Remembering Donald W. Crawford  
(July 30, 1938 – July 19, 2022)

Peg Brand Weiser  
Research Professor of Philosophy at the University of Arizona  
Emerita Associate Professor of Philosophy and Gender Studies, Indiana University

Carolyn Korsmeyer  
Research Professor of Philosophy at the University at Buffalo

Those who worked with Don Crawford during his long tenure with the ASA—including his editorship of the JAAC—remember him fondly for his ready wit and his sympathetic imagination. The latter was nowhere more in evidence than with his support of a special issue of the JAAC devoted to “Feminism and Traditional Aesthetics” (48:4, Fall, 1990), co-edited by Peg Zeglin Brand and Carolyn Korsmeyer. This was only the second special issue that this journal had published, and when we approached him with a proposal for what was then still an unprecedented subject, he greeted the idea with enthusiasm.

1990 turned out to be a groundbreaking year, as the JAAC issue joined a special issue of Hypatia and an APA Newsletter on Feminism and Philosophy on feminist issues in aesthetics. 1990 also marked the founding year of the ASA Feminist Caucus (now called the Feminist Caucus Committee, FCC), and upon the occasion of the 25th Anniversary of the FCC in 2015, we thanked and honored Don for his encouragement of emerging feminist scholarship. Don helped to change the field of philosophical aesthetics, for which we are grateful, and we mourn the loss of a great feminist and friend.
Susan L. Feagin
Visiting Research Professor (Retired)
Temple University

My overriding memory of Don Crawford is as someone who took delight in all that he pursued: research that toyed with the boundaries of the arts and of aesthetics, mentoring students, and even the intricacies of administrative and organizational decision-making. His philosophical curiosity tended to take him onto roads less traveled. It’s hard now to imagine interest in Kant’s third critique being marginal, but it certainly was when Don wrote his dissertation on it in the early 1960s. Kant’s Aesthetic Theory (Wisconsin 1974) was an outgrowth of his dissertation and the earliest English language book dedicated to Kant’s third critique. His interest in 18th and 19th century aesthetics naturally flowed to the aesthetics of nature, and he was an early champion of art that related to the environment in various forms, especially the work of Christo and Michael Heizer. His writing helped shape future work on environmental aesthetics. His capacious and forward-looking vision for aesthetics was also manifested during his term as editor of The Journal of Aesthetics and Art Criticism, 1988-1993, by the journal’s guest-edited special issue, “Feminism and Traditional Aesthetics,” especially given that no articles on feminist aesthetics had previously appeared in the journal.

I first met Don in 1970 when I was a new graduate student at the University of Wisconsin, and he later became my dissertation advisor. Don was known for being an engaging teacher and mentor to students, both graduate and undergraduate. I think this was due in part to the fact that his work was often motivated by what stimulated his own curiosity, and he supported the desire to explore in others. He developed an undergraduate course entitled “Philosophy of the Arts,” whose name he emphasized was deliberately in the plural and deliberately not “Aesthetics.” It included group projects centered on particular artworks chosen by the students, works they were curious about and wanted to consider in more detail, a feature that made issues about what art is, and about what is relevant to interpretation and evaluation personal, immediate, and real.

Don shared historical and theoretical interests in gardens with his wife, Sharon, who had a degree in landscape gardening and was a consultant on historic gardens. I have delightful memories of his eye-opening observations about the numerous English gardens we saw when I visited them in England in the late 1980s. Don and Sharon were also avid gardeners themselves, always experimenting with different varieties of vegetables. They were “foodies” long before the term was invented and marvelous cooks who delighted in sharing the bounty of their garden at dinners with colleagues and students. Don grew up in northern California and retained a passion for California wines. As a regular attendee of the Pacific Division meetings of the ASA when they were held at Asilomar, where alcohol was not supplied for receptions, he took on the regular role of ensuring there was a supply of local wines. As always, he had an eye for practicality, combined with a sense of fun.

Don was department chair when I was writing my dissertation; nevertheless, we met together weekly to discuss the ideas I was working on. He relished the opportunity for philosophical discussion and debate, so that writing the dissertation was less trial and tribulation and more imbued with the kind of energy that fills spontaneous discussions of philosophical issues over beer. He also encouraged graduate students in their professional lives. When the ASA annual meeting was in Minneapolis in 1974, he and Sharon decided to drive there. Mindful of graduate students’ tight budgets, he invited two of us to ride with them, as an inexpensive way to be introduced to the Society. Through the years, I benefited from the pleasure he took in sharing his accounts of particularly good solutions to tricky problems he had to solve—whether they were philosophical puzzles, things that arose while he was editor of JAAC, or dilemmas he faced after becoming a full-time administrator. This sharing was probably not as casual as it seemed at the time; he no doubt realized the information and explanations he conveyed were an effective form of mentoring. Though my favorite memory is his reply when, many years ago, I asked for advice about whether to take on an additional major responsibility at school: “I’m in favor of ‘yes’ this week.” As always, he was supportive, with just the right splash of fun.

Russ Quacchia
Architect

To have known Don Crawford is to have known both the person and the philosopher in their reciprocal conviviality. There are those of us who came to know Don professionally through his book, Kant’s Aesthetic Theory (Wisconsin 1974). There are those of us who came to know Don personally, especially through his enthusiastic aesthetic interest in and appreciation of wine. The former of these reflected his analytically keen mind, the latter his synthetically keen senses.

To set the table on Don’s analytically keen mind side, if you were to query, “Must we mean what we say?” the response would likely be, “Consider this, ‘How can you not say what you mean?’” To that question, “Must we mean what we say?” the response would likely be, “That question may well be a matter of sour grapes, but when appropriately transformed into wine there is the delightful enjoyment to be had.” Don was early on a person of wine in all its diverse aspects, an avid
connoisseur of the grape. I recall a group discussion at an early ASA Pacific Division meeting at Asilomar, headed by William Hayes, then the Conference Chair, about planning the reception refreshments to be offered. With immediate reflexivity, Don said, “I will select and bring the wine.” He did just that to the enjoyment and delight of many attendees—indeed, to their benefit—for decades of conference meetings thereafter. For Don each of the differing biological species of grape possessed, in wine form, a certain physiognomy of characteristics aesthetically discriminated by the sensorial receptive palate in synthesizing knowledge and pleasure. This passion led him to become friends with the Franzia family, one of California’s most influential wine producers, a testimony to his level of expertise and love of the pleasures to be wrought from the grape. There were of course a multitude of other sources of pleasure and devotion for Don, but this can be taken as representative.

And so to transition inevitably from the days of wine and roses, to speak is to have listened. As the philosophical conversation among us at large continues, we can imagine that Don may well be avidly listening; however, he now continues to speak professionally through his published writings and personally through recollections such as this. *Et sic erit.*

Yuriko Saito
Professor Emerita of Philosophy
Rhode Island School of Design

When I started my graduate study at the University of Wisconsin-Madison, I had no intention of proceeding to a Ph.D., let alone staying in the United States. My plan was to obtain an MA and go back to Japan to teach. Everything changed when the philosophy department offered me a teaching assistantship after a year (in addition, I met my husband, a fellow graduate student, in the Leibniz seminar!). Don was the department chair then and he played a large role in encouraging me to stay and go towards a Ph.D. The University of Wisconsin-Madison was a publicly funded institution, I hoped eventually to be hired as an ABD. This was before personal computers and emails became ubiquitous, so all our communications were through snail mail. I still cherish the bittersweet memory of receiving Don’s 8-page handwritten letter telling me ever so gently but firmly that my first draft was not acceptable. When the revision was accepted and I went out to Madison for the oral exam, he hosted a party at his house. He was so excited to show me his first computer and word processor with its automatic change of numbers when deleting or adding an endnote—a nightmare with the typewriter I used to write my dissertation.

Don’s courses on eighteenth-century aesthetics and Kant’s third critique helped determine not only my dissertation topic, the aesthetic appreciation of nature, but also the future direction of my work. Two things distinguished his teaching. One was the passion and curiosity he shared with the class through his teaching. He drew us into the fascinating world of the Burnett controversy, now an historical curiosity but crucial in understanding the change of attitude toward the aesthetics of mountains, gorges, grottoes, and the like. The same happened with Marjorie Hope Nicolson’s Mountain Gloom and Mountain Glory which provided a historical and literary background in which to situate eighteenth-century aesthetic theories. Furthermore, Don relished discussing some of the sources that are quite humorous, such as Alexander Pope’s critique of formal gardens, his fictional topiary catalogue, and Richard Payne Knight’s mockery of other picturesque afficionados’ excessive preoccupation with irregularity and disorder. The enthusiasm with which he lectured on these materials was infectious and I have never forgotten their significance.

Don’s teaching was also distinguished by the use of slides, which was still not common even among aestheticians at the time. Eighteenth-century aesthetics cannot be discussed apart from gardens, landscapes, and ruins. He happened to have many slides of formal gardens, which he used generously in class. Having been accustomed only to Japanese gardens, I remember being shocked by the formal gardens’ appearance and blurted out in class that they were not gardens, to which Don responded, “Oh yes, they are!” This indelible experience led me to do my dissertation on nature aesthetics from a comparative perspective. Looking back, I am grateful to his foresight and open-mindedness in supporting my comparative approach, which was not too common among philosophers.

Don’s contribution to aesthetics discourse with his work on Kant’s aesthetics, garden aesthetics, nature aesthetics, and ruins is well-known. He paved the way for what is now a thriving subdiscipline of aesthetics: environmental aesthetics.

For me, Don’s greatest contribution was mentoring students. I was a lucky recipient of his mentorship and support. He helped me through the challenge of not only completing the dissertation but also negotiating the frightening landscape of the job search. Once I started teaching, I used to send him my syllabi for new courses to seek his advice. What was unknown to me until recently is that he saved all my correspondences in a file, including the yearly holiday updates, and family news. I was hoping to go and see him while at the ASA in Portland, but it was sadly too late.

Kevin W. Sweeney
Professor Emeritus of Philosophy
The University of Tampa

Donald Crawford was my dissertation director in the philosophy program at the University of Wisconsin-Madison. He was an inspiring teacher, a perceptive and original philosopher, a great critic of my own efforts in philosophy, and ultimately a valued friend. After graduating from college with a BA in philosophy, I wanted to do graduate work in philosophical aesthetics. I applied to the graduate program at UW-Madison because of its outstanding program in philosophy and because Paul Ziff, whose publications in philosophical aesthetics I greatly admired, taught there. (Also, since UW-Madison was a publicly funded institution, I hoped eventually to be hired as
a Teaching Assistant to support my graduate education.) However, in my first semester at Madison, I learned that Ziff had left and was now teaching in Chicago. Nevertheless, I decided to continue in the graduate program at Madison because of the outstanding professors from whom I took courses during my first semesters there.

I was particularly impressed with Professor Crawford’s courses in philosophical aesthetics. He offered not only introductory courses in the discipline, but also advanced undergraduate courses, as well as graduate seminars on a variety of topics, some of which introduced me to contemporary philosophers—some of whom at the time I had never heard of. All his courses in aesthetics were very well organized, and he had a gift for presenting material in class in a way that allowed students to see how historical work in aesthetics led to contemporary developments taking place in the field. He also compiled wonderful, extensive bibliographies for his courses that were available on reserve in the University library, and that further amplified his class presentations and syllabi. They were certainly helpful to me later in my university teaching when I taught courses in aesthetics.

I found all his courses to be stimulating and well-researched. If I had to pick one of his aesthetics courses that made a profound impression on me and influenced my own work in the field, it would be his course on the history of aesthetics from the seventeenth to the nineteenth centuries. I remember his presentation of David Hume’s celebrated essay, “Of the Standard of Taste.” Although I was generally familiar with Hume’s essay, I was struck by Crawford’s following insight about Hume’s reply to the relativistic theory of taste based entirely on individual sentiment. Hume asserts that if someone proposed there to be “an equality of genius and elegance between Ogilby and Milton,” that would render a “palpable absurdity.” Crawford pointed out that Hume is offering an argument against the relativistic theory of taste similar in certain respects to the logical reductio ad absurdum argument used to disprove a theory. Of course, there is no logical absurdity involved in the relativistic theory, but Hume thinks it still leads to ridiculous positions.

Crawford’s course on the history of philosophical aesthetics also introduced me to his work on Immanuel Kant’s theory of taste as presented in The Critique of Judgment. His research on Kant led to his most well-known publication, Kant’s Aesthetic Theory (Wisconsin 1974). What was ground-breaking in Crawford’s analysis of Kant’s third critique was the way in which he showed how Kant presents a transcendental deduction of the judgment of taste in five stages. Inspired by Crawford’s work on Kant, I began to critically examine and oppose Kant’s distinction between the immediate nature of gustatory taste as exemplified in the taste of sense and the lengthier contemplative and imaginative activity of the taste of reflection that could lead to an experience of something being beautiful. I found Crawford, who did not always agree with me about my research, to be a welcome critic of my views. He once generously served as a commentator on a paper I presented at a meeting of the ASA’s Pacific division at Asilomar.

After completing my Ph.D., I would see Don Crawford at ASA conferences and on my trips out to California, and we became friends. We discovered that we shared an interest in wine, and I remember sharing some wonderful bottles with him.
ways. One of the most surprising discoveries I made was how many conceptual artists had turned their interest in Wittgenstein’s writings into genuine artworks that illustrated his ideas. Using such diverse mediums as neon tubing, lead casting, drawing, and printing, artists like Joseph Kosuth, Bruce Nauman, Jasper Johns, Mel Bochner, and Maria Bußmann created challenging artworks that asked their audiences to reflect on how Wittgenstein’s ideas were illuminated by them.

Since Jasper Johns’ print *Seasons (Spring)* (1987) appears on the cover of my book, I’ll discuss that work briefly as an example of a work of visual art that illustrates philosophical ideas. The unique feature of Johns’ print from the point of view of the history and theory of visual illustrations of philosophy is that Johns uses a visual image from a written philosophical text and reproduces it in his artwork. So far as I know, this feature of Johns’ piece is unique, for no other artwork illustrating philosophical ideas employs a visual image taken directly from a philosopher’s text. Of course, the lack of other similar examples is not surprising given the paucity of visual images in works of written philosophy.

The image Johns uses is the well-known one of the duck-rabbit that Wittgenstein includes in his *Philosophical Investigations*, part II, §113. At the most obvious level, Johns’ use of the duck-rabbit shows that he is interested in Wittgenstein’s notion of aspect seeing, a fact supported by the two other ambiguous images Johns includes in the work. What’s less obvious is the significance of Johns including this image in his work. What we can say is that Johns here registers the significance of aspect seeing for understanding art, a fact that was also acknowledged by Ernst Gombrich and Richard Wollheim among others.

Other works by Johns are more easily interpreted as illustrating philosophy. For example, *Fool’s House* (1962) is a witty representation of the picture theory of language. The work contains actual objects found in an artist’s studio on the canvas each of which is pointed at by a painted arrow and the name of the object. It might even be interpreted as a parody of that theory, given the superfluousness of the names included in the work, as if our ability to recognize the objects required the presence of those words.

I want to mention two problems I encountered in researching the book. The first was figuring out how to proceed in developing a typology of types of illustration as part of the book’s theoretical framework. Lacking any useful predecessors, the method I generally used was to inspect the different illustrations I discuss and base my typology on how they illustrate philosophy. The typology includes text-based, concept-based, theory-based and quotation-based illustrations. I explain all of these and provide numerous examples of them.

The only modification to this rather ad hoc manner of proceeding was to employ the theory of translation as a model for my analysis of the most common type of illustration, a text-based illustration. Because visual illustrations must “transpose” a verbal description into a visual object, I had to modify some elements of translation theory so that it would be applicable to visual objects. Still, this model was helpful in developing my analysis.

Another problem I faced was how to discover works of art that illustrated philosophy. While I had found some while pursuing my interest in illustration, I hoped to employ a more rigorous methodology. Unfortunately, I couldn’t think of one; all I was able to do was to rely on many internet searches and scour books for works that would be relevant to my study. I found this empirical method unsatisfying, yet I couldn’t think of a better option. And while this did yield many works with which I was not previously familiar, it had no guarantee of completeness.

Among the many interesting images yielded by my “search and discover” method that I discuss in the book are works by Maria Bußmann. This Austrian artist-philosopher has undertaken the project of illustrating the works of many philosophers including Wittgenstein with her unique style of drawing. Bußmann’s Wittgenstein-inspired drawings, each of which illustrates a specific text from his *Tractatus Logico-Philosophicus*, provide understated but profound visual analogues for Wittgenstein’s claims and theories.

Unfortunately, the lack of a systematic method for finding artworks that illustrate philosophy resulted in my overlooking some significant ones. For example, the catalogue for the 2018 *Plato in L.A.* art exhibition curated by Donatien Grau included works by eleven artists who attempted to illustrate Plato’s ideas. While I don’t think all of the works successfully achieve that aim, they are very interesting and it would have enhanced my book to have included them, especially since I do discuss a number of works that illustrate Plato’s ideas such as Jan Saenredam’s *Antrum Platonicum* [*Plato’s Cave* (c.1640)].

Another book I wished I had known about features a unique set of illustrations of Wittgenstein’s *Remarks on Colour*. This book was published in 2000 in a limited run of 42 copies by the ArtCenter College of Design “directed” by Vance Studley, then a professor there. The book employs a unique strategy for illustrating philosophy: it uses colorful typography to reproduce quotations from *Remarks on Colour* in order to illustrate the claims made in them. While using quotations from Wittgenstein’s work to illustrate his ideas was something employed by Kosuth, Nauman, and others, these artists had not employed typography itself as a means to do so. Since all of the illustrations in the book were created by students, it’s not surprising to find that they are not completely successful as illustrations of Wittgenstein’s text. Nonetheless, the idea of employing typography as the means for illustrating Wittgenstein’s ideas strikes me as a genuine innovation.

Earlier, I said that philosophers were largely silent about the topic of illustrations of philosophy. This is not quite accurate. There are some philosophers who discuss specific paintings that they think illustrate their ideas. In *Thoughtful Images*, I explore how Friedrich Nietzsche, Martin Heidegger, and Michel Foucault each use a specific painting to illustrate their theories, but it was only through the typology I developed that I was able to see these three philosophers as developing a new conception of how philosophy could be illustrated. What was unusual is that the paintings these philosophers used to illustrate their views antedated the theories they were supposed to illustrate. I call this type of illustration a “theory-based” illustration of philosophy to indicate that it was the presence of a theory that motivated the interpretations put forward by these philosophers.

I hope this brief discussion whets readers’ appetite to read more about illustrations of philosophy, as well as to view the many illustrations included in *Thoughtful Images*. Illustrating philosophy visually is a topic that deserves more attention than philosophers have given it.

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ASA OPPORTUNITIES IN 2022-2023

ASA MEETINGS

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

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

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

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

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

ASA PUBLICATIONS

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

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

ASA PRIZES AND FELLOWSHIPS

Dissertation Fellowships (2)
Submission deadline: January 1, 2023
<https://aesthetics-online.org/page/dissfellowships>

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

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

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

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

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

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

ASA GRANTS

ASA Grants: The grants program has been re-opened, effective immediately.
Proposals accepted at any time.
<http://aesthetics-online.org/?page=majorgrants>

ASA Student Conferences:
Proposals accepted at any time
<http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf>
News from the National Office

Transitions

As 2022 comes to a close, the ASA is entering a period of major transitions in our leadership, with most transitions happening on February 1, 2023.

President: Our current president, David Davies, is completing his two years in office and will step back to two more years as Past-President in February. Vice-President Paul C. Taylor will become President for two years. Past-President Susan Feagin completes six years of service on the Board as VP, President, and Past-President. This month, ASA members are electing a new Vice-President, who will serve for two years and then move up to President for two years.

Trustees: This month, members are electing three new trustees, who will commence three-year terms on February 1, 2023. Eva Dadlez, Charles Peterson, and Brian Soucek complete their three-year terms.


ASA Newsletter Co-editor: Shelby Moser will complete six years of service in January. Her successor should be named by late January. (Applications are now being accepted.) Michel-Antoine Xhignesse will complete his sixth year in 2023.

Discrimination, Harassment, and Respectful Behavior committee members: Remei Capdevila-Werning and Charles Peterson will begin their second three-year terms in January. They will be joined by Wesley “Ley” Cray. Alex King steps down after three years on the Committee.

We are very grateful for the extraordinary service all have given to the ASA, and we wish the very best for great success to the newcomers.

Social Media

The world of social media is in turmoil, to put it mildly. The ASA has had Facebook pages for almost a decade; it offers a free and useful way to share information about the ASA and other activities in aesthetics with a worldwide audience, well beyond current ASA members. We know that many find Facebook unacceptable because of its various political activities and questionable use of consumer data. Any ASA news posted on Facebook can be found on the ASA website and in the ASA Newsletter, so no one needs to feel any obligation to look at Facebook.

The ASA has had a Twitter feed for almost eight years. As with Facebook, it has been a useful and free communications vehicle to share news about ASA. Everything posted on Twitter can also be found on the ASA website and in the ASA Newsletter. It is possible to read all ASA Twitter postings without subscribing oneself, as our Twitter feed is shown on the lower left of the homepage of the ASA website and also on the homepage of Oxford’s JAAC website.

Now, as reported widely in recent days, Twitter’s new owner Elon Musk is readmitting users previously banned for COVID misinformation, neo-Nazism, anti-semitism, and a myriad of other outrageous content. It is unclear where Twitter heads next. It appears that the European Union has threatened to block Twitter because of this unacceptable content. We don’t expect anyone to have to put up with this offensive content by subscribing. For the time being, we will continue to post ASA announcements, but, as noted, these can be read on the ASA website’s homepage. I have signed up for an alternative site, Post.com, and will watch to see if this proves a viable alternative for the ASA.

The Year Ahead

Although we are still trying to emerge from COVID, we are moving ahead with four divisional meetings and the Annual Meeting, all in-person. We will shortly announce the 2023 Virtual Summer Aesthetics Festival, co-sponsored with the British Society of Aesthetics and the Kent Centre for Aesthetics, and will invite submissions for Zoom programs sponsored by the Festival. We continue to see this as a viable alternative to in-person meetings for those persons unable or unwilling to travel to our other meetings. We will continue to publicize these many meetings and activities on the ASA website, ASA Newsletter, Facebook, and Twitter and look forward to seeing many of you in the coming year.

Julie Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics

Aesthetics News

ASA Announces Membership Rates for 2023

The American Society for Aesthetics Board of Trustees, at its meeting November 16, 2022, voted to increase some, but not all, membership rates for 2023.

• All 2022 Green membership rates (Regular, Emeritus, Student, Unemployed) shall remain in effect through December 31, 2023.

◊ 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.

• All print memberships (Regular, Emeritus, Student) will increase by $10 per year, commencing on January 1, 2023.

◊ Members with print memberships are encouraged to renew their membership no later than December 31, 2022 (EST) to take advantage of the 2022 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 check through the mail must be postmarked no later than December 31, 2022.

The Trustees also voted to raise the price of a lifetime membership to $2000, effective March 1, 2023.

1550 Larimer St. #644
Denver, CO 80202-1602
<secretary-treasurer@aesthetics-online.org>
website: <www.aesthetics-online.org>
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.

Benefits of Membership

- Print members (Regular, Emeritus, Student) get print copies of the JAAC (four per year).
- All members (both Print and Green) get immediate access to the latest issues of the JAAC via the publisher’s website. (Databases such as JSTOR have a four-year delay in availability.)
- The Newsletter is published on the ASA website and is available to all Print and Green members.
- ASA members receive a 20% discount on all Oxford University Press hardcover titles.
- Student members are eligible for travel support to the annual meeting if they have a paper accepted.
- Only ASA members are eligible for the Dissertation Fellowship, the Outstanding Monograph Prize, the John Fisher Memorial Prize, the Selma Jeanne Cohen Prize in Dance Aesthetics, the Somaesthetics Research Award, Feminist Research Prize, the Arthur Danto/ASA Prize, Major Grants, and other opportunities.
- Only ASA members are eligible for the Irene H. Chayes Travel grants to the annual meeting and divisional meetings for people with no institutional access to travel funds to present their work.
- Only ASA members can serve as editors, trustees, or officers of the Society.
- Only ASA members may present papers, commentaries, or panel presentations at the annual meeting.
- All divisional meetings require that program participants be ASA members.
- Only members can access the Members section of the new website, which includes current and historic records of the ASA.
- Only members can vote in trustees and officer elections.

ASA Announces New Members of Committee on DHRB

The American Society for Aesthetics is pleased to announce three new members of the Committee on Discrimination, Harassment, and Respectful Behaviors for three-year terms from January 1, 2023 - December 31, 2025.

- Remei Capdevila-Werning
- Wesley (Ley) Cray
- Charles Peterson

Nominations, including self-nominations, were invited in October 2022. 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 16, 2022 meeting. The newly elected members will join Jennifer Judkins, Jayson Miller, and J. Lenore Wright, whose terms of membership are January 1, 2021 - December 31, 2023. They will be eligible for re-appointment at that time. They all join the ASA Ombudsman, Jeanette Bicknell, who chairs the Committee and attends all ASA divisional and annual meetings.

The complete policies 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)

Program Committee Announced for 2023 Annual Meeting

The American Society for Aesthetics is pleased to announce the Program Committee for the 2023 Annual Meeting, November 15-18 in Washington, DC:

- Luvell Anderson (Syracuse University), Elisa Caldarola (Università degli Studi di Padova), Remei Capdevila-Werning (Harvard University), Flo Leibowitz (Oregon State University), Aaron Meskin (University of Georgia), Henry Pratt (Marist College), Yujia Song (Salisbury University), Nicholas Whittaker (CUNY Graduate Center).

As previously announced, the Program Co-Chairs will be Sheila Lintott (Bucknell University) and Gemma Argüello Manresa (Universidad Nacional Autónoma de México). Both have previously served on the program committee for earlier annual meetings and been active in programs in the ASA Divisions. Argüello is co-chair of the ASA Feminist Caucus Committee and Social Media Editor. Lintott organized the ASA co-sponsored conference on “The Ethics and Aesthetics of Stand-Up Comedy.”

For more information: [https://aesthetics-online.org/events/EventDetails.aspx?id=1385535&group=]

Michael Morris Named Wollheim Lecturer for 2023

The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that Michael Morris will be the Richard Wollheim Lecturer at the ASA Annual Conference at Arlington, VA, November 15-18, 2023.

Professor Morris is Emeritus Professor of Philosophy at Sussex University. His principal research interests are in metaphysics, philosophy of language, aesthetics, and Wittgenstein (especially the *Tractatus*). The main focus of his research is on the question of the relation between the real world and our representations of it. His recent book, *Real Likenesses: Representation in Paintings, Photographs and Novels* (OUP 2020) presents a radical new approach to artistic representation. At its heart is a serious reconsideration of the relationship between medium and content in representational art, which counters current dominant theories that make attention to the former inevitably a distraction from attending to the latter. The result is an intuitive way of thinking about how these art forms work.

The Richard Wollheim Lecture is jointly sponsored with the British Society of Aesthetics. The ASA nominates a lecturer to speak at the BSA annual conference in even years and the BSA nominates a lecturer to speak at the ASA annual meeting in odd years.

Previous Wollheim Lecturers:

2022: Rachel Zuckert
2021: Matthew Kieran
2020: Yuriko Saito
2019: Eileen John
2018: Carolyn Korsmeyer
2017: Derek Matravers
2016: Susan Feagin
2015: Catherine Wilson
2014: Jenefer Robinson
2013: Gregory Currie
2012: Kendall Walton
2011: Berys Gaut
2010: Noël Carroll
2009: Peter Lamarque
Monique Roelofs Named IAA Delegate

The ASA Board of Trustees has appointed Monique Roelofs as the ASA Delegate to the International Aesthetics Association. Saul Fisher has been named as the Alternate. Five nominations of senior ASA members were received. The ASA Delegate will serve for a three-year term from 2023-2025.

Dr. Roelofs will represent the ASA at these meetings of the IAA: Triennial Congress, 2023, Belo Horizonte, Brazil, and interim conferences in 2024 and 2025. She is a longstanding ASA member and has served on a range of ASA committees (program committees, nomination, diversity, FCC, and monograph committees), as well as the Board of Trustees. She has served on international program committees in e.g., Spain, the UK, and the Netherlands. She has received ASA grants for a symposium on Black Aesthetics and ASA curriculum diversification.

Dr. Roelofs is currently Professor and Chair of the Department of Art and Culture at the University of Amsterdam, and previously taught at Hampshire College, Amherst College, and Duquesne University. Her Ph.D is from the University of Maryland, College Park.

Dr. Fisher is Associate Provost for Research, Grants, and Academic Initiatives and Visiting Associate Professor of Philosophy at Mercy College, Dobbs Ferry, NY. He is Vice-Chair of the ASA Diversity Committee and has served on the Program committee for the ASA Annual Meeting.

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

ASA Announces Increased Travel Grants for Annual Meetings

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees, at their meeting May 26, 2022, has approved several enhancements to the ASA Dissertation Fellowship program, commencing with the 2023-24 Fellowship Program.

Two Dissertation Fellowships will be offered, instead of one. In addition, the fellowships will be increased to $30,000 from the current $25,000. Further, the $5000 in support for tuition and fees will also be available for travel to present work at the four ASA Division meetings, if sufficient funds remain available in the allowance after payment of tuition and fees.

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

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

The deadline for application for the 2023-2024 Fellowship will be January 1, 2023.

Complete guidelines are available on the ASA website.

ASA Trustees Approve Enhancements to Dissertation Fellowships

Deadline: January 1, 2023

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News from the ASA mentoring program, Fall 2022

(1) Attendees in the mentoring breakfast in Portland have shown interest in launching a second mentoring season with the following adjustments to the format of the first season: (a) the initial survey (that seeks members’ interest and willingness) should include a question concerning the nature of the sought-after mentoring relationship: both mentor...
and mentees should indicate in advance whether they are interested mainly in professional advising and support (on the market, with jobs, tenure line, publishing, and the like), or mainly in a research mentorship in which the mentor and mentees read each other’s work and give/receive feedback on substantial research matters, (b) the program will not include only pairs of mentors and mentees, but also, upon request, mentoring teams: these teams will be composed of more than two people, who will circulate their materials among them, and reciprocate feedback. To their members, such teams can serve as an ongoing professional workshop.

(2) The program will aim to increase and enhance participation in the Discord account of the mentoring program by organizing quarterly remote mentoring meetings on particular chosen topics. During these meetings, members will raise the main questions concerning the chosen topic, start discussing possible answers, break to small breakout rooms/teams to discuss the topic (or other mentoring questions), and more. Attendees at the mentoring breakfast in Portland seemed enthusiastic about these meetings both in general, and as an entryway to further discussion of the relevant topics on Discord. Attendees suggested that such remote meetings could encourage more ASA members to check and use Discord more regularly.

ASA Rocky Mountain Division
Announces Travel Grants and Essay Prizes

The ASA Rocky Mountain Division is pleased to announce the winners of the 2022 Irene H. Chayes Travel Grants and the Graduate Student Essay Prize Recipients (generously funded by the Center for Philosophical Studies at Lamar University):

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

- Kaci Harrison (CUNY, “Pondering the Paradox: A Play Theory of Painful Art”)
- Madelyn McClarey (University of Memphis, “Interrogating the Closed Perception of Secret Societies”)
- Montaque Reynolds (St. Louis University, “Sensible Self-Censorship”)
- Yili Zhou (University of Arizona, “Aesthetic Normativity of Following the Score in Classical Music Performance”)

ASA Members at the 2023 APA Eastern Meeting

Are you going to the APA Eastern meeting in Montréal January 4-7, 2023? Please join the ASA members on the program:

Wednesday, January 4
2:00-3:50 pm
Pondering the Paradox: A Play Theory of Painful Art

Chair: Katherine Tullmann
(Northern Arizona University)

Speaker: Kaci Harrison
(Graduate Center, CUNY)

Commentators: Olivia Odoffin
(University of Antwerp)
William Seeley
(University of Southern Maine)

Thursday, January 5
2:00-3:50 pm
American Society for Aesthetics
Readers-Meet-Readers: Bernard Bolzano, Essays on Beauty and the Arts

ASA Members at the 2023 APA Central Meeting

Are you going to the APA Central meeting in Denver February 22-25, 2023? Please support

Dominic Lopes
(University of British Columbia): “Bolzano on Aesthetic Normativity”

Sandra Shapshay (Hunter College, CUNY): “Bolzano and Schopenhauer: Two Post-Kantian Aesthetic Directions”

Clinton Tolley (University of California, San Diego): “Bolzano’s Aesthetics within the Kantian Aftermath”

E. Hande Tuna (University of California, Santa Cruz): “Bolzano’s Cognitivism”

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

Friday, January 6
11:00 am - 12:50 pm
Author Meets Critics:
Michelle Moody-Adams, Making Space for Justice: Social Movements, Collective Imagination and Political Hope

Author: Michele Moody-Adams
(Columbia University)

Critics: Luvell Anderson
(Syracuse University)

Wendy Salkin (Stanford University)

Paul Weithman
(University of Notre Dame)

2:00 - 3:50 pm
Invited Symposium: The Metaphysics of Commerce and Copyright

Speakers: Bradley Rettler
(University of Wyoming)

Elizabeth Cantalamessa
(University of Miami)

Darren Hick
(Furman University)

Author Meets Critics: Andrea Pitts, Nos/Otras: Gloria E. Anzaldúa, Multiplicitous Agency, and Resistance

Critics: Mariana Ortega
(The Pennsylvania State University)

Ofelia Schutte
(University of British Columbia): “Bolzano on Aesthetic Normativity”

Dominic Lopes
(University of British Columbia): “Bolzano on Aesthetic Normativity”

Sandra Shapshay (Hunter College, CUNY): “Bolzano and Schopenhauer: Two Post-Kantian Aesthetic Directions”

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

**Wednesday, February 22**

4:30-6:30 pm
Colloquium: Musical Performance and Humor


Commentator: Guy Rohrbaugh (Auburn University)

7:00-10:00 pm
Contemporary Philosophical Perspectives on Japanese Aesthetics

Speakers: Julianne N. Chung (York University)
Peter Doebler (Dayton Art Institute)

**Thursday, February 23**

11:00 am - 12:50 pm
Colloquium: Kant and Holderlin on Aesthetics

Speaker: Joseph Kassman-Tod (University of California, Berkeley), “Art - Criticism: A ‘Poetic’ Discourse”

5:00-9:00 pm
Symposium: Propositional Imagination and the Permissive View of Fictional Truth

Speaker: Hannah Kim (Macalester College)
Commentator: Jason Leddington (Bucknell University)

**Friday, February 24**

9:00-10:50 am
Author Meets Critics: James Harold, Dangerous Art: On Moral Judgments of Artworks

Author: James Harold (Mount Holyoke College)

Critics: Erich Hatala Matthes (Wellesley College)
Mary Beth Willard (Weber State University)

7:00-10:00 pm
American Society for Aesthetics: The Aesthetics of Species and Animals

Speakers: Derek Turner (Connecticut College), “How Evolutionary History Matters to the Aesthetics of Species”

Jay Odenbaugh (Lewis & Clark College), “Appreciating the Forest from the Trees”

Emily Brady and Victoria Green (Texas A&M University), “Aesthetics, Fascination, and Animals”

Special thanks to Levi Tenen for organizing this session on behalf of the American Society for Aesthetics.

**Saturday, February 25**

9:00-10:59 pm
Submitted Symposium: Moral Dumbing and Imaginative Resistance

Commentator: E. Hande Tuna (University of California, Santa Cruz)

Colloquium: Aesthetics Experience

Commentator: Eva Dadlez (University of Central Oklahoma)

Speaker: Nathan Smith (Duke University), “Aesthetic without Nonaesthetic”

11:00 am-12:50 pm
Invited Symposium: The Philosophy of Fame and Celebrity

Speaker: Elizabeth Cantalamessa (University of Miami), “Who’s Afraid of (Philosophizing about) Kim Kardashian?”

Symposium: Propositional Imagination and the Permissive View of Fictional Truth

Speaker: Hannah Kim (Macalester College)
Commentator: Jason Leddington (Bucknell University)

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

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**New Research Center: The Institute for the Study of Aesthetics and its History**

Robert Clewis is pleased to announce a new research center, The Institute for the Study of Aesthetics and its History (Department of Philosophy, Gwynedd Mercy University, Pennsylvania). The Institute aims to promote the study and discussion of all areas of aesthetics, global aesthetics, and the history of aesthetics. Online events and talks take place throughout the academic year, typically via videoconference. In October, Serena Felo (Università degli Studi di Pavia) presented “The Kantian Sublime and the Arts: Giving Form to the Formless.” In November, Diamund Costello (University of Warwick) presented “Aesthetic Judgement after de Duve: Or What, Exactly, Did Kant ‘Get Right’?”

Proposals for events and presentations are especially welcome. Please contact the director Robert R. Clewis (<clewis.ri@gmercyu.edu>) to propose a talk or for more information.

**Calls for Papers**

**81st Annual Meeting of the American Society for Aesthetics**

**Arlington, VA**

**November 15-18, 2023**

**Deadline:** March 1, 2023

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

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

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

**Papers**

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

Panels

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

Conditions of Acceptance

- **Membership:** Non-members may submit papers or panel proposals, but must join the ASA within thirty days of acceptance of their contribution to avoid removal from the program. All participants must be ASA members and register for the meeting.

- **Duplication:** Papers presented at a 2023 ASA Division meeting or at the 2023 ASA/BSA Virtual Summer Festival are not eligible for the 2023 Annual Meeting.

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

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

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

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

**Funding & Prizes**

All full-time students with accepted papers or panel presentations will receive a travel stipend. These stipends are also available to those who complete the PhD in 2023 but remain unemployed at the time of the meeting.

Six Irene H. Chayes Travel Grants and several Friends of the ASA Travel Grants will be awarded to those presenting papers or panel presentations but without institutional access to travel funds. Up to two outstanding papers that “nourish and sustain an ethos of inclusivity in all aspects of the Society’s activities” will receive Irene H. Chayes New Voices Awards. The outstanding student paper will receive a cash prize in addition to travel support.

Further details on these grants and the conference are available at <https://aesthetics-online.org/events/EventDetails.aspx?id=1385535>

**Submissions**

Submit via the Submittable site, which will be open January 15 - March 1, 2023. <https://asa.submittable.com/submit>

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

**Queries**

Please address all correspondence to Program Chairs, Sheila Lintott and Gemma Argüello, at <2023ASA@gmail.com>.

**American Society for Aesthetics Rocky Mountain Division**

**Deadline:** March 15, 2023

The Thirty-Ninth 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 7-9, 2023.

**Manuel Davenport Keynote Address: Nick Riggle**

Nick Riggle is Associate Professor of Philosophy at the University of San Diego. He holds a PhD in philosophy from New York University and a BA in Philosophy from the University of California, Berkeley. His first book was On Being Awesome: A Unified Theory of How Not to Suck (Penguin, 2017). His second, co-authored with Dominic Maclver Lopes and Bence Nanay, was Aesthetic Life and Why It Matters (Oxford, 2022). His third book, This Beauty: A Philosophy of Being Alive, will be published later this year by Hachette.

**Michael Manson Artist Keynote Address: Sophie Labelle**

Sophie Labelle is a French-Canadian cartoonist, writer, and activist whose work focuses largely on transgender identity, transgender history, and transfeminism. She is the writer and illustrator of the Assigned Male webcomic (2014–present) as well as numerous zines, children’s books, coloring books, and novels—including A Girl Like Any Other (2013), The Genderific Coloring Book (2015), and Wish Upon a Satellite (2022). The second novel in Labelle’s Ciel series, Ciel in All Directions (2020), was selected as one of the Banks Street Children’s Book Committee’s Best Books of the Year.

**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 Antony Aumann (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 Tatsugeh 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 15 to Antony Aumann (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.

Application Procedure

Submit your abstract to Antony Aumann (asarockymountain@gmail.com) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart (afstewart@lamar.edu) and Professor James Mock (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 Antony Aumann (asarockymountain@gmail.com) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart (afstewart@lamar.edu) and Professor James Mock (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.

Fund-Raising 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 2. The room rates at the Drury Plaza Hotel for registered ASARMD conference attendees are as follows:
Single/Double Room: $179.
Triple Room: $189.
Quad Room: $199.

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

Society for Cognitive Studies of the Moving Image 2023 Conference

Department of Film Studies, University of North Carolina, Wilmington
May 31-June 3, 2023

Deadline: December 12, 2022 (midnight EST)

The Society for Cognitive Studies of the Moving Image (SCSMI) invites proposals for presentations at its annual conference to be held May 31-June 3, 2023, at the University of North Carolina, Wilmington, in the United States. SCSMI is an interdisciplinary organization of scholars interested in cognitive, philosophical, aesthetic, historical, psychological, neuroscientific, and evolutionary approaches to the analysis of film and other moving image media. Presentations should facilitate the society’s mission: to foster an interdisciplinary dialogue between moving image theorists, historians, critics, and
philosophers, and scientifically oriented researchers working on moving image media.

Submission Guidelines:

Types of Proposals
Participants may propose a long paper presentation, short paper presentation, poster/demonstration, or author-met-critics panel. In some cases, presenters may be asked to revise their proposal for a different format. For all proposals, presenters should plan to physically attend the conference, although remote presentations may be allowed in cases of emergency or disability.

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

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

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

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

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

Proposals include:

- Title
- Format (long paper, short paper, poster presentation/demonstration, or author-mets-critics panel)
- Presenter(s) name(s)
- Biographical statement for each presenting author (up to 75 words)
- Abstract (75-150 words) for the conference program
- Proposal (500-800 words)
- Bibliography of key sources (up to 5; MLA or APA format)

The conference program committee reviews and selects proposals blindly based on merit, according to the following criteria:

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

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

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

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

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

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

Venue:
The Film Studies Department at the University of North Carolina Wilmington (UNCW) is proud to host the conference. One of the premiere departments at UNCW, Film Studies combines critical studies with production, and, in Fall 2020, launched integrated MA/MFA programs. The department also hosts the Visions Film Festival and Conference and the Film Matters journal and has a robust working relationship with EUE Screen Gems Studios, the Cucalorus Film Festival, and The Princeton Review.

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

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

Objects, Environments, Habits

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

Deadline: December 31, 2022

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

Keynote Speakers

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

Conference Outline

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

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

**Objects and Tools.** This most traditional notion of design has to do with the creation of functional as well as purely aesthetic artefacts, such as works of art and decorative items. Objects and tools are either understood as physical or digital entities, including those that are either permanent or temporary.

**Environments and Spaces.** In this second sense, design relates to a variety of activities ranging from architecture, urbanism, and environmental planning—not excluding virtual environments—to the practices of renovating and repurposing spaces, reconfiguring locations for purposes of tourism, exploiting lands for real estate speculation interest, or occupying areas for growing social cohesion, ecological improvements, and environmental art.

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

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

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

**Objects and Tools**

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

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

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

How can we aim for a balance between usability, aesthetic values and low environmental impact when designing new objects?

How will new communication tools change our everyday experience? To what extent will the developments of virtual environments (metaverse, AltspaceVR etc.) affect our everyday lives? How do relate everydayness and hyperobjects?

**Environments and Spaces**

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

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

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

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

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

**Habits and Practices**

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

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

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

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

How are we to rethink some of our most controversial social practices and lifestyles (tourism, traveling, food consumption, cloth) to make them more sustainable?
Cross-cutting Methodological Issues
What is the theoretical nexus between design and everydayness?

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

Important information
The conference will be structured around plenary sessions, with the contributed papers selected by a blind peer-review process. Contributed papers will be scheduled for a 25-minute presentation plus a 15-minute discussion.

Please submit long abstracts in English of 800-1000 words (references included), prepared for blind refereeing, by using the online submission form. Abstracts should state the position defended or the issue discussed and indicate the outline of the argument.

Steering Committee
Elisabetta Di Stefano (University of Palermo), Lisa Giombini (Roma Tre University), Adrián Kvočačka (University of Prešov), Bálint Veres (MOME, Budapest).

Scientific Committee
Elisabetta Di Stefano (Palermo University), Lisa Giombini (Roma Tre University), Rosa Fernández Gómez (University of Málaga), Jessica Hemmings (Gothenburg University), Attila Horányi (MOME), Gioia Laura Iannilli (Bologna University), Anna Keszeg (MOME), Adrian Kvočačka (University of Prešov), Sanna Lehtinen (Aalto University), Giovanni Matteucci (Bologna University), Max Ryynanen (Aalto University), Dan Eugen Ratiu (Cluj-Napoca University), Márton Szentpéteri (MOME), Bálint Veres (MOME).

Organising committee: Ildiko Csoregh (MOME Doctoral School), Julia Gáspár (head of office, MOME Doctoral School), Anna Keszeg (conference secretary, MOME), Bálint Veres (head of organizing committee, MOME)

Communication of acceptance
February 10, 2023
The language of the conference will be English.

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

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

For further information, please contact: <design.conference.2023@gmail.com>

Full Bleed
Issue Six
Deadline: January 15, 2023
Full Bleed, an annual print journal exploring the intersection of the visual and literary arts, seeks submissions for its sixth issue, forthcoming in Spring 2023.

We publish criticism, belle lettres, visual art, illustration, fiction, poetry, and graphic essays. We are always happy to feature collaborations between writers and artists; ekphrastic creations; and groundbreaking critical essays.

For Issue Six, we are especially interested in submissions on the theme of materials—their unique aesthetic qualities, social histories, means of production, environmental costs, and layered meanings. Send us work that contemplates the virtues, potential, or politics of ink, paper, oil paint, dye, textiles, charcoal, lead, soil, wood, etc.

This call is open to all with the exception of current students at the Maryland Institute College of Art (MICA), which publishes Full Bleed.

All submissions should be sent through our Submittable page by January 15, 2023. Those interested in first sharing essay proposals may do so by November 15 (also through our Submittable page). Note that acceptance of proposals does not guarantee publication in the issue. Also, you need not have sent a proposal to submit completed work.

Final selections for the issue will be made by the journal’s editor and board members in close consultation with participants in Publishing Culture, an upper-level, spring-semester course at MICA. Each contributor will receive a modest honorarium and a complimentary copy of the issue.

Before submitting, please review past issues of Full Bleed. (Print copies of our most recent issues may be ordered here.)

Essays – In addition to feature-length essays of up to 7500 words, Full Bleed publishes shorter, recurring columns of approximately 1000 to 2000 words. These include “Close Looks”, in which writers offer in-depth critiques of individual artworks, and “Studio Visit”, in which the writer visits with and interviews a contemporary artist. We welcome essay proposals by Nov. 15 or earlier. Alternatively, you may submit completed works by Jan. 15.

Poetry – Each issue of Full Bleed includes a selection of poetry. We are particularly interested ekphrastic work, though our tastes are broad. Please send no more than five poems in a single PDF or Word file.

Fiction – We typically publish one to three pieces of short fiction in each issue. Given the dearth of journals that consider long-form fiction, we will consider submissions up to 7500 words in length, though our tendency has been to select stories under 5000 words.

Please do not submit previously published work.

We expect to have responded to all submissions by March 15, 2023, if not earlier. If you have not heard from us by that date, please feel free to send us a note. Simultaneous submissions are welcome, but do notify us immediately via email (fullbleedjournal@gmail.com) if your work is accepted elsewhere.

We are excited to review your work and thank you in advance for sharing it with Full Bleed.

Feminist Aesthetics Prize 2024
Deadline: February 1, 2024
The American Society for Aesthetics is pleased to announce the Feminist Aesthetics Prize to encourage new, unpublished work on feminist aesthetics.

Eligibility
The American Society for Aesthetics is pleased to announce the top 25 downloaded articles from the Journal of Aesthetics and Art Criticism from the JSTOR database in 2021. Note that there is a six-year delay before JAAC articles are available on JSTOR. Immediate access to all JAAC articles is available online to all current members of the ASA via the Oxford University Press website.

2. Profound Offense and Cultural Appropriation, James O. Young 63.2 (2005)
5. Street Art: The Transfiguration of the Commonplaces, Nicholas Alden Riggle 68.3 (2010)
6. What a Documentary Is, After All, Carl Plantinga 63.2 (2005)
7. The Readymades of Marcel Duchamp: The Ambiguities of an Aesthetic Revolution, Steven Goldsmith 42.2 (1983)
8. The Aesthetic Idea of Impressionism, Lionello Venturi 1.1 (1941)
11. Horror and Humor, Noël Carroll 57.2 (1999)
17. “Eternal Sunshine of the Spotless Mind” and the Morality of Memory, Christopher Grau 64.1 (2006)
18. Panofsky, Iconography, and Semiotics, Christine Hasenmueller 36.3 (1978)
19. The Appeal of the Mystery, Alan H. Goldman 69.3 (2011)
23. Francisco Goya and the Intentions of the Artist, Roberta M. Alford 18.4 (1960)
24. Video Games as Self-Involving Interactive Fictions, Jon Robson, Aaron Meskin 74.2 (2016)
Eligibility is restricted to persons who are ASA members as of the date of the submission deadline.

**Deadline**

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

**Review**

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

**Submission**

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

**Selection Criteria**

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

**Publication**

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

**Funding**

Funds to endow this prize in perpetuity have been generously provided by Peg Brand Weiser, long-time member of the ASA and the FCC.

**2023 Canadian Society for Aesthetics**

York University

Toronto, Ontario, Canada

May 27-29, 2023

Deadline: 20 February 2023

After meeting virtually for two years on zoom, the 2023 annual meeting of the Canadian Society for Aesthetics will happily resume in-person meetings, in company with 70 other Canadian associations, as part of the 91st Congress of the Humanities and Social Sciences (<www.congress2023.ca>). 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. Philosophy of literature and theater
3. Ethical and political issues in any of the arts
4. Scientific framing of problems in aesthetics and the arts
5. The place of aesthetics in educational curricula
6. Philosophy of music

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. Submissions must be sent as email attachments (PDF, Word or RTF formats).

Inquiries or submissions may be sent to Ira Newman; Philosophy; Mansfield University; Mansfield PA 16933 (USA); <inewman@mansfield.edu>.

**Topical Issue of Open Philosophy: Ordinary Aesthetics**

**Deadline**: February 28, 2023

Open Philosophy (www.degruyter.com/view/j/opphil) invites submissions for the topical issue “Ordinary Aesthetics,” edited by Sandra Laugier (Université Paris 1 Panthéon Sorbonne) and Andrew Brandel (Harvard University), prepared in collaboration with the European Research Council project DEMOSERIES (<https://www.demoseries.eu>).

Over the past few years, a rich debate has emerged in the study of ethics over the importance of the ordinary. Many continue to think of ethics as principally concerned with producing a list of rules to follow and infringe upon, and as a domain constituted by judgements that take a step back from the whirl of activity in everyday life. But in contrast with this conventional view, proponents of ordinary ethics, often in conjunction with the ethics of care, have argued that ethics neither can be grasped by reference to an enumerable set of preexistent rules, nor by attending to a metaphysically autonomous realm of moral action. Rather, they see ethics as embedded in human situations, affects and practices—that is, in a whole human form of life continually being remade. Most significantly, this perspective has given due representation to an ethics of care rooted in the ordinary.

As these debates on “the ethically ordinary” continue to develop, a further, related need has emerged for thinking about the possibility of ordinary aesthetics, which while intimately linked with ordinary ethics (Wittgenstein 1971, Diamond 1991, Das 2020), would merit its own investigation. By ordinary aesthetics, the editors want to highlight the ways aesthetic concerns are intrinsic to human forms of life and not merely within a bounded domain of rarefied social action, occupied with the production of general rules governing form or content or criteria for “great” or “modern” or “innovative” art. Instead, they expect the contributions to reflect on how everyday life itself is a site of aesthetic interest and criticism. While connected to the aesthetics of the everyday (see e.g. Formis 2010, Saito 2017, Leddy 2012, Naukkarinen 2017, Shusterman 2019) – ordinary aesthetics, understood as the ordinary’s own conditions of perspicacity (Cavell 2004) emphasizes uses of what Wittgenstein once called “aesthetic words” and gestures of expressivity, the context-bound interests that lead us to use particular concepts.

This topical issue aims to contribute to a better understanding of this knowledge of this emerging field of research, and to bring philosophy into conversation with anthropology, social and political science, art criticism and practice, to think together about these possibilities. For example, how do popular music, film, television, literature, or dance, as the “stuff of ordinary conversation,” become important sites for thinking and the moral and political “education of grown-ups” (Cavell 1979, 1981, Laugier 2019, Gerrits 2020, Le Lay and Bertho 2022)?

**Calls for Papers continues on Page 24**
ASA Elections

The American Society for Aesthetics will conduct an election for three new trustees and a new Vice-President in December 2022. As provided in the ASA bylaws, Article VII, the current Board of Trustees has nominated six ASA members to stand for election as trustee. The Trustees have nominated two ASA members for Vice-President. The new Vice-President will serve a two-year term from February 1, 2023 - January 31, 2025, and will then ascend to the Presidency for two years. The trustees elected will serve for three-year terms (February 1, 2023 - January 31, 2026).

Nominees for ASA Vice-President

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

Rachel Zuckert is a professor of philosophy at Northwestern University. She has published two books—Kant on Beauty and Biology (2007) and Herder’s Naturalist Aesthetics (2019)—as well as many articles in the history of aesthetics. She has been a member of the ASA for more than 20 years and is grateful for the stimulating and supportive intellectual environment it has offered—and, in turn, has been honored to serve the ASA as trustee, as program chair for the national meeting, as a member of the editorial board of JAAC and as chair of the search committee for the new JAAC editors. She is dedicated to ensuring the on-going viability of the ASA and as academic institutions, and to expanding its inclusiveness and support, particularly for precariously employed scholars.
Nominees for ASA Trustee

Christopher Bartel is Professor of Philosophy at Appalachian State University and an Adjunct Research Fellow at Charles Sturt University. His research interests primarily focus on video games, music, and media 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, Contemporary Aesthetics, Ethics and Information Technology, and the European Journal of Philosophy. His service to the ASA includes twice co-chairing of the Eastern Division Meeting, serving on the program committee for the national meeting, and organizing small workshops in various capacities. His goals for the ASA include developing and implementing procedures to track how attendance at ASA events contributes to first-time attendees later becoming members of the society.

Kristin Boyce is Associate Professor of Philosophy at Mississippi State University. I have been an ACLS New Faculty Fellow at Johns Hopkin’s Humanities Center and a Resident fellow at NYU’s Center for Ballet and the Arts. My primary interests lie in the evolving conversation between philosophy and the arts and my current research develops those interests in a book project, Diotima at the Ballet: The Place of Love in Philosophy and the Arts. I have been on the organizing committee for both Eastern Division and National meetings of the ASA and I am currently organizing a conference that will brings together poets, dancers and choreographers with scholars in philosophical aesthetics, critical race theory, and performance studies. As a trustee, my primary goal would be to foster more robust participation in the ASA from artists and from scholars in fields that are adjacent to the academic discipline of philosophical aesthetics.

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

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

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

Michel-Antoine Xhignesse is an Instructor of Philosophy at Capilano University, in North Vancouver, BC. He has been an active ASA member since 2013 and has helped to organize several ASA meetings (Eastern 2019, 2020, 2021; Annual 2018, 2021). He is co-editor of the ASA Newsletter, a former managing editor and advisor for ASAGE, and compiled the fifth edition of the Graduate Guide. His research focuses on the ontology of art and on truth in fiction, and occasionally dabbles in Schopenhauer. He is the author of the forthcoming Aesthetics: 50 Puzzles, Paradoxes, and Thought Experiments (Routledge, February 2023) and has published on aesthetics in the BJA and several generalist journals. He intends to work to make the ASA an even better hub for the intellectual and professional development of new scholars, to forge new interdisciplinary connections, and to promote the importance and visibility of aesthetics to philosophy more broadly.
Nominees for ASA Trustee (continued)

Additional nominations can be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members, must be filed with the Secretary-Treasurer no later than the two weeks following the annual meeting (December 3, 2022). These can be sent by email (<secretary-treasurer@aesthetics-online.org>) or through the US Mail (American Society for Aesthetics, 1550 Larimer Street #644, Denver, CO 80202-1602).

Voting will be conducted on the ASA web site from December 4-31, 2022, with an announcement of winners in early January. All members of ASA in 2022 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, 2022, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above. Eva Dadlez, Charles Peterson, and Brian Soucek will complete their terms as trustees on January 31, 2023. For more information on the current trustees and the ASA bylaws, see the ASA webpage (<http://aesthetics-online.org>). Look for the “ASA” red button in the upper-right and click the “About the ASA” sub-menu.
What would thinking of aesthetics as inhering in the everyday do to our picture of criticism and thought? Might such a view help us to dislodge a still pervasive sense that aesthetic grammars are repositories of authorized forms? In other words, how does the revolution of the ordinary (Cavell 1969, Moi 2017) transform aesthetics? And how might this help us rethinking the relationship between aesthetics and ethics? We invite contributions that explore how aesthetic practices are arranged and transformed when they seek to distance themselves from the world of art in order to immerse themselves in, and transform, human forms of life.

Authors publishing their articles in the special issue will benefit from:

- Transparent, comprehensive and fast peer review,
- Efficient route to fast-track publication and full advantage of De Gruyter’s e-technology,
- No publishing fees.

How to Submit

Submissions will be collected until February 28, 2023. There are no specific length limitations. To submit an article for the special issue of *Open Philosophy*, authors are asked to access the online submission system at: <http://www.editorialmanager.com/opphil/>.

Please choose as article type: Ordinary Aesthetics. Before submission the authors should carefully read over the Instruction for Authors, available at: <https://www.degruyter.com/publication/journal_key/OPPHIL/downloadAsset/OPPHIL_Instruction%20for%20Authors.pdf>.

All contributions will undergo critical review before being accepted for publication.

Further questions about this thematic issue can be addressed to Sandra Laugier <sandra.laugier@univ-paris1.fr> and to ERC Demoseries <contact@demoseries.eu>.

In case of technical questions, please contact journal Managing Editor Katarzyna Tempczyk <katarzyna.tempczyk@degruyter.com>.

Special Issue of the *British Journal of Aesthetics*

Remote Art: Engaging with Art from Distant Times and Cultures

Deadline: April 1, 2023

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

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

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

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

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

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

- the aesthetic and epistemic implications of an artefact’s position or origin in a distant past or place;
- the (potential) role of aesthetic enquiry in the toolkits of archaeology, anthropology, or art history;
- aesthetic and ethical ques-

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

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

Special Issue of *Dance Chronicle: Interrogating Histories and Historicizing Dance Studies*

Deadline: April 1, 2023

Submission Instructions: All manuscripts will receive double anonymous peer review. Manuscripts, 6,000–10,000 words in length, may be submitted any time before April 1, 2023. *Dance Chronicle* follows the Chicago Manual of Style. Please submit manuscripts through the Taylor & Francis Submission Portal

“Always historicize.”

For this special issue, we turn our attention to what has been a longstanding focus for *Dance Chronicle*: dance historical scholarship. We invite a reconsideration of the relationship between dance studies and the discipline of history. How is it that dance scholars have come to practice history? How have disciplinary debates and developments within history intersected with how dance scholars think about historical processes? In drawing from history as a field, which methodologies and subfields have dance historians taken up, and which have been largely
overlooked? While some dance scholars have received formal training as historians, others learn historical methods experientially when arriving into archives. This special issue invites dance scholars to revisit how we approach questions of historiography and to open up new directions for historical research in dance studies.

In reflecting on the politics of embedded in historical work, dance scholars have contested western supremacies, Eurocentrism, colonial complicities, and linear models of historical stages that allegedly advance toward greater human freedom. The field has grappled with the structural influences that shape whose documents appear and do not appear in archives. Dance researchers have addressed erasures, omissions, and obfuscations within historical accounts of dance practices. Building on this work, we invite reflections on methodologies and theoretical frameworks that can deepen dance historical work.

This special issue invites articles that explore what kinds of historical analyses dance historians take up and why. What do dance historians choose to examine and also not examine? How do we link events into narrative chains that structure a sense of the past? While the influence of cultural history is widespread within dance studies, other historical approaches receive less consideration, as in the case of world systems analysis, economic history, labor history, history from below, and people’s history, for example. We invite considerations of the wider historical imaginations that inform the methods that dance historians use.

This special issue will bring together scholarship that considers how dance scholars think about history, how we learn from history, and how history can help to sustain us. What does the cultivation of a historical sensibility offer to dance studies as a whole? What might be the critical and radical potential of historical work? We can take dance history as an archive of social conflicts, as they are perceived, negotiated, and remade over time. How do we want our work to participate in these ongoing social conflicts? We invite articles that reflect on methodological and theoretical currents that can redirect our current and future research practices.

Potential topics include but are not limited to:

- Contested histories, lost histories
- Additive, corrective, and reparative histories
- Revision as a social and collective process
- The politics of historical research
- Dance history as tragedy; dance history as farce
- Dance and the philosophy of history
- Angels of (dance) history
- Dance and the longue durée
- Dance history and the temporal scale of the Anthropocene and the capitalocene
- Parallel histories produced by those who never professionalized (e.g., community historians, oral historians, indigenous traditions)
- Integrative reviews of particular concepts, debates, methods, or intellectual traditions

Submission Instructions: All manuscripts will receive double anonymous peer review. Manuscripts, 6,000–10,000 words in length, may be submitted any time before April 1, 2023. Dance Chronicle follows the Chicago Manual of Style. Please submit manuscripts through the Taylor & Francis Submission Portal.

Special Issue of Analysis on Imagination
Deadline: May 15, 2023

The Editors of Analysis are pleased to announce the inaugural special issue of the journal, on the theme of imagination and guest edited by Alon Chasis (Bar-Ilan University) and Elvira Di Bona (University of Turin). Analysis, which was founded in 1933, is the most established and esteemed journal for short papers in philosophy.

Imagination has recently garnered considerable attention in various fields of philosophy. Attempting to elucidate the mind's functional organization or ‘architecture’, certain philosophers explore the relations between imagining and mental imagery on the one hand, and imagination and other kinds of mental states such as perceptual states, beliefs, desires and emotions, on the other. Questions about the nature of works of fiction, pretense, mindreading and spontaneous daydreams have been reframed as questions about the nature and uses of imagination. Other discussions pertain to the question of whether we can learn from imagination or invoke it in justifying beliefs. Imagination is also invoked to explain phenomena such as self-deception, implicit bias, delusion, belief-discordant behavior, imaginative immersion, etc.

For this special issue we welcome papers on any topic related to the theme. We aim to make decisions within 3 months after the deadline.

Submissions will be through the ScholarOne system and should conform to Analysis author guidelines, including the word limit of 4000 words (see <https://academic.oup.com/analysis/pages/general_instructions>). In ScholarOne, please make sure to tick the box indicating that the submission is for a special issue, and on the cover page please include the words ‘submitted for the special issue on imagination’.

All submissions will be refereed to maintain the high standards of Analysis.

If you have any questions, please contact the guest editors <alon.chasis@gmail.com>; <elvira.dibona@unito.it>.

Stacie Friend, David Liggins and Lee Walters
Analysis Editors

Active Aestheticians

CLAIRE ANSCOMB has been appointed a lecturer at De Montfort University, Leicester. She completed her BA in Fine Art at the Winchester School of Art in 2014, following which she undertook both her MA and PhD degrees in History and Philosophy of Art at the University of Kent. She completed her PhD in 2019 with a doctoral thesis entitled “On the Significance of Automaticity in Image-Making Practices.” She was the 2021-22 recipient of the British Society of Aesthetics Postdoctoral Award for her project, “Creating Images with AI,” which she worked on at the Philosophy Department at the University of Liverpool. She also won the Irene H. Chayes New Voices Award for 2022 from the ASA for her paper “Creatively Constrained? Negotiating Physical Disability in Visual Art Production.”

PHILLIP BARRON, 2019 Outstanding Graduate Student Paper Prize winner at the ASA meeting in Phoenix, received his PhD from the University of Connecticut writing a dissertation on the metaphysics and phenomenology of personal identity. He is also a poet and has a new chapbook of poetry, Bright
ANTHONY CROSS was appointed Assistant Professor of Philosophy at Texas State University, where he was previously a senior lecturer. His primary research interests are in aesthetics and ethics; his research focuses on the normative significance of relationships with artworks and cultural objects. He received his Ph.D. in philosophy at Princeton University, where his advisors were Alexander Nehamas and Michael Smith, and a B.A. in philosophy from Duke University.

JENNY JUDGE will commence a new appointment in a continuing lectureship (i.e., assistant professorship) in Philosophy of Mind and Cognitive Science at the University of Melbourne, starting next July. She received her Ph.D. from New York University in August 2022 after a year as the ASA Dissertation Fellow for 2021-22. Her dissertation: “Pictures of Feeling: Music, Meaning and Social Life.”

MADELINE MARTIN-SEAVER commenced a new appointment at the University of South Florida in fall 2022 as Assistant Professor of Philosophy. She received her Ph.D from the University of Oklahoma in 2018. Her research is at the intersection of ethics and aesthetics, with special interest in ways embodiment can make a positive contribution to moral life. Her current projects are on respectability politics, perfume, and disgust as a moral emotion. She has additional interests in comparative ethics (especially classical Chinese philosophy), ancient Greek philosophy, and metaphor. Prior to joining USF, she was Postdoctoral Teaching Fellow in Aesthetics at Auburn University and Visiting Assistant Professor at Elon University. She is a member of the organizing committee of the ASA Southern Division.

BARBARA GAIL MONTERO commenced a new appointment as Professor of Philosophy at Notre Dame University in Fall 2022. Previously she had been on the faculty at City University of New York/College of Staten Island since 2003. She has received two Grants from ASA for projects on aesthetics and dance and was a Fellow at the New York University Center for Ballet and the Arts.

NILS-HENNES STEAR will commence a new appointment as Associate Lecturer (assistant professor equivalent) at Uppsala University in Summer 2023. He specializes in the intersection of aesthetics and ethics. His recent publications include ‘Immaterialism is Obviously True: Towards Progress on the Ethical Question’, BJ A forthcoming and ‘Imagining in Oppressive Contexts, or, What’s Wrong with Blacking Up?’, forthcoming in Ethics (co-written with Robin Zheng).

REBECCA WALLBANK has received her PhD from Uppsala University in Sweden. She is teaching as a senior lecturer this fall and will commence a three-year post-doc funded by the Swedish Research Council (Vetenskapsrådet) in January. Her doctoral dissertation examines questions of trust within aesthetics, particularly questions pertaining to the nature and impact of trust in aesthetic experts. She examines the epistemic and social consequences of this relation and how this relation bears on our understanding of aesthetic value. Her postdoc is titled ‘Affective Distance and Affective Voluntarism’ and shall examine the relationship between affective attitudes and aesthetic judgement.

AILI (BRESNAHAN) WHALEN has commenced a new appointment as Director of Planned Giving at Bellarmine University in Louisville, Kentucky. She has expressed enormous gratitude for her decade as a professor of philosophy at University of Dayton.

Farewell Shelby!
(Michel-Antoine Xhignesse)

It was such a treat to work on the Newsletter with you! I couldn’t possibly have asked for a better co-editor (although I find myself in the odd position of asking for Shelby’s equal—see page 28 for details).

I trust I speak for everyone when I thank you for your dedication, energy, and time as co-editor of the Newsletter.

I, for one, could not have done it without you!

A Parting Note from Shelby Moser

It has been a privilege to serve this community as co-editor for the ASA Newsletter these last six years.

I would like to thank the Trustees for trusting me in this role and Julie Van Camp, who was an ongoing source of help.

Finally, a heartfelt thanks goes to Michel-Antoine Xhignesse, my amazing co-editor who has been awesome to work with in every way!
FRIENDS OF THE ASA: 2 for 1 Matching Offer!

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

Anyone wishing to contribute to this fund for the 2023 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 they can use for their tax returns. If you are donating a charitable roll-over from your retirement account, please mail the cheque to: American Society for Aesthetics, Friends of ASA, 1550 Larimer St #644, Denver, CO 80202-1602

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

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

Please consider joining us in this important fund-raising initiative. Gifts of any size are welcome and greatly appreciated.
Recruitment of ASA Newsletter Co-Editor

The American Society for Aesthetics invites applications for the position of co-editor of the American Society for Aesthetics Newsletter, to begin service February 1, 2023. Current co-editor Shelby Moser is completing her sixth year of service and is term-limited.

The new co-editor will serve with Michel-Antoine Xhignesse, who is also term-limited and will complete his service February 1, 2024.

Duties include soliciting articles, compiling various types of listings, layout, and proofreading, for three issues annually. The position requires competence using Adobe InDesign; experience with that program or other desktop publishing is helpful and willingness to learn is essential. As the Newsletter is now exclusively electronic, the ASA Trustees expect a substantial revision of the design and are looking for the requisite experience for this re-design. Each co-editor receives a $3,000 annual stipend and reasonable travel to the ASA Annual Meeting. ASA membership is required for all ASA editors throughout their term of service. Co-editors must be eligible to provide service as an independent contractor and are not employees of the ASA.

For more information about the Newsletter and some back issues: <https://aesthetics-online.org/page/newsletters>

Current members can review the entire run of the Newsletter, commencing in 1980, under the red Members tab on the ASA website.

To apply, send a letter of interest and a curriculum vitae (no more than five pages) no later than January 15, 2023, to <secretary-treasurer@aesthetics-online.org>
JAAC Special Issue
The Art and Aesthetics of Capitalism

Guest Editors: Brian Soucek and Melissa Zinkin

Publication: Spring 2024

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

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

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions. See “Author Guidelines” on the JAAC page on the Oxford University Press website: <https://academic.oup.com/jaac/pages/general-instructions>. Upload submissions to the JAAC online submission website, <http://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue.

If you have questions please contact:

Melissa Zinkin <mzinkin@binghamton.edu> and
Brian Soucek <bsoucek@ucdavis.edu>
Discover New Ways of Thinking about Art and the Everyday
ABOUT BLOOMSBURY CONTEMPORARY AESTHETICS

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ASA Newsletter

EDITED BY
Shelby Moser
&
Michel-Antoine Xhignesse
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email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

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

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Deadlines: December 1, April 15, August 1