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Memorial Notice: Stanley Bates

Timothy Gould

Metropolitan State University of Denver

I first knew of Stanley Bates as the co-author with Ted Cohen of an essay called “More on What We Say.” This was in the early ‘70s when I was in graduate school. The piece remains today (in my view) one of the two or three best essays on Cavell’s early work and especially about what is normative about ordinary language. Many who read it do not remember the deadpan send up of some of Cavell’s most notable critics. For a while, I attributed this tone to Ted’s influence, but only until I had known Stanley a while. Then his own dead-pan humor became more obvious to me. It is perhaps typical of them that they both enacted a kind of big brother messing around. At different times in the next few years, each of them attributed the philosophical muscle in the essay to the other. It was their remarkable friendship that was part of my access to each of them.

A few years later Stanley hired me to teach at Middlebury. So he also became my first chairman, and he was present from the first day I began to teach full-time. He also asked me—this still seems a bit unbelievable—if he could sit in on the class he had asked me teach. Not surprisingly, this was an aesthetics class. What he did not know was that this was not only the first aesthetics course I had ever taught but the first aesthetics class for which I’d ever been present. Stanley Cavell—our mutual mentor—had of course taught many things that could be categorized as aesthetics, but he had no course by that name for many years. So for Bates and me, a natural topic of our conversations was the shape of academic aesthetics, of what it comprised and what it left out.

To say that I was nervous when teaching in front of Stanley is only partly true. I was nervous pretty much everywhere and about everything, and he calmed me down as much as anything else. Stanley

often walked me over to the building where the class was held. I imagine that he walked with me in order to steady me. I remember the walk back after class much more clearly. He would animatedly quiz me about the class, inviting me to take my thought a step further. The building the class was in was called the Château, and it was in the domain of the powerful French department. The class was held in a kind of drafty, sparsely decorated room. And yet all it took to furnish the room was a collection of students that seem so wonderful in retrospect that I sometimes think I must have dreamt it. But there was Stanley in the upper right hand corner, calm and yet totally focused on what was happening. And there was also an extraordinarily young Richard Eldridge as prepared and as perceptive then as now.

It took Stanley less than a day to reassure me that he was not checking up on me. He only wanted to see what was up with me and what was up with Cavell and his current students. It took him closer to half a year to let me know that I was what he wanted from an aesthetician. This of course endeared him to me. But then again, I was already endeared.

Along with the intro course where he took turns lecturing with Dennis O'Brien, we co-taught Wittgenstein's *Investigations* and Heidegger's *Being and Time*. And we did a winter term course on the movies. We shared the films with the French department, and so the list was a little idiosyncratic. We did *Un Chien Andalou*, along with *Persona*, *Notorious*, and *Red River*. Bates handled the variety with the kind of equanimity one takes for granted in a history of philosophy of course but not always in the rest of the humanities. Even dealing with a somewhat challenging presence from the French department, Bates made it all seem part of a history of a medium both discontinuous and yet coherent. That was really the beginning of my sense that I could teach film. It was in fact when we reached *Red River*—not the Buñuel—that he leaned over to me and said, "Are you ready for this?" He was saying, I took it, that what is the plain and obvious ecstasy to you may turn out to be the hardest thing to teach.

Somehow a little community was formed around him even in a small college. There was Robert Pack, a poet of many awards, and someone in American Studies, who had been a Marine and liked the fact that Stanley shared his distaste for intellectuals and artists using metaphors of violence. Along with this was Victor Nuovo who had gradually emigrated from religious studies to philosophy. Victor was very much a part of the life in the basement of Munroe Hall. I think he showed more than anyone that the differences in philosophical sensibility stem from differences in training and how we read. He and Stanley would have been friends anyway, but it was shared differences that cemented the pact between them.

I am not saying that Bates was the only center of this simmering group of teachers and artists; only that he was one center of one group. Surely this sort of centrifugal force was part of the reason he was tapped to be the administrative director of the Bread Loaf Writer's conference. It also cannot have escaped the attention of writers like Bob Pack that Bates had just plain read more than just about anybody—and more different kinds of things.

Everyone who knew Stanley knows how devoted a husband and father he was. I will not try to add to this common fund of knowledge. But I could not conclude these remarks without mentioning Virginia Bates. My sense of Stanley is tied up in my sense of gratitude to her from the first years in which I knew them as a couple to the later years of a more independent conversation.

I end with one more story, letting it represent the years between our first encounters and our last.

At the end of a session on Ted Cohen's work, not long after his death, Stanley was looking at me with some concern. I was sure I was messing up my chance to say something about Cohen's *Metaphors of Personal Identification*, though I ended up where I wanted to be, talking about *A Doll's House*. I said something to the audience indicating my uncertainty about how I had put something. When the session was over Stanley came up to me at the front of the room, "Don't apologize," he said. By which I took him to mean something like this: do not cover up whatever sense of embarrassment and self-consciousness you may have by increasing the self-consciousness of your audience. This is not the time or the place to try to fix the confusion that you have perpetrated. Without his quite intending it, it was a kind of summing up of forty years of unself-conscious instruction and friendship.



Stanley P. Bates in 1993.
Photo courtesy of Special Collections, Middlebury College

Planning Ahead? ASA Meetings

ASA Eastern Meeting: Courtyard Marriott, Philadelphia, PA, April 20-21, 2018; April 5-6, 2019; April 17-18, 2020

ASA Rocky Mountain Meeting: Drury Plaza Hotel, Santa Fe, NM, July 6-8, 2018, July 12-14, 2019; July 10-12, 2020

ASA Annual Meeting: Fairmont Royal York Hotel, Toronto, Canada, October 10-13, 2018

ASA Annual Meeting: Sheraton Grand, Phoenix, AZ, October 9-12, 2019

ASA Annual Meeting: Hilton Crystal City, Washington, DC, November 11-14, 2020

ASA Annual Meeting: Hyatt Regency, Montreal, November 17-20, 2021

For the complete schedule of all ASA Meetings and ASA co-sponsored conferences, see the ASA Web site. At the bottom of each page, look for "meetings" and click "more."

News from the National Office

ASA Annual Meetings

Work is well underway in preparing for our 76th Annual Meeting in Toronto October 10-13, 2018. We expect the preliminary program to be posted shortly on the web site. In the August ASA Newsletter, we plan to include the entire print program, as it exists on July 31, 2018, so those who want a paper copy of the program will have that at the meeting. The August Newsletter also will include forms that can be mailed in with a check for ASA membership renewal and Annual Meeting registration.

On-line registration is available now on the web site. Be sure to log into the site FIRST so you get the ASA member discounted rates. A substantial discount for early-bird registration also is available until September 10. To find the page for the Annual Meeting, look for MEETINGS near the bottom of any page on the web site and click "more" to see the entire list. We consolidate all information we have on each meeting and conference as it becomes available on those pages (schedule, CFP, registration, map, etc.).

Please note that on-line registration for the Feminist Caucus luncheon (October 11) and the Diversity luncheon (October 12) is included on the registration site. The chairs of both committees decided to limit attendance to 40 each to enable more productive conversations, so we urge interested people to register at their earliest opportunity if they wish to attend.

Some have asked why the Toronto and Phoenix meetings are in October, rather than November. Quite simply, it's all about cost. As a small society, we do not have much bargaining power, certainly not compared with the American Philosophical Association, which has 10 times as many members and runs three major meetings each year in different locations. We seek bids for a range of dates from mid-October until mid-November and go with the rates for sleeping rooms that are most advantageous for our members, along with the costs of food-and-beverage and meeting rooms. We also avoid Halloween weekend, which has become a major holiday in recent years.

We are very pleased that substantial travel support has been offered for the 2018 meeting. The 18 students with papers accepted for

the program each will receive \$1250 in travel support. We have learned in comparisons with sister organizations in the American Council of Learned Societies (ACLS) that we provide among the most generous student travel awards. In addition, for the first time this year, six presenters without institutional support will receive Irene H. Chayes Travel Grants to present their work. Also for the first time this year, two people are receiving Irene H. Chayes New Voices Awards, with travel and \$1000 prizes. As always, the winners of several prizes (the Outstanding Monograph Prize, the Ted Cohen Prize, and the Selma Jeanne Cohen Prize in Dance Aesthetics) will receive travel grants along with their \$1000 prizes. We also provide travel support to all ASA Editors as part of their compensation package (JAAC, ASAGE, ASA Newsletter, Web Editor, Facebook Manager).

Let me also note, contrary to mythology I have heard, that the ASA traditionally has not provided any support for ASA Trustees to attend the meeting. The assumption has always been that home institutions provide this support. Because of concern that persons without access to travel funds might be discouraged from running for the Board, the Trustees last year adopted a new policy to assist with Trustee travel in the absence of institutional support.

We have booked meeting hotels through 2021, making our practices comparable to those at sister organizations in the ACLS. We have an unscientific survey on the web site where people can indicate interests for future meeting sites. We have tried repeatedly to get competitive bids from popular cities, such as Chicago and San Francisco; costs are prohibitive, but we'll keep trying.

ASA Divisional Meetings

All three divisions are thriving. These meetings provide opportunities for members to present their work in geographical locations that are often more economical to attend. For the first time this year, each division has \$1000 to use for Irene H. Chayes Travel Grants to persons without access to institutional travel funds. The organizers for each division decide how to allocate these funds. For future meetings, please let them know when you submit a paper that you would like to be considered. In addition, ASA provides each division with \$2000 for Program Enhancement. The goal of the Trustees in establishing this funding several years ago was to support the costs of bringing in major speakers who would help build attendance at the meetings.

The ASA Eastern meeting moved this year to a new hotel, the Courtyard Marriott, in the center of Philadelphia, as the previous site is remodeling and eliminated the meeting rooms needed. The sleeping rooms are actually more economical than at the previous site. We have a contract through 2020 with this hotel and hope members like the location. Many thanks to David Clowney and John Dyck for organizing the 2018 meeting.

The ASA Rocky Mountain Division is drawing very healthy attendance. Its new location at the Drury Plaza Hotel has also proven popular, with its location adjacent to the historic district and reasonable lodging prices. Many thanks to Sheryl Tuttle Ross, Raphael Sassower, James Mock, Julianne Chung, and Arthur Stewart for organizing the 2018 meeting.

The ASA Pacific meeting participants had a serious discussion earlier this month about its Asilomar venue. A major concern is that the meeting has become so expensive, at an out-of-the-way location, that many students and junior faculty find it difficult to attend. Under our contract with Asilomar, we guarantee to book a certain number of lodging rooms, which many find too expensive, and we barely met our requirements this year. Alternative sites are being investigated, such as meeting rooms in the Bay Area, with participants on their own to find a hotel, as well as alternative resorts on the Pacific. Unfortunately, everything is expensive in northern California and the Division might end up staying at Asilomar next year. We hope to be able to announce the location and dates in the coming weeks. Many thanks to Margaret Moore and Anthony Cross for organizing the 2018 meeting. We are grateful that Anthony Cross and Shelby Moser have agreed to co-organize the meeting in 2019.

Joint Meetings with Other Organizations

I am sometimes asked why we don't try joint meetings with other organizations with shared interests. I know of only one time when this occurred in the past; in 1954, the ASA had a joint meeting with the Mid-western College Art Association. (The program from that meeting is on the web site: Members>ASA Records.) We have discussed this possibility with the Executive Director of the American Musicological Society, which also meets in the fall, but the logistics of joining their meeting are quite complicated. We do organize sponsored sessions each year at the three meetings of the American Philosophical Association and are open to similar arrangements with other organizations if we can find them.

A new opportunity I hope we can take advantage of is ASA's affiliate membership in the College Art Association. We submit news items about our conferences and meetings for their Newsletter. And we have the right to a 90-minute session at each of their annual meetings. We have not taken advantage of this in the past but hope to in the future. If ASA members who are also CAA members would like to use this 90-minute ASA-sponsored session for future CAA presentations, please contact me at your earliest opportunity, but no later than December 1. If more than one member is interested, we'll establish an ad hoc committee to review the submissions. We do not have funds to support travel or registration for the CAA meeting, so this would mainly appeal to persons already participating in the CAA. But this promises to be a good way to introduce CAA members to aesthetics and the ASA. The CAA meets each year in February, alternating between New York City and Chicago. Dates announced so far: Chicago: February 12-15, 2020, and February 16-19, 2022. New York: February 10-13, 2021, and February 15-18, 2023. CAA generally requires that session proposals be submitted to them in April preceding their next meeting.

Support for Students

Many members are concerned about the support we give to students in aesthetics. As noted, we are providing substantial travel support to the 2018 meeting. In the past five years, ASA has provided 93 student travel grants to the annual meetings to 66 students, for a total expenditure of \$99,147. Student paper submissions are reviewed anonymously with all others, with no indication of the status of the submitter, so their selection for the program is professionally more meaningful. We are especially pleased that so many of these students have gone on to active roles in the ASA and have won a variety of awards and prizes.

For several of our conference grants in recent years, we have included additional funds to support travel for students to attend and/or to present their work on the conference programs. Students are also eligible under Trustee guidelines for the Irene H. Chayes Travel Grants to the Divisional meetings.

For membership and all meeting registrations, we offer substantially reduced rates for students. The new GREEN membership in 2017 has proven especially attractive to international students (who now pay \$32/year instead of \$50). (Overall, about 20% of our membership is choosing the GREEN option.)

ASA also subsidizes the full cost of *ASAGE* (*ASA Graduate E-journal*), which is entering its 11th year and provides a unique forum for student publication and editorship. This is the fourth year for which ASA is sponsoring speakers at three summer diversity institutes, which introduce promising undergraduate students to aesthetics. We are about to announce our fourth Dissertation Fellowship, a program initiated in 2015.

ASA Archives

We continue our on-going project of digitizing ASA programs, minutes, and other documents and posting them under the Members tab of the web site, so they are available to all ASA members. We recently were able to scan several important documents stored at the San Diego State University Archives, including records of the 1977 NEH-funded Summer Institute, programs and minutes from the now-defunct Northwestern Division in the early 1950s, and complete records from ASA's purchase of *JAAC* in 1945. We expect to post these to the web site soon.

We are still missing a few things. If you are cleaning out your file cabinets and offices, please check with us first before you discard things. We will reimburse you for postage to send them to us for scanning. Things we still need:

- *Newsletter*: Vol. 1 (all), 2.1, 2.2, 2.3, 8.2, 22.2
- Annual Meeting Programs and Minutes: 1956-1966
- Eastern Division Programs: pre-1985, 1987, 1988, 1991, 1993, 1994, 1997-2005
- Rocky Mountain Division Programs: pre-2011, 2012
- Pacific Division Programs: pre-1972, 1978, 1979, 1984, 1996

Board of Trustees Actions

Since our December report, progress has been made on several issues.

- Post-Doctoral Fellowship: The ad hoc committee has made revisions requested by the Board. The proposal is now being reviewed by ASA's legal counsel.
- Annual Meeting Cancellations: Alarmed at the dramatic increase in the number of last-minute cancellations by program participants at the annual meeting, the Board adopted a new policy on cancellations, printed in full elsewhere in this Newsletter. (The new policy on meeting registration refunds has already been announced.)
- Anti-discrimination and anti-harassment:

Members of the ad hoc committee met with APA experts on this issue at the Savannah APA meeting in January. We hope to have a draft policy ready for the Board to review this summer in anticipation of the Toronto meeting.

- Irene H. Chayes New Voices Awards: After a successful one-year experiment, the Board approved continuing these each year for future annual meetings.

Grants and Conferences

We continue to brainstorm with members about your ideas for grant-funded conferences, workshops, and other activities. We are especially interested in your proposals for regional student aesthetics conferences. Guidelines are on the web site under News>Grants and Prizes. Proposals are accepted at any time. Send your draft proposal in Word at an early opportunity to <secretary-treasurer@aesthetics-online.org>.

Julie Van Camp

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Conference Reports

ASA Program Chair's Report for the 2017 Annual Meeting

We received 100 paper submissions for the meeting. Two of these were withdrawn to protest the Trump Administration's travel ban. The chair also received word (and regrets that they would not be submitting) from two other members that they would be boycotting the US for the same reason.

Two members of the program committee reviewed each of the 98 remaining submissions, all of which were prepared for anonymous review. Where the reviewers' verdicts were polarized (one very strongly in favor, one very strongly opposed), the submission was sent to an additional program committee member for review. There were five such submissions, and one was eventually accepted.

We accepted 40 papers for the program, for an acceptance rate of 40.8% of refereed submissions. 32 of the submissions were solely authored by women, and one had a woman co-author. Of these 32 submissions, 16 were accepted, for an acceptance rate of 50%.

We received 30 panel submissions, including 7 author-meets-critics proposals. All program committee members reviewed the remaining submissions, and the 16 submissions with the highest aggregate score were accepted (resulting in 12 panels and 4 author-meets-critics sessions). As in past years, panel proposals were more likely than submitted papers to address traditionally marginalized topics. Two accepted panels proposed to directly address topics relevant to New Orleans, and two proposed to address the 75th anniversary of the ASA. We accepted more panels this year than we did in past years in part because of a much higher panel submission rate (for the 2016 meeting, for example, 12 panels were submitted) coupled with a higher rate of representation of traditionally underrepresented groups and topics in the panel submissions relative to paper submissions. Although we accepted significantly more panels this year than in the past, our acceptance rate was significantly lower because of the unusually high number of submissions. This made for some particularly difficult decisions because of the overall high quality of the panel submissions.

The program committee consisted of Kristin Boyce, Peg Brand, Wiebke Deimling, Guy Rohrbaugh, Sherri Ross, Yuriko Saito, Nils-Hennes Stear, Paul Taylor, and Ingvild Torsen. I am grateful to them for their work and support.

Respectfully submitted,
Jonathan Neufeld

**Questioning Aesthetics Symposium:
Black Aesthetics**

Amherst, MA
March 31st-April 1, 2017

On March 31 and April 1, 2017, the Questioning Aesthetics Symposium: Black Aesthetics (QAS-BA) took place at Hampshire College in Amherst, MA. Organized by Michael Kelly and Monique Roelofs, QAS-BA consisted of two days of panels featuring 15 speakers, followed by a roundtable for all the participants. The event was motivated by the flurry of recent books involving black aesthetics, all related to the continuing forms of injustice and critical aesthetic engagement occurring in the society at large.

QAS-BA enjoyed widespread institutional

and financial support: sponsors included Hampshire College, the Transdisciplinary Aesthetics Foundation, the American Society for Aesthetics, the Five College Lecture Fund, Amherst College, Mount Holyoke College, Smith College, and the University of Massachusetts at Amherst.

The QAS-BA speakers included painters and installation artists Caitlin Cherry and Meleko Mokgosi, and dancers, poets, and sound and new media artists Deborah Goffe, Simone White, and Anthony Cokes. Philosophers Mickaella Perina and James Haile III were among the presenters, and so were faculty in the fields of Africana, Cultural, Literary, Gender, and Queer Studies, including GerShun Avilez, Jeremy M. Glick, Phillip Brian Harper, Daphne Lamothe, Amy Abugo Ongiri, and Kevin Quashie. An associated workshop the day before QAS-BA with designer and architectural theorist Mabel O. Wilson, also a symposium speaker, focused on the connections between architecture and race. QAS-BA liaised with concurrent exhibitions by Cherry and Kara Walker at the University Museum of Contemporary Art at the University of Massachusetts in Amherst, and a lecture by poet and theorist Fred Moten at Hampshire College.

QAS-BA drew a good audience of approximately 150+ attendants over the two days, which was a formidable turn-out, especially in light of a snow storm that encompassed the area the entire weekend. Lively debates broached new avenues of reflection, especially concerning the role of resistance in comparison to questions of interiority, aliveness, looking-with, and relationality. Panelists developed novel approaches to the Black Arts Movement and its attendant notions of aesthetics and politics. Unsurprisingly, the then raging Dana Schutz Whitney Biennial controversy provoked a number of exchanges, as to a lesser extent did Trap Music and memes.

The QAS-BA organizers launched the new initiative of awarding graduate student travel grants. Four graduate students (ASA members) were in attendance, which was a real opportunity for their research and a great contribution to the symposium. QAS-BA was preceded (the previous month) by a transdisciplinary gathering, Black Aesthetics: A Faculty Workshop. Ten Hampshire and Five College speakers from diverse disciplinary backgrounds spoke on the basis of their art and research about the meanings of Black Aesthetics at Hampshire College on a sunny, not-snowy Friday afternoon in February.

Readings recommended and/or written by

the participants, along with other materials (artist videos), were posted in advance of QAS-BA to familiarize the speakers with one another's work and to prepare Hampshire students and other members of the audience. This material can still be found on the symposium websites, <https://transaestheticsfoundation.org/> and blackaesthetics.hampshire.edu, as they are intended as resources for further study and discussion. Two Spring 2017 undergraduate seminars on Black Aesthetics (one at UNC Charlotte and one at Hampshire College) jumpstarted student engagement with the field of Black Aesthetics.

We are happy to add that video recordings of all the panels and roundtable are (or will soon be) posted on the same two symposium websites.

In short, we believe Questioning Aesthetics Symposium: Black Aesthetics was a resounding success. We are expecting to continue the conversations with a follow-up symposium in the next year or so.

Thank you to all ASA officers and members for your support of QAS-BA.

Stay tuned!

Michael & Monique

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Due to an editorial oversight, the above report was not included in the Newsletter when it was originally received. Apologies to the organizers for the delay.

Exploring Truth and Beauty in Worlds of Color: A Conference on Race, Art and Aesthetics

Oberlin College, OH
September 29-30, 2017

The *Exploring Beauty and Truth in Worlds of Color Conference* held at Oberlin College (Oberlin, OH) on the weekend of September 29-30, 2017 was a continuation of a growing discourse around race and art seen in panel presentations at the American Society of Aesthetics Annual conferences and organization of the *Race and Aesthetics: A British Society of Aesthetics Connections Conference* held at The University of Leeds, UK, May 19-20, 2015 and the *Black Aesthetics Symposium* at Hampshire College, March 31-April 1, 2017. The interest in these conferences and increasing interest in expanding and complicating the topics, issues and participants in Aesthetics signals the possibility of a dramatic development in the field.

Exploring Truth and Beauty in Worlds of Color: A Conference on Race and Aesthetics was consciously devoted to providing a space where voices and visions, normally marginal to mainstream aesthetics, could take center stage. Important to this goal was encouragement of inter-disciplinary conversations as scholars from across disciplines and fields could gather together and exchange ideas from different perspectives on common topics.

The discussions and debates from the conference were provocative as presenters from the fields of Art History, Philosophy, History, Ethno-Musicology, Theater, Comparative Literature, Cinema Studies, Creative Writing and Africana Studies, performers, practitioners and scholars navigated the methodological, discursive and disciplinary differences and engage in discussions that expanded insight into the panel topics.

The participants in the conference were invited to write from their research and field on general panel topics. These panels were: Fashion, Afro-Futurism, Humor, Technology, Film, Visual Art, Music. Two additional panels were created for student participants from Oberlin College, who in a fascinating technical display, screened a filmed Face Time interview with Dr. Paul Taylor of Pennsylvania State University on the chapter, "Makin' It Funky; Or Music's Cognitive Travels and the Despotism of Rhythm" from his recent work, *Black is Beautiful: A Philosophy of Black Aesthetics*. The final panel of the conference was an invitation to three recent ASA Curriculum Diversity grant recipients (Drs. Meilin Chinn, Mariana Ortega and Monique Roelofs) to discuss the results of

their work. The keynote address, "We Have Voice, We Have Temper: African American Artists and Public Discourse," was delivered by Dr. Kymberly Pinder, Dean of the College of Fine Arts at The University of New Mexico. Dr. Pinder's address struck a particularly powerful chord as much of the discussion dealt with questions of the social-political and cultural undertones of aesthetic production from racialized perspectives. Dr. Pinder's address explored the works of artists, August Wilson, Romare Bearden, Coco Fusco, Howardena Pindell and Kerry James Marshall as examples of black artists who have been compelled to not only make politically-engaged art but to use writing and speaking to further a public discourse on race and the representation of black art.

The conference was supported by a generous grant from the Dean of the College of Arts and Sciences office at Oberlin College, a Major Project Initiative Grant of \$7000 from the American Society of Aesthetics and an ASA Graduate Student Travel Grant of \$1000. Oberlin College's Conservatory of Music and the departments of Africana Studies, Art History, Studio Art, English, Creative Writing, Cinema Studies, Comparative American Studies, Philosophy and Theater also provided support, for the conference.

The conference was well attended with over 400 audience members in attendance, over the course of two days. Including members of Oberlin College's community, the attendees included, local community members, teachers and students from Cleveland area schools and members of the Cleveland, Ohio museum and arts community. The conference and its theme, "Race and Aesthetics" is the basis of an upcoming special issue of the *Journal of Art and Art Criticism* (JAAC) co-edited by Drs. Anne Eaton and Charles Peterson (Vol. 77, No. 3, 2019).

The conference organizers would like to give a special thanks to Mr. David Divins, Administrative Assistant for the Departments of Africana Studies and Gender, Sexuality and Feminist Studies (Oberlin College), Oberlin College's Office of Communications and The Feve Restaurant of Oberlin, OH for their extraordinary support.

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Aesthetics News

Winners of the 2018 Irene H. Chayes Travel and New Voices Awards

Irene H. Chayes New Voices Awards

The American Society for Aesthetics has announced the winners of the 2018 Irene H. Chayes New Voices Awards: Emmanuel Ordóñez Angulo, University College, London, and Daniel Wilson, University of Auckland, New Zealand. Both papers will be presented at the 76th Annual Meeting of the ASA in Toronto, October 10-13, 2018.

Ordóñez Angulo's paper, "Transformative Torture," draws from his experience as a filmmaker in Mexico considering the representation of violence in film and his current philosophical studies in epistemology and philosophy of mind.

Wilson's paper, "Wehi and the Sublime," draws from his heritage as Māori (the indigenous people of New Zealand) and his studies in philosophy and literature on the teaching of the traditional Māori school of higher learning.

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

Applicants were asked to demonstrate the following characteristics:

1. The author's understanding of the barriers that lead to the underrepresentation of women, ethnic and racial minorities, non-gender-conforming individuals, persons with disabilities, persons from low-socio-economic-status backgrounds, and other members of groups historically underrepresented in higher education careers. Evidence of this understanding may be drawn from the author's life experiences and educational background, and should be explained in a short personal statement.
2. The author's capacity to apply their understanding of the conditions of underrepresentation to their research. Applicants should demonstrate this critical perspective by, for example, proposing research topics that pertain in a substantial way to the artistic production or aesthetic experience of underrepresented groups.

Preference was given to applicants who are students, faculty on fixed-term, non-tenure stream contracts, or not in academic employment.

Award recipients will receive \$1,000 plus a travel grant of \$1250 to present their work at the 2018 Annual Meeting in Toronto, October 10-13, 2018. Paper submissions were reviewed anonymously with all other papers for the meeting by the ASA program committee, without any information on their request for the New Voices Award or other support. Eligibility for the Irene H. Chayes New Voices Award was reviewed by the chair of the ASA diversity committee. The final selection was made jointly by the Chairs of the Program Committee and the Diversity Committee.

The ASA Board of Trustees has unanimously approved continuation of the Irene H. Chayes New Voices Awards for future annual meetings of the ASA. It is expected that the application deadline for the 2019 Annual Meeting in Phoenix will be January 15, 2019.

Irene H. Chayes Travel Grants

The winners of the Irene H. Chayes Travel Grants to present their work at the 2018 Annual Meeting in Toronto are Elisa Calderola, Panos Paris, Nina Penner, Summer Renault-Steele, and Emine Hande Tuna. Up to six awards of \$1250 each are available for the Annual Meeting for persons with no other access to travel funds to present their work. Persons interested in applying for the 2019 awards should indicate their interest and eligibility when submitting their paper for anonymous review at the January 15, 2019 deadline for submitting for the Annual Meeting.

The winners of the Irene H. Chayes Travel Grants to present work at the ASA Divisional meetings this spring have been named. Eastern: Lara Giordano (Kansas City Art Institute), Kathryn Wojtkiewicz (CUNY-Graduate Center), Xiaoyan Hu (Liverpool). Pacific: Caterina Moruzzi (Nottingham). (The winners for the Rocky Mountain Division will be announced later this spring.)

Each Division has \$1000 to support travel for persons with no other access to travel funds to present their work. For the 2019 meetings, interested applicants should apply to the respective division of interest.

Irene H. Chayes

All of these awards have been made possible by the generosity of a large bequest from the

estate of Irene H. Chayes to the American Society for Aesthetics. Irene Hendry Chayes (1916-2014) received her B.A. and M.A. from New York University and her Ph.D. from Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton.

Student Travel Grants

Each year, the ASA funds travel for full-time students whose papers have been selected for the program at the Annual Meeting after anonymous review. For the Toronto meeting in October 2018, 18 students will receive Student Travel Grants: Daniel Abrahams, Aleksey Balotskiy, Elizabeth Cantalamessa, John Dyck, Jonathan Fine, Patrick Grafton-Cardwell, Ian Heckmann, Robbie Kubala, Kathryn Lawson, Irene Martinez Marin, Darla Migan, Tyler Olsson, Jeremy Page, Madeleine Ransom, Matteo Ravasio, Rebecca Wallbank, Weija Wang, Zachary Weinstein.

Twelve Participants Announced for ASA-UBC Summer Seminar on "Beauty and Why It Matters"

The American Society for Aesthetics and the Department of Philosophy, University of British Columbia, are pleased to announce the twelve participants selected for the first-ever ASA-UBC Summer Seminar, to be held July 9-27, 2018 on the UBC campus.

The ASA Board of Trustees awarded \$33,000 in support of the participant stipends, with substantial cost-sharing provided by UBC for the director, Dom Lopes, and graduate assistant, facilities, and technology. The topic of the seminar is "Beauty and Why It Matters."

The participants were selected from 43 applicants, with priority for junior faculty (either untenured or within ten years of the doctorate) and faculty at teaching-oriented institutions in North America and with space reserved for at least two contract faculty. A doctorate was required, so postdoctoral fellows were eligible, but not graduate students. Some senior applicants are included, with an eye to what they are likely to contribute to the development of their junior colleagues.

The twelve participants are:

Julianne Chung, Assistant Professor of Philosophy, University of Louisville
Anthony Cross, Lecturer in Philosophy, Texas State University
Keren Gorodeisky, Associate Professor of Philosophy, Auburn University
Sarah Hegenbart, Post-Doctoral Lecturer in

Theory and History of Architecture, Art and Design, Technical University Munich
Alexandra King, Assistant Professor of Philosophy, University at Buffalo, SUNY
Samantha Matherne, Assistant Professor of Philosophy, University of California, Santa Cruz

Christopher Nguyen, Assistant Professor of Philosophy, Utah Valley University
Nick Riggle, Assistant Professor of Philosophy, University of San Diego
Elizabeth Scarbrough, Lecturer in Philosophy, Florida International University
James Shelley, Professor of Philosophy, Auburn University
Brian Soucek, Acting Professor of Law and Martin Luther King, Jr. Hall Research Scholar, University of California, Davis
Jonathan Weinberg, Professor of Philosophy, University of Arizona

ASA membership was required at the time of application for philosophers specialized in aesthetics. For all others, ASA membership was required at the time of accepting a seat in the seminar. Participants will each receive a stipend of \$2700 to cover travel, housing, and other expenses.

The seminar will be organized around four approaches to answering the question why aesthetic value matters: (1) The Power to Please, (2) Aesthetic and Other Values, (3) Aesthetic Activity and Human Well-Being, and (4) Personally Meaningful Aesthetic Pursuits.

Materials from the seminar will be published on a public web site hosted at UBC and later archived on the ASA web site. Participants with strong pedagogical interests will be invited to craft annotated bibliographies and sample syllabi, which will also be posted on these web sites.

ASA Announces Organizers for Group Sessions at APA Meetings

The American Society for Aesthetics is pleased to announce organizers for the ASA Group sessions at future meetings of the American Philosophical Association. ASA is very grateful for the service of these organizers.

APA-Eastern: *David Friedell*, University of British Columbia, will organize the sessions for the 2019 and 2020 meetings, continuing the work he has done for the 2017 and 2018 meetings.

APA-Central: *Tim Gould*, Metropolitan State University of Denver, will organize the ses-

Race and Aesthetics:
A Special Issue of *The Journal of Aesthetics and Art Criticism*
(Publication date: November 2019)

Guest Editors: A.W. Eaton and C.F. Peterson

This issue addresses questions and issues in aesthetics through a broad lens that embraces a variety of racialized voices and a wide range of approaches and methodologies. Submissions on any philosophical treatment of race and aesthetics are welcome, but papers addressing the aesthetic and artistic traditions and perspectives of the following communities and traditions are especially encouraged:

- Latina/o/x
- East, South, Southeast and Central Asian
- Pacific Islander
- Indigenous peoples

Examples of questions that might be addressed include:

- What role does aesthetics play in articulating racial ideologies and projects?
- What relationship do art and aesthetic theory have with social and political engagement?
- How does aesthetic presentation articulate racial identity?
- How do innovations in technology affect traditional artistic representations of race?
- How can intersectional identities inform artistic and aesthetic presentation?

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions. (See "Submissions" on the JAAC page on the American Society for Aesthetics website: www.aesthetics-online.org) Upload submissions to the JAAC online submission website, <<https://mc.manuscriptcentral.com/jaac>>, making sure they are identified as submissions for the special issue: at the prompt for manuscript type, select "special issue" rather than "original article."

If you have questions, please contact:

A.W. Eaton, <eaton@uic.edu>

C. F. Peterson, <cpeterso@oberlin.edu>

Deadline for Submissions: January 1, 2019

Stand-Up Comedy and Philosophy:
A Special Issue of *The Journal of Aesthetics and Art Criticism*
(Publication date: November 2020)

Guest Editor: Sheila Lintott

Submissions on any philosophical topics or themes related to stand-up comedy are welcome, including, but not limited to:

- Stand-up comedy's relations to other arts (e.g., to other performing arts such as music and dance, to other comedic arts such as sketch comedy and improv, to other text-based arts such as poetry and storytelling)
- How stand-up comedy confronts cultural issues and anxieties
- Analyses of joke-structure and style
- Stand-up and emotion, including self-conscious emotions (e.g., shame, guilt, pride)
- Stand-up and audience reception theory
- Public persona and comic identity
- Stand-up and identity (e.g., race, gender, ability, age, class)
- Stand-up comedy, political correctness, offensiveness, and freedom of speech
- Truth and authenticity in stand-up comedy
- Stereotypes and tropes (questioned) in stand-up comedy
- The status of stand-up in philosophy of art and aesthetics
- Implications of new technologies for stand-up comedy as art and practice
- Stand-up comedy and/as popular art or avant-garde art
- Ethics of stand-up comedy
- Stand-up comedy and traditional theories of humor

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see "Submissions" on the JAAC page on the American Society for Aesthetics website: www.aesthetics-online.org). 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:
Sheila Lintott, <sheila.lintott@bucknell.edu>

Deadline for Submissions: November 15, 2019

sion for the 2019 meeting. *Sandra Shapshay*, Indiana University-Bloomington, will organize the sessions for the 2020 and 2021 meetings. We are grateful to *Stephanie Patridge* for her excellent work organizing the sessions for the 2017 and 2018 meetings.

APA-Pacific: *Jonathan Weinberg*, University of Arizona, will organize the sessions for the 2019 and 2020 meetings.

These sessions give ASA an important opportunity to showcase work in aesthetics at these meetings, to complement the other aesthetics sessions on the main program. Although APA has a "one-appearance rule" for its main program, that does not restrict participation in the group sessions.

ASA-Sponsored Speakers in Aesthetics at Summer Diversity Institutes

The American Society for Aesthetics is pleased to sponsor speakers on aesthetics at three summer diversity institutes in summer 2018.

James B. Haile, III, Assistant Professor of Philosophy at the University of Rhode Island, will speak at the Summer Immersion Program in Philosophy at Brown University. Professor Haile received his PhD from Duquesne University. He will speak on Afro-Futurism in Aesthetics and the film *Black Panther*.

Sarah Worth, Professor and Chair of Philosophy at Furman University, will speak at the Summer Program for Women in Philosophy at UC San Diego, and at the 21st Annual Rutgers Summer Institute for Diversity in Philosophy. Professor Worth received her PhD from the State University of New York at Buffalo. She will present on Street Art and Aesthetics.

2018 is the fourth year that the ASA has sponsored aesthetics speakers at summer diversity institutes. ASA covers all costs for the speakers and is pleased to help support these important diversity programs. All ASA members were eligible to apply for these appointments. The speakers were selected by institute directors from recommendations made by a review committee of senior ASA members.

In previous years, many ASA members have been sponsored by ASA to make presentations on aesthetics at these institutes: Sondra Bacharach, A.W. Eaton, Jane Forsey, Shen-Li Liao, Anna Ribeiro, and Mary Beth Willard.

Open Access Publishing and *The Journal of Aesthetics and Art Criticism*

The Journal of Aesthetics and Art Criticism is the official journal of the American Society for Aesthetics. ASA members sometimes ask about the possibility of open access for JAAC. It might be of some interest, therefore, to understand the difference between "gold" and "green" access. Green access is already the default for all material published in JAAC, and gold access can be purchased by authors or their institutions.

Gold access grants complete open access: anyone with internet access can go to the publisher's website and access the published article. Open access begins on the date of publication. In other words, gold access gives everyone the same access that you currently receive with your ASA membership, but without any requirement of membership or payment of any access fees.

For JAAC, the default is green access, which is a form of self-archiving. Authors have the right to post copies of their work on the internet within certain parameters. Authors do not, however, have the right to post a PDF or scanned copy that was prepared by the publisher. (Authors may not, for example, download the PDF copy from the Journal website and then repost that copy.) But authors do have the right to post, and create open access to, the text that was submitted to JAAC and subsequently published there. However, if there is a difference between the submitted text and the version accepted following revisions made in response to peer review and/or editorial comment, then some constraints apply. The post-peer review text cannot be posted with open access until two years from the date of publication. For either of these versions of the text, posting must be accompanied with a short acknowledgement of its relationship to the copyrighted text in JAAC, and posting is limited to:

- the author's personal website
- the author's institutional repository or archive
- not-for-profit subject-based repositories such as PubMed Central

In addition, the author may send or transmit copies of the final published article to colleagues on a one-to-one basis (e.g., in response to a personal request for a copy).

Why doesn't the ASA arrange for gold access to all JAAC material? Currently, library and other electronic access to JAAC are an annual revenue source to the ASA that reduces our membership fees and subsidizes

our other operating costs, including low fees for national and regional meetings. Shifting to gold access would require the ASA to pay the publisher for each article that JAAC publishes, and there would be little or no further revenue from the publication of the Journal. Instead of JAAC subsidizing the ASA, the ASA would have to subsidize the cost of publishing JAAC. The same issue would arise if the Society decided not to renew its publishing contract at some point in the future, taking the Journal "independent" of the major academic publishers. The Journal would become a significant cost to the ASA, rather than its primary source of revenue.

For more on access issues and JAAC, see our web page at [http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1540-6245](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1540-6245) and select "Open Access" from the menu in the left column.

Do you have questions or suggestions about these issues? Please direct questions or comments to Ted Gracyk at jaac@mnstate.edu.

Theodore Gracyk, Co-editor
The Journal of Aesthetics and Art Criticism

The 2019 John Fisher Memorial Prize

The American Society for Aesthetics is pleased to announce the guidelines for the 2019 John Fisher Memorial Prize, an award for an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988.

The regulations for the competition are as follows:

Amount. The amount of the Prize is \$1,000.
Deadline. The deadline for submissions is 15 January 2019.

Eligibility. The Prize is intended to foster the development of new talent in the field of aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editors of JAAC in advance jaac@cmich.edu. Entrants should include with their entry a statement indicating how they qualify. Entry is limited to members of the ASA.

Essay Content and Length. The essay may be on any topic in aesthetics understood according to the characterization on the masthead of JAAC. The essay should be a maximum of

7,400 words including references. Entries will also be considered for publication in *JAAC*, unless the entrant requests otherwise.

Judging. The judges for the Prize are drawn from members of the *JAAC* Editorial Board by the editors in consultation with the Board. (The Prize may not be awarded if, in the opinion of the judges, no entry of sufficient merit is received.)

Presentation. A decision on the Prize will be made by April 10, 2019. The winning essay will be published in *JAAC*. The author will also be invited to read the paper at the annual meeting of the American Society for Aesthetics in October 2019.

Submission Requirements. Submissions may not have been previously published or under consideration for publication elsewhere. Upload submissions to the *JAAC* online submission website <<http://mc.manuscriptcentral.com/jaac>>. Submissions should include an abstract. Make sure the submission letter clearly identifies the paper as a submission for the John Fisher Memorial Prize, and include a statement of qualifications.

Questions. Contact <jaac@cmich.edu>.

Deadline: January 15, 2019

Special Issue of the *ESPES Journal*

Vol 6/2, December 2017. Aleksandra Łukaszewicz Alcaraz (ed.), "Aesthetics Between Art and Society. Perspectives of Arnold Berleant's Postkantian Aesthetics of Engagement."

The selection of papers in the Special Issue of the *ESPES journal* focuses on the development, analyses and critique of Arnold Berleant's ideas on aesthetic engagement, social aesthetics, negative aesthetics, and environmental aesthetics. These issues are approached by researchers from various continents showing the inspiratory potential of Berleant's perspective, inviting metaphors, opening paths for individual development in the field of art philosophy and aesthetics.

Content

Aleksandra Łukaszewicz Alcaraz, *Introduction to Arnold Berleant's Perspective*
Arnold Berleant, *Objects into Persons: The Way to Social Aesthetics*
Yuriko Saito, *The Ethical Dimensions of Aesthetic Engagement*
Cheng Xiangzhan, *Some Critical Reflections on the Berleantian Critique of Kantian Aesthet-*

ics from the Perspective of Ecoaesthetics
Madalina Diaconu, *Engagement and resonance: two ways out from disinterestedness and alienation*

Katarzyna Nawrocka, *Architecture of Movement*

Benno Hinkes, *Installation Art and Aesthetics*
Thomas Leddy, *A dialectical approach to Berleant's concept of engagement*

<<https://espes.ff.unipo.sk/index.php/ESPES>>

Call for Nominations: Chair and Assistant Chair, ASA Feminist Caucus Committee

The Feminist Caucus Committee of the American Society for Aesthetics will elect new officers at the 2018 Annual Meeting in Toronto. Please contact current chair, Sheila Lintott <sheila.lintott@bucknell.edu> to nominate an ASA member for either position.

Term length: 2 years as chair + 2 years as assistant chair. This makes the normal term 4 years (with 2 as assistant and 2 as chair). It also means that whomever is chair beginning in 2019 will only serve 2 years.

Elections: At the FCC luncheon at the Annual Meeting. Elections will take place every 2 years (Fall 2018, Fall 2020, etc) and new terms will begin January 1 of the following year. Neither of the current officers will be running for these two positions.

Nominations: any member of the ASA can nominate any member of the ASA, including self-nominations. Please check first with the person you are nominating to ensure that person is willing to run.

ASA Annual Meeting Luncheon: Thursday, October 11:

- Boxed lunches with salad, rolls, whole fresh fruit, almond squares, crackers & cheese, soft drink and a choice of Honey Ginger Glazed Chicken, Teriyaki Glazed Salmon Fillet, vegetarian, or vegan (select your choice when you register)
- If you have additional dietary restrictions, please register for a vegetarian meal and send an e-mail ASAP to <secretary-treasurer@aesthetics-online.org>
- Please register and pay for your luncheon selection when you register for the meeting.
- Registration is limited to 40 persons for this luncheon, due to space limitations at the hotel.

- Cost: \$15 regular (\$10 students) with the balance subsidized by the ASA.
- To Register: <<http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=>>

Sheila Lintott, FCC Chair
Sondra Bacharach, FCC Assistant Chair

ASAGE Search for New Editors

ASAGE (the *American Society for Aesthetics Graduate E-Journal*) announces a search for a new Managing Editor and Assistant Editor.

These positions provide an opportunity for two outgoing and detail-oriented graduate students to gain insight into the inner workings of professional journals, to forge professional relationships with working and future aestheticians, to show dedication to advancing the profession, to gain valuable work experience in online publishing, and to represent the journal at the ASA's annual meeting.

The ASA has allocated the funds to build a new WordPress website for the journal. With the support of the outgoing editors, the new editors will oversee the design process. Working in collaboration, the Managing Editor and Assistant Editor are responsible for:

- Soliciting submissions
- Overseeing the review process
- Copy editing and formatting accepted submissions
- Corresponding with authors and reviewers
- Advertising the journal
- Reporting to the Board of Trustees
- Maintaining contact and consulting with the advisory committee

Compensation

Managing Editor: \$3000 per year plus \$1250 travel allowance for Annual Meeting
Assistant Editor: \$2000 per year plus \$1250 travel allowance for Annual Meeting

The new editors will shadow the current editors beginning in the summer of 2018. Editors are appointed for two-year terms, July 1, 2018-June 30, 2020. All ASA editors must be members of the American Society for Aesthetics.

To apply, send a cover letter and CV to Nick Curry, Managing Editor: <editor@asage.org>.

Deadline: May 10, 2018

Policies on Annual Meeting Cancellations and Refunds

The ASA Board of Trustees is alarmed at the dramatic increase in the number of cancellations by program participants for the 2017 Annual meeting, far more than in the past. Of special concern are cancellations by presenters that left scheduled commentators in the lurch. Although chairs can read the paper in a presenter's absence, the possibility of dialogue at the session is a loss to all. Also of concern were late cancellations by student presenters who were receiving subsidies that could have gone to another student. When cancellations are received early in the summer, it is possible for the program committee to substitute another person in that time slot from their list of alternate presentations. The Board understands that some last-minute cancellations are due to serious emergencies that cannot be avoided. We hope to impress upon people that letting us know as early as possible of their inability to attend the meeting will be greatly appreciated and is an important professional courtesy.

In view of this problem, the Board adopted on February 27, 2018, a new policy on Annual Meeting Cancellations. We hope that this will be a sufficient deterrent that problematic cancellations and no-shows will be minimal at future meetings.

Here is the new policy, which goes into effect for the 2018 Annual meeting:

1. Context

Confirmed conference participants sometimes cancel their appearances quite close to the time of the meeting or simply fail to appear. These late cancellations and no-shows are disruptive and leave gaps in the program that are a source of frustration for attendees. This policy aims to discourage these disruptions.

2. Deadlines

Presenters may cancel without risk of penalty no fewer than 60 days before the first day of the meeting, Wednesday. The program committee representative should include instructions for cancellation in all notification emails sent to presenters and session chairs. The policy shall also be publicized in the ASA Newsletter and on the ASA Web site.

3. Scope and exceptions

A cancellation is late if it occurs fewer than 60 days before the first day of the meeting. A scheduled presenter who does not appear

at all and who does not notify the Program Chair of their inability to present will be judged a no-show.

Presenters with understandable and unavoidable reasons for cancellation or absence will be exempt from any late cancellation or no-show penalties. Reasons warranting an exemption include but are not limited to the following: medical issues, family emergencies, unforeseen and unforeseeable travel problems, and similar situations outside of a presenter's control. Presenters should email the ASA Secretary-Treasurer or the Secretary-Treasurer's designee and briefly indicate the relevant considerations. The exemption requests will be reviewed by the Secretary-Treasurer and one other officer (President, Vice-President, or Immediate Past-President).

Late cancellations due to a presenter's inability to secure funding to attend are considered avoidable. Presenters in uncertain funding situations should cancel by the cancellation deadline.

4. Penalties

Confirmed participants who, without notice, fail to appear for a scheduled presentation will be barred from presenting at national meetings for two years. Confirmed participants who cancel their presentations after the cancellation deadline will be barred from presenting at national meetings for one year.

During the presentation ban, the program committee will not consider any paper or panel proposal that lists the penalized author as a presenter. The banned presenter may still be listed as a coauthor or attend the conference. The ban is for presenting a formal talk or panel presentation or serving as a commentator only.

The ASA Divisions are not bound by this policy, but are free to adopt their own, as they wish.

5. Other Recommendations

If unavoidable circumstances prevent attendance for a scheduled presentation, scheduled presenters should do the following:

A. Attempt to find another person to make the presentation on their behalf. A coauthor is ideal, but the substitute speaker does not necessarily need to be a coauthor.

B. The program chair for the meeting, the Secretary-Treasurer, and the session chair

should all be notified at the earliest opportunity of the proposed substitution or the inability to find a substitute.

After the meeting, the Program Chair and Secretary-Treasurer will compare records of cancellations for the meeting and compile a list of those warranting penalty. Each person on the list will be notified privately by the Secretary-Treasurer to inform them of the penalty and provide an opportunity to correct the record, as appropriate, within 10 calendar days. The final list of persons receiving penalties shall be forwarded to the Board of Trustees for its information and to the Program Chair for the following two years. The names shall not be recorded in public minutes of the ASA, but data on cancellations may be included in public reports and minutes.

NOTE: This policy does not apply to requests for refunds of prepaid registration fees, which are handled separately.

At its meeting November 15, 2017, the Board also adopted a new policy on refunds of annual meeting registrations, beginning in 2018, as follows:

(a) If the refund request is received no later than 30 calendar days prior to the first day of the Annual Meeting, the refund will be paid in full using the same method as the original payment (credit card or check), with the Wednesday arrival day and reception counting as the first day of the Annual Meeting;

(b) If the refund request is received fewer than 30 calendar days prior to the first day of the Annual Meeting, refunds will be made only in extraordinary emergency situations and shall be subject to the review and approval of the Secretary-Treasurer and one other officer of the ASA (President, Vice-President, and/or Immediate Past President);

(c) No refunds will be paid for special events or meals for which the ASA has already paid the vendor and cannot itself obtain a refund.

Aesthetics Inside Out: Santa Fe Papers by Spencer K. Wertz

Now Available: *Aesthetics Inside Out: Santa Fe Papers* by Spencer K. Wertz.

Dr. Arthur Stewart, Director and Accounts Manager of The Center for Philosophical Studies (CPS) at Lamar University, Beaumont, TX, is delighted to announce the latest CPS book publication and its immediate availability, at no cost to ASA members.

Title: *Aesthetics Inside Out: Santa Fe Papers* by Spencer K. Wertz (ISBN 978-0-692-89238-1). Wertz is Emeritus Professor of Philosophy from Texas Christian University, Ft. Worth, TX, now retired to Santa Fe, New Mexico.

Aesthetics Inside Out: Santa Fe Papers preserves eleven essays that Professor Wertz presented to the Rocky Mountain Division of the American Society for Aesthetics between 1995 and 2016, in Santa Fe, New Mexico. Ten of these essays have appeared previously, in the *Journal of Aesthetic Education*, *Southwest Philosophy Review*, the *Journal of Comparative Literature and Aesthetics*, and in *Philosophy and Literature*. His eleventh essay makes its first appearance here. These essays span the eras of Modern and Contemporary Philosophy, thus beginning with Hume and Descartes and proceeding through Siegfried Kracauer, Arthur Danto, and R.G. Collingwood.

Covers and spine employ ivory lettering (Monotype Corsiva, Castellar, and Garamond typefaces) over a dark, ruby-red background. The vol. runs 208 pp., total, including References and Index, and trims to 6" x 8.5".

Aesthetics Inside Out: Santa Fe Papers is No. 6 in the *Lamar Philosophical Studies (LPS)* book series, same published by CPS. Similarly, Santa Fe Papers volumes by Professors James Mock and Eva Dadlez of the University of Central Oklahoma are planned as continuations of the *LPS Santa Fe Papers* sub-series.

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4. The Analogy between Food and Art: Tolstoy and Eaton

5. What Led to Formalism? Flaubert's Account of Sentimentalism
6. Art's Detour: A Clash of Aesthetic Theories
7. The End of Art Revisited
8. The Elements of Taste: How Many Are There?
9. The NEA and Its Opposition: Danto's Argument for Art for Our Sake
10. Does Film Weaken Spectator Consciousness?
11. Artists as Persons: Collingwood's Account

ASA members desiring no-cost bindings of *Aesthetics Inside Out* should feel free to contact Dr. Stewart at <arthur.stewart@lamar.edu>, or his Executive Assistant, Ms. Ashley Thibodeaux, at <athibodeaux@lamar.edu>, with surface-mail details.

Dr. Stewart is a Former President of the ASA's Rocky Mountain Division. CPS is now in its eighteenth year as Sustaining Institution for the Division.

Where Should ASA Meet After 2021?

ASA has scheduled future annual meetings in the following cities: Toronto (2018), Phoenix (2019), Washington, DC (2020), and Montréal (2021). For more information on these meetings, look for "Meetings" at the bottom of each web page on this site and click "more" to see the complete list.

Many factors enter into these selections, including reasonable hotel costs and competitive airfares. In addition, eight states are currently banned for state-funded travel by California because of discriminatory anti-LGBT laws (Alabama, Kansas, Kentucky, Mississippi, North Carolina, South Dakota, Tennessee, Texas). Many ASA members work in California and many more share the views of California in avoiding travel to these states.

As we begin work on locations for future meetings, we would like to know your preferences.

Please select no more than three cities where you would like to attend a meeting.
<http://aesthetics-online.org/surveys/?id=ASA_Meeting_after_2021>.

What Are your Aesthetics Priorities?

We would like to learn more about your priorities in aesthetics. This survey is anonymous. We will post results from time to time on ASA's Facebook page.

To take the survey: <http://aesthetics-online.org/surveys/?id=Aesthetics_Priorities>.

Welcome, New Co-editor of the ASA Newsletter!

Michel-Antoine Xhignesse is a SSHRC post-doctoral fellow at the University of British Columbia. His research focuses on the ontology of art and social kinds, authorial intent, and the problem of truth in fiction. He received his PhD from McGill University in 2017, with a dissertation on the nature of our commitment to art's intention-dependence and what it entails for art's ontology.

He is currently working on a monograph concerning the explanatory role that intuitions and expert testimony play in grounding our judgements about the ontology of artworks and other social kinds.

Calls for Papers

Aesthetic Clarification: Days of Young Researchers in Analytical Aesthetics

Organized by Vincent Granata and Guillaume Schuppert (University of Lorraine, Henri Poincaré Archives).

Guest Speakers:

Clément Canonne (Cnrs, ircam, APM)
Dominic McIver Lopes (University of British Columbia)
Roger Pouivet (Université de Lorraine, AHP, IUF)
Carole Talon-Hugon (University of côte d'Azur, crhi, iuf)

The University of Lorraine and the Henri Poincaré Archives (Umr 7117) will host a conference for young researchers, entitled aesthetic clarifications on 16, 17 and 18 January 2019, in Nancy. We invite students, PhD students, post-doctoral students and similar professionals to give a 25-minute presentation on a theme at the crossroads of philosophy and the arts, as discussed in the analytical tradition. Although the conference is of philosophical orientation, we strongly encourage young researchers working in related disciplines (art history, literature, musicology, cinema theory, and so on) to send a proposal. Philosophical training is not required to participate; however, the

presentation will have to include philosophical content.

We will support the accommodation and meals of the speakers; for this reason, the number of participants selected will be limited. Applicants Must submit 750-1000 words on easychair before 15 July 2018. The address is as follows: <<https://easychair.org/cfp/ce2019>>.

For more details see: <<http://poincare.univ-lorraine.fr/fr/manifestations/clarifications-esthetiques-journees-des-jeunes-chercheurs-en-esthetique-analytique>>.

For any questions about the organization of the symposium or submission procedures, please write to <ce2019nancy@gmail.com>.

Deadline: July 15, 2018

Special Issue of *The Journal of Aesthetics and Art Criticism*: Race and Aesthetics

Submissions on any philosophical treatment of race and aesthetics are welcome.

Guest Editors, A.W. Eaton and C.F. Peterson. See page 8 in this issue for more details.

Deadline: January 1, 2019

Special Issue of *The Journal of Aesthetics and Art Criticism*: Stand-Up Comedy and Philosophy

Submissions on any philosophical topics or themes related to stand-up comedy are welcome.

Guest Editor, Sheila Lintott.

See page 9 in this issue for more details.

Deadline: November 15, 2019

Upcoming Events

American Society for Aesthetics 2018 Annual Meeting

Royal York Hotel
Toronto, Ontario, Canada
October 10 - 13, 2018

Program Chair, Dr. Deborah Knight (Department of Philosophy, Queen's University at Kingston, Canada), at <Deborah.Knight@queensu.ca>

<<http://aesthetics-online.org>>

American Society for Aesthetics, Eastern Division Meeting Philadelphia, PA April 20-21, 2018

Plenary Address

Paul C. Taylor (Professor of Philosophy and African American Studies, Pennsylvania State University) author of *Black is Beautiful: A Philosophy of Black Aesthetics* (Routledge, 2016; Winner of the ASA Outstanding Monograph Prize for 2017).

Temple University's Monroe C. Beardsley Address

Murray Smith (Professor of Film Studies, University of Kent and Laurance S. Rockefeller Visiting Faculty Fellow, Princeton University), author of *Film, Art, and the Third Culture: A Naturalized Aesthetics of Film* (Oxford, 2017).

Program Co-Chairs: David Clowney (Rowan University) <clowney@rowan.edu> or John Dyck (CUNY - The Graduate Center) <john.dyck@gmail.com>

ASA Rocky Mountain Division

Drury Plaza Hotel in Santa Fe
828 Paseo de Peralta
Santa Fe, New Mexico 87501
July 6-8 2018

The Division will have \$1000 from the Irene H. Chayes Travel Fund and the American Society for Aesthetics to support travel to the meeting for persons with no other access to travel funds.

Sheryl Tuttle Ross
<stuttleross@uwlax.edu>
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Taste, Bad Taste, Tastelessness

Ascea, Italy
May 25-28, 2018

Taste is a commonsense concept. Almost everyone thinks that they have taste - indeed, thinks they have good taste - in such things as conduct, arts, dress, design, cuisine, and so on. But many of them are also wrong. Frank Sibley described taste as an ability involving perceptiveness, sensitivity, aesthetic discrimination, and appreciation, and further noted that taste "is a somewhat more rare capacity than other human capacities"; relativists and skeptics would dispute this, and argue that taste is little more than liking, or preferring,

some things over others. This call is for fresh and detailed examinations of the logic of the concept of 'taste'. Rehearsals and exegesis of tradition or history (e.g. Hume, Kant, etc.), sociology (e.g. Bourdieu), empiricism (e.g. Brunius) fall outside the scope of this conference as does criticism of such types of speculations unless significantly advancing philosophical explication of the concept of 'taste'.

The VIIIth International Wassard Elea Symposium is dedicated to ransacking this core topic in aesthetics. We seek to engage philosophers and scholars in a conceptual analysis of what it means to have - or lack - taste.

Organizers

Prof. Lars Aagaard-Mogensen, Italy: <wassardelea@gmail.com>, or Prof. Jane Forsey, University of Winnipeg, Canada: <j.forsey@uwinnipeg.ca>

2018 Canadian Society for Aesthetics

University of Regina
Regina, Saskatchewan, Canada
May 26-28, 2018

The 2018 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 87th Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Environmental and everyday aesthetics 2) Philosophy of fiction and narrative 3) Ethical and political issues in any of the arts 3) Images and Representation 4) Aesthetic education 5) Philosophy of music.

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

European Society for Aesthetics

Maribor, Slovenia
June 14-16, 2018

The European Society for Aesthetics would like to invite you to attend the ESA Conference that will take place in Maribor, Slovenia, from the 14th until the 16th of June 2018.

Keynote Speakers

Robert Hopkins (New York)
Giovanni Matteucci (Bologna)
Catrin Misselhorn (Stuttgart)

Programme

We will have both systematic and historical presentations of papers from different traditions and on a large variety of topics in philosophical aesthetics. For each talk, there will be time for a 20-minute presentation, with about another 25 minutes designated for discussion. All accepted and presented papers would be eligible for publication in the proceedings of the ESA.

Registration deadline: May 24, 2018

Summer Seminar on "Beauty and Why It Matters"

University of British Columbia
July 9-27, 2018

The seminar will be organized around four approaches to answering the question why aesthetic value matters: (1) The Power to Please, (2) Aesthetic and Other Values, (3) Aesthetic Activity and Human Well-Being, and (4) Personally Meaningful Aesthetic Pursuits.

University of British Columbia
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Canada

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World Congress of Philosophy

Beijing, China
August 13-20, 2018

The 24th World Congress of Philosophy will be held in Beijing, China, August 13-20, 2018. Although the initial deadline for papers and proposals was October 1, they are still being accepted on a space-available basis until February 1, 2018. Curtis Carter, former Secretary-Treasurer of the ASA, is a member of the committee reviewing aesthetics submissions.

The website for the Congress: <<http://wcp2018.pku.edu.cn/yw/index.htm>>.

The British Society of Aesthetics Annual Conference

St. Anne's College, Oxford
September 21-23, 2018

Confirmed Keynote Speakers

Sally Haslanger (MIT)
Carolyn Korsmeyer (University at Buffalo)
Clio Barnard (University of Kent & filmmak-

er: *The Arbor* (2010), *The Selfish Giant* (2013), *Dark River* (2017).

Programme Committee

Hans Maes (co-chair, Kent), Katherine Thomson-Jones (co-chair, Oberlin), Catharine Abell (Manchester), Emily Caddick Bourne (Hertfordshire), James Grant (Oxford), Louise Hanson (Cambridge), Andrew Huddleston (Birkbeck), Lisa Jones (St Andrews), María José Alcaraz León (Murcia), Jenefer Robinson (University of Cincinnati).

<<http://www.british-aesthetics.org>>

ASA opportunities in 2018

Prizes

Ted Cohen Prize: \$1000 prize
<<http://aesthetics-online.org/?page=TedCohenPrize>>
Deadline: May 1, 2018

Selma Jeanne Cohen Prize in Dance Aesthetics: \$1000 prize
<<http://aesthetics-online.org/?page=CohenPrize>>
Deadline: May 1, 2018

For the complete schedule of all ASA Meetings and ASA co-sponsored conferences, see the ASA Web site. At the bottom of each page, look for "meetings" and click "more."

Grants

Proposals accepted at any time.

Major Project Initiative Grants
<<http://aesthetics-online.org/?page=majorgrants>>

Active Aestheticians

SAAM TRIVEDI has published *Imagination, Music, and the Emotions: A Philosophical Study* with State University of New York Press (2017). It will also be available in paperback as of July 1, 2018.

KEVIN W. SWEENEY has published *The Aesthetics of Food: The Philosophical Debate About What We Eat and Drink* with Rowman & Littlefield International (2017).

JASON LEDDINGTON has been awarded a prestigious Marie Skłodowska-Curie Individual Fellowship from the European Commission for "The Art of the Impossible: A Philosophical Study of Theatrical Magic." The fellowship will fund a 24-month research appointment at the Centre for Philosophical Psychology at the University of Antwerp in Belgium. Directed by Professor Bence Nanay, the Centre for Philosophical Psychology is one of the world's leading research centers for interdisciplinary philosophical aesthetics.

During his time at the Centre, Professor Leddington will complete his book on the aesthetics of theatrical magic (now under contract with The MIT Press), write several scholarly articles, organize reading groups, deliver a series of public lectures, produce essays for popular audiences, and plan and host an international workshop on the philosophy and psychology of magic. The fellowship appointment begins in August 2019 and runs through July 2021.

GRANT TAVINOR and JONATHAN ROBSON have published *The Aesthetics of Videogames* with Routledge Research in Aesthetics (2018). A number of ASA members have authored chapters in this book.

The editors welcome any submissions about your professional achievements: books published, grants, prizes, honors and accolades, and more. Please send your news to <michel.xhignesse@ubc.ca> or <shelby.moser@gmail.com>.

Correction: In the hardcopy Issue 37.3, the affiliation for author Jeffrey Strayer was incorrectly stated as CUNY - The Graduate Center. It should have read Purdue University Fort Wayne.

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

Shelby Moser, Department of Art & Design, Azusa Pacific University, 901 E Alosta Ave, Azusa, CA 91702. <shelby.moser@gmail.com>
or

Michel-Antoine Xhignesse, Department of Philosophy, University of British Columbia, 1866 Main Mall, Buchanan E370, Vancouver, British Columbia, Canada V6T 1Z1. <michel.xhignesse@ubc.ca>

Deadlines: December 1, April 15, August 1