,500 words, with an abstract of 150 words by the deadline to [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)

**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.

# The Oxford Handbook of Ethics and Art



Eaton, Saul Fisher, Michalle Gal, Karen Gover, James Hamilton, Darren Hudson Hick, Kathleen Higgins, Eileen John, Jennifer Judkins, Alex King, Carolyn Korsmeyer, Peter Lamarque, Shen-yi Liao, Eva Kit Wah Man, Erich Hatala Matthes, Amy Mullin, Ted Nannicelli, C. Thi Nguyen, Carl Plantinga, Yuriko Saito, Elisabeth Schellekens, Sandra Shapshay, Moonyoung Song, Brian Soucek, Nils-Hennes Stear, Matthew Strohl, Paul C. Taylor, Aili Whalen, and Mary Beth Willard.

The essays in this volume are a mix: some include updated overviews of familiar philosophical debates and problems, like forgery; art and moral knowledge; and ethics and the imagination. Others stretch beyond topics most familiar to Anglophone philosophers, such as internet culture; race and ethics in the Harlem Renaissance; and consequentialist approaches to art.

The volume is divided into four sections: Historical Perspectives, Theoretical Approaches, Individual Arts, and Problems. Chapters in “Historical Perspectives” cover significant historical and cultural periods in which philosophical debates about ethics and art became salient, from ancient China and Greece, to Japan, the Islamic world, and beyond. These chapters

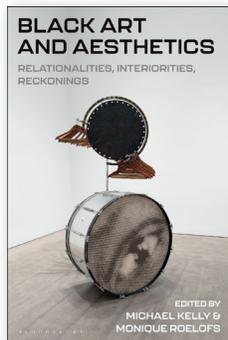
show the wide variety of different concrete practices that were associated with the idea of “art,” as well as the great range of approaches to thinking about what constitutes an “ethical” concern. The section on “Theoretical Approaches” takes up questions about the relationship between moral and aesthetic evaluation, moral theories, and the familiar debate between moralism and autonomism. The section on “Individual Arts” considers how moral questions arise in distinctive ways for different art forms, including traditional arts such as music, literature, and painting, and newer art forms such as video games. The final section, “Problems,” takes up a variety of special ethical problems that arise in the arts, such as authorship, cultural appropriation, and censorship.

This volume centers on questions of whether art can be morally bad (or morally good). This comprehensive volume of forty-five new essays explores a wide variety of historical and theoretical perspectives. Many of the chapters are written by ASA members including: Sondra Bacharach, Christopher Bartel, Nalina Bhushan, Jeanette Bicknell, Noël Carroll, Adriana Clavel-Vázquez, Timothy M. Costelloe, Anthony Cross, A.W.

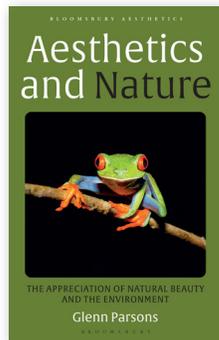
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# 35% off aesthetics books for ASA members

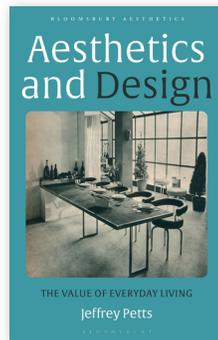
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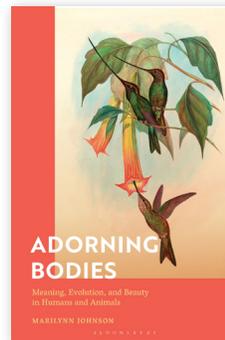
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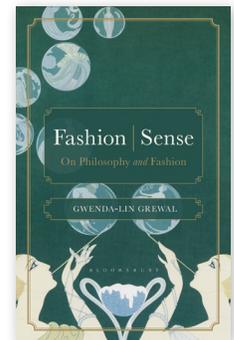
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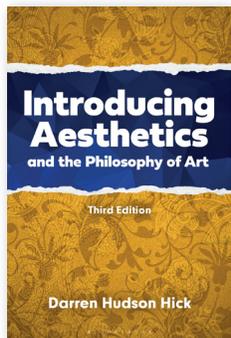
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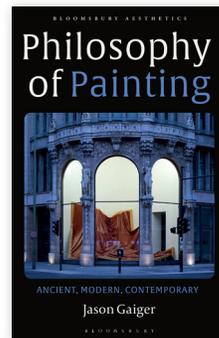
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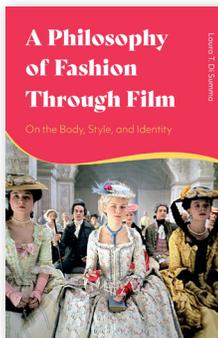
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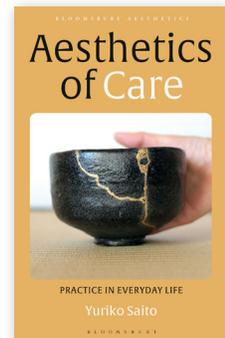
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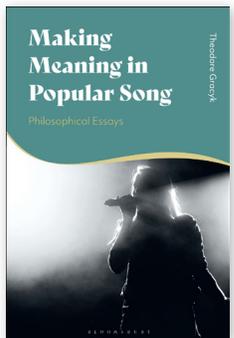
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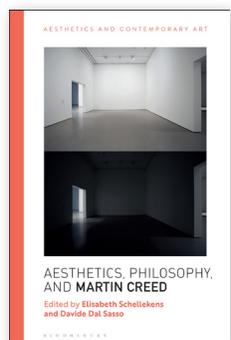
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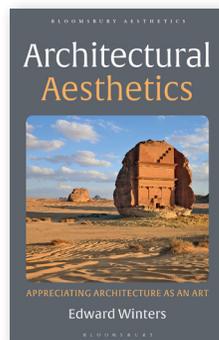
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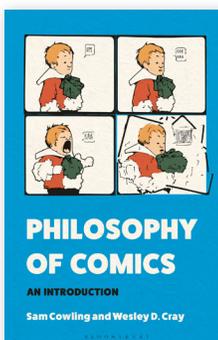
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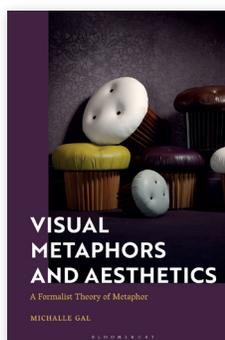
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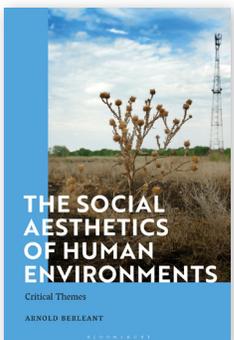
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## ASA Newsletter

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Julia Minarik

&

Michel-Antoine Xhignesse

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email: <[asa@aesthetics-online.org](mailto:asa@aesthetics-online.org)> or <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>.

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

Julia Minarik, Department of Philosophy, University of Toronto, Jackman Humanities Building, 4th floor  
170 St. George Street, Toronto, ON M5R 2M8. <[julia.minarik@mail.utoronto.ca](mailto:julia.minarik@mail.utoronto.ca)>

or

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**Deadlines: December 1, April 15, August 1**