Analyzing Human Adornment

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When we think about what distinguishes our species, we might come up with religion, morality, and art. On some such basis I have written a book titled *The Artful Species*. But there is room for doubt. There are many atheists, people motivated exclusively by self-interest, and cultural philistines. More plausible as a universal and ancient behavior is our propensity to adorn ourselves, our possessions, and our social environment. We are the species that puts feathers in its hair and daisy-chains around its neck, that paints its pots with patterns.

The full-blown ascetic has no truck with adornment. But she is rare. Because she is like a person who starves herself to death for the sake of a political cause, or who adopts celibacy despite being sexually attracted to others, she must constantly fight to subdue what comes from deep within her, strive to make her unusual life-choice second nature.

So let’s look at the idea that we are the decorating (adorning, or -namenting — I use these notions interchangeably) species. Doing so involves traversing a very broad territory: evolutionary history, archaeology, ethology, anthropology, psychology, and cultural history, not to mention contemporary issues concerning beauty aids and fashion.

Adornments aim at aesthetic enhancement. Here’s a very rough attempt at a very rough definition: To adorn something is (1) (a) to intend to make it aesthetically special (b) by making it (more) beautiful or sublime, (c) to succeed in this to some degree, and (d) to receive audience uptake of the attempt and of the success OR is (2) (e) to follow a conventionalized, socially accepted practice (f) that originated in (1)-type adornment. (2) is there to acknowledge that the hotel reception desk is decorated by the vase of flowers, even if the display happens to be thoughtlessly created and is unappreciated by the guests checking in.

While adornments aim at aesthetic enhancement, this need not be their sole or even primary function. The General’s braid is primarily a marker of rank.

Are other species decorators? Well, they do things that look analogous. Satin Bowerbirds not only construct bowers (in their case, a walled dancing platform) but also they “paint” the walls with blue berry juice. Some birds and fish add non-structural items to their nests.

In many cases there must be doubt that these species have intentions at the required level and specificity, or even that they have an aesthetic sense at all. Darwin thought that female creatures, even insects, choose their mates on aesthetic grounds, but that conflates finding the appearance of something attractive with finding it beautiful or sublime. The peacock is not adornning himself by growing his tail and the peahen’s response to the tail is one of sexual arousal.
rather than of contemplative aesthetic admiration. (The beautiful can go with the sexually attractive for us, but we should be very wary of inferring from the peahen’s sexual response that it is based on an aesthetic judgment.)

Were we the first decorators? Our species, Homo sapiens, descended in Africa about 300,000 years ago from Homo heidelbergensis and our Neanderthal cousins, Homo neanderthalensis, descended in Europe, also from Homo heidelbergensis, about 400,000 years ago. In their construction of handaxes from about 500,000 years ago, Homo heidelbergensis displayed what looks like an aesthetic sensitivity by making a minority of axes in which symmetry and other features were apparently of more interest than functionality. If we inherited our aesthetic sense from them, it’s likely Neanderthals did as well. And if the aesthetic sense is presupposed by adorning practices in the way I have suggested, it’s possible that Neanderthals were also decorators.

Like us, they collected ochre for more than 200,000 years and favored the brightest reds. Ocher can serve many functions but it does lend itself to the decorative marking of bodies or things. Shells painted with ocher by Neanderthals are dated to 50,000 years ago and their perforated shells are older. There are Neanderthal handprints and stencils, as well as some animal depictions, in caves. Highly suggestive is a necklace of interlocking eagle talons dated to 120,000 years ago. Neanderthal use of bones, claws, and feathers of large raptors, which again is suggestive of ritual and possibly of ornamental behaviors, was both sustained and geographically widespread. And the floor of a cave in Gibraltar used by Neanderthals has deeply incised patterns.

Neanderthals became extinct about 35,000 years ago. From 10–5,000 years before this we overlapped with them in Europe. Most of the behaviors described above fall in the period 120–40,000 years ago, so prior to contact. It’s very likely, then, that Neanderthals were decorators, that this did not depend on their copying us, and that they might even have adopted decoration before we did. Nevertheless, the European archeological record in the time of our overlap with Neanderthals and subsequently shows that we were obsessed with decoration and, by comparison, they were not.

Were we always decorators? Fifty years ago this might have been doubted. It was then thought that a change to our brains 40–20,000 years ago in Europe led to the kind of cultural explosion in symbolic thinking that made us “psychologically modern” and led to religion, morality, art (remember them), and decoration. But subsequent discoveries from much earlier times in Asia and more particularly in Middle Stone Age Africa have debunked this view. It no longer appears that there was a light-bulb moment. Probably, we were psychologically modern when we became anatomically modern, and were decorators on a modest scale more or less from the outset.

What has become clear, however, is that there was no gradual progress toward improvement and sophistication, which is the pattern of development we expect now. Under favorable conditions—a complex function of population, climate, resources, and environmental factors—there was technological and cultural innovation, including in modes of decoration no doubt. This might be sustained over several thousand years at a time, but when the conditions deteriorated everything then could be lost. This snakes-and-ladders pattern was repeated at many times and in many places. If Europe of the Upper Paleolithic provided an important tipping point, this was not the result of some brain mutation but rather the lucky coincidence of conditions suitable for ongoing cumulative social change.

Artifacts can be decorated, but the most interesting (and difficult) case is that of the ornamentation of the human body. Given the appropriate aesthetic motivations and audience uptake, we could argue that extreme body-building, or manipulations such as cranial alteration or foot-binding, result in the body’s decoration. On the other hand, aesthetic improvements brought about by, say, minor surgeries and that are supposed to strike others as “natural” will not count as adornments.

Also, we need to distinguish ornamentation of the body from regular bodily maintenance. Brushing my teeth and exercising regularly might produce aesthetic improvements in my appearance, and I might be mindful of these, without these counting as practices of adornment. The difficulty here lies in the relativity—to individuals, peoples, periods, and cultures—of the respective notions. What is adornment in one case might amount to regular bodily maintenance in another (and to making aesthetically weird, that is, to failed adornment, in a third). Moreover, an adornment might itself require regular upkeep.

What form do bodily decorations take? Head hair can be styled decoratively and this seems to be a very old practice. Some female figurines (in the period 29–18,000 years ago) show evidence of hair braiding or styling (as well as of bracelets, necklaces, collars, and belts). For example, the ceramic figurine of a woman from Dolní Věstonice (of about 25,000 years ago) shows her either as wearing a close-fitting cap or as having her hair in a helmet-shaped fringe. The woman from Willendorf (of about 25,000 years ago) appears either to be wearing a woven hat or has her hair coiled on top of her head. The woman of Lespugue (again, of about 25,000 years ago) wears a fringe (or bangs) on her forehead and has straight hair hanging down her back. The hair of the woman of Brassempouy (about 25,000 years ago) seems to be braided or beaded.

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“Ornatrix” is the Latin word for hairdresser. Consider how the hair can be shaped, cut, curled, plaied, beaded, and dyed; it can be grown or shaved into patterns; it can be supplanted by wigs or bulked with hair extensions and other additions (mud, ocher, wax, fat, and so on); it can support combs, tiaras, jewelry, mirrors. An extraordinary variety of hair stylings have been adopted across the world and from ancient times to the present.

Teeth are also widely subject to decorative modification. The practice of doing so dates to at least 12,000 years ago and involved inlay-
ing with precious stone, overlaying with precious metals, and lacquering or staining. Equally ancient is the practice of incising, filing, chipping, or extracting teeth in a wide range of patterns. The Jomon people in Japan used such practices 6,500 years ago. Upper-class Mayans in Meso-America filed their teeth and etched designs on them from 2,900 years ago; among other techniques, they applied jade inlays to teeth. Meanwhile, the people of many cultures still sheath or cap their teeth with gold and chopping and filing continue in some places today.

Without going into further detail, here is a list of the forms that bodily adornment takes:

- Clothing and covers, headaddresses and masks.
- Jewelry: finger, ear, and neck rings, bangles, necklaces, anklets, medals, pins, etc.
- Cosmetics and scents, as well as body paint.
- Ear, nose, and lip plugs and plates, along with piercings and labrets.
- Tattoos and scarification (cicatrix, keloids).

Now, many present-day Westerners are repelled by scarification and heavy tattooing, especially of the face. Writing in 1790, Immanuel Kant condemned the full-facial tattoo of Maori men as a disfigurement — in other words, as a defacement — of the naturally noble human face. This no doubt comes from the code of Abrahamic religions that regard us as made in God’s image and thereby as divinely perfect in form. (The Confucian tradition was similarly negative about tattoos, however.) So it was that tattooing and scarring was widely rejected, given only as punishments or to identify criminals and slaves. It might be argued in light of this: such markings aren’t always conveyed by adornment. (The police might have the word “police” emblazoned on their uniforms, for instance.) But many decorations convey information about their bearer and are frequently used deliberately to do so. Here’s a list:

- Age, sex, sexual orientation, marital status, parental status.
- Memberships and affiliations, such as ethnicity, religion, caste, class, tribe, clan, club, team, organization, fan group, political party. These are often marked by uniforms.
- Wealth, social rank, achievements.
- Occupations: think of soldiers, judges, flight attendants, chefs, wait-staff, bellboys. These are often marked by uniforms.
- Special occasions, such as weddings, proms, mourning, graduation, Halloween, rites of passage.
- Special activities, such as fishing, swimming, golfing, skiing.
- Clothing regularly is functional, but that is frequently consistent with its being intended to be aesthetically pleasing overall, along with the incorporation of complementary decorative elements.

So adornments can send a great variety of socially complex social and personal signals. Sometimes they make us stand out as individuals, sometimes they affirm our shared identity with others in a group to which we belong (and thereby distinguish our group from other groups). Given their myriad forms and functions, any given mode of adornment might convey different messages, even contradictory ones, in different situations. The flower behind the left ear that marks one as a single female in one society might mean in another that one is a male of the cassowary totem clan.

It’s interesting, then, if patterns are repeated across cultures in their use of adornments. One that is common enough to be noteworthy — though it’s far from universal and has notable exceptions — is that the decorations of females tend to be permanent and to indicate fertility, marital status, and age, while those of males tend to be impermanent and to show wealth and social status. On the face of it this is significant, because it roughly maps onto (and provides indirect confirmation of) the account offered by evolutionary psychologists of the criteria to which we appeal in the course of mate selection. These psychologists maintain that (heterosexual) men seek youthful fertility in their partners and (heterosexual) women seek such things as wealth, status, and power. (These strategies supposedly follow from differences in what the sexes need from each other for successful reproduction.) And here is the connection with patterns of adornment: it looks as if each sex uses its modes of decoration to appeal to the preferences of the other, thereby hoping to attract an otherwise better mate.

This raises some intriguing questions. How much do we use our adornments to fake the desirable attributes? Is such faking detectable? Does the possibility of faking affect our attitudes toward the adornments themselves?

We should be careful not to become distracted, however. For a start, both sexes look for much more in the potential parents of their future children than has so far been indicated. (Intelligence, a caring disposition, and a sense of humor might rightly count more than youthfulness or social reputation.) But beyond this, we keep on sig-

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**Maori man with moko, c. 1860-69. Photo from the collection of the Musée d’Ethnographie du Trocadéro.**
naling even when mate selection isn’t in question. This intimates that the function of such signaling is more broadly social. It’s about self-identity and identification, about establishing one’s social place, contribution, and competency.

In any case, adornments, rather than being meaningless and unimportant, provide a unique opportunity to observe and analyze a crucial intersection at which aesthetics, sex, sociality, and culture collide head-on.

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A Review of Shusterman & Toma’s The Adventures of the Man in Gold: Paths Between Art and Life. A Philosophical Tale

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It is advisable, at times, to begin a review by looking at the title of a work. This is the case, it appears, with Richard Shusterman’s recent book, The Adventures of the Man in Gold, narrated by Shusterman himself—the body and vessel of the Man in Gold—and illustrated by Yann Toma, who photographs the creature’s aura and dances. In addition to chronicling the adventures of this bewildering, glittering figure, the subtitle indicates that Shusterman’s book is also an attempt to illuminate “paths between art and life” and to do so in the peculiar and undoubtedly charming medium of a “philosophical tale.”

From the start, the reader is asked to entertain multiple perspectives, the one of philosophy, of course, but also one of myth and tales. More precisely, one is asked to entertain those multiple perspectives together, as if they belonged to the same logical category. Art and life and philosophy are not to be separated: their synergy is to be explored.

The tale we are presented with is one of two people. One is Shusterman himself, the philosopher. The other is the Man in Gold, a creature that inhabits Shusterman’s very body and explores the world through it in an odyssey of self-discovery that is as fictional as it may strike one as leaning towards the autobiographical—a point to which I will return shortly.

Published in French and English, the book nods to both worlds. In the Preface, Shusterman confesses the importance that the French art schools had in inspiring the project and is specifically indebted to Yann Toma not just for being the artist in charge of capturing the aura and movements of the Man in Gold but also as the Man in Gold’s very midwife. France is also the Man in Gold’s birthplace as he was christened L’Homme en Or by Marie-Christine Daudy in the idyllic setting of the medieval abbey of Royaumont (p.17). More contentiously, France is also one of the countries to have more openly embraced Shusterman’s work, and has welcomed his provocative style and his desire to challenge accepted traditions.

Challenging paradigms is indeed Shusterman’s trademark. In the English-speaking world, and specifically within analytic aesthetics, Shusterman is known for such “boundary-crossings” and for his penchant, and talent, for individuating and questioning some of the leading dichotomies at the core of western philosophy. Such questioning provides a solid theoretical backbone to most of his work and specifically to his brainchild, somaesthetics. Centering on the soma, the body, seen in a broad contextual manner including the sentient and socio-cultural aspects of physicality, somaesthetics begins as a response, and rejection, of the infamous Cartesian split between mind and body. Furthermore, and in light of the mission of the book I am here reviewing, Shusterman is known for promoting a dialogue between art and life, often emphasizing the aesthetic potential of the everyday and its ability to contribute to the philosophical discussion.

As known, somaesthetics has evolved into an actual enterprise counting three main strands: analytical somaesthetics, the most theoretically oriented, pragmatic somaesthetics, which narrows the focus to somatic practices—Shusterman is, after all, a Feldenkrais teacher and practitioner, and, lastly, practical somaesthetics which calls for the direct involvement of philosophers in making of this discipline a life practice, one attentive to the body, beauty, and the everyday life that envelops both.

In many ways, The Adventures of the Man in Gold fits within the scope of somaesthetics. Most notably, the book centers on a body, that of the Man in Gold. Like mythological creatures, his conception is far from standard. Son of a dancing goddess, Wu Xiaoxing, he has no age—Shusterman tells us that he is both young and old—but also, importantly, has no language, at least if language is to be understood as propositional expression. Our creature communicates instead through gestures, dances, and images. Those images are given to the reader in the form of Yann Toma’s photographs, and they deserve a closer look.

To simply see Toma’s work as illustrating the adventures of the Man in Gold is deceiving. Inspired by Man Ray’s space writing, his pictures are meant to capture the aura of the subject and to trans-
pose it in light: saturated with energy, the light drawings captured by the camera communicate by and through movement, making one wonder whether film and not photography would have better captured their expressiveness. They also frame and encapsulate the otherworldly purity that characterizes the Man in Gold. Toma is an observer who has been given the opportunity to supervise, and aid, the Man in Gold’s artistic expressiveness, his research for beauty and for alternative forms of communication.

But what, specifically, is communicated? At the risk of trivializing the form and content of Shusterman’s book, it is possible to identify at least two intertwined answers to this question. The first is to see the book as an investigation of autobiographical themes; the second is to highlight how its philosophical contribution and, more narrowly, to how philosophy can be done.

It is hard not to notice an autobiographical vein. The first-person pronoun and the investigation of subjectivity and its boundaries are recurring themes. Shusterman never describes himself as the Man in Gold but acknowledges a certain duplicity of identity. The book is poetic, fictional, but it keeps returning back to real life. It complements life with fiction and in its best passages it may even prove that such blending can ultimately make reality more interesting, more complete. Identity, in the end, benefits from transformation: it has a rather malleable nature.

Shusterman is most certainly an analytic philosopher and recognizes himself as such, but he is attentive to the gentle and somewhat ephemeral nature of the Man in Gold, a creature who, he tells us, is motivated by fear and love. He is attentive, in this sense, to the importance of spontaneity but also to the need of empathizing, in life, the necessity of emotional understanding and its nurturing. After all, and largely in contrast with how professional academics typically appear, the Man in Gold is a poignantly fragile creature, one that is tremendously sensitive to his surroundings and to how the environment can be both enticing and harmful. In the book, we encounter a set of such environments, all jointly necessary for the development and self-discovery of both the Man in Gold and Shusterman (or a combination of both).

The Man in Gold moves from the cruel urban world—Paris, New York, Cartagena—to nature, but truly accomplishes his journey at the end of the book where the “tale” part of “philosophical tale” is most explicit. Entitled “The Magic Vessels of the Viking Queen” (p.75), the chapter narrates the encounter between the Man in Gold and the creations of the Viking Wizard Queen and her husband King of Mighty Stones and Magical Master of the Lions (the Danish artists Marit Benthe Norheim and her husband Claus Ørntoft) in an old farmhouse on the tip of North Jutland. It is here that Shusterman, the philosopher, appears most at ease in lending his body to the movements of the Man in Gold. The chapter reads like a tale, a myth, but it is one that is propelled by art, in at least two distinct ways. To begin with, because the Man in Gold is now in direct contact with artistic creations, a collection of semi-mystical female statues on a giant longship (Marit Benthe Norheim’s work). But secondly, because this is also the moment in which the book advances what I take to be its strongest and most innovative point: that philosophers can create and that they are entitled to artistic expression.

This latter point is, arguably, Shusterman’s invitation to consider new trajectories in aesthetics, trajectories that, again, are at the juncture between art, life, and philosophy. Perhaps the blending of the three is to be taken as the goal and as the direction towards which somaesthetics is moving.

In a decidedly autobiographical passage at the beginning of the book (p.10), Shusterman makes this point rather clearly when disclosing to the reader a complaint his lover expressed as the two were sharing an intimate moment. “As the sun began to set after a long romantic afternoon,” Shusterman writes, “the bewitching woman in my company confessed (perhaps to further enchant me) that though she admired my aesthetics more than any contemporary alternative, there was something it sorely lacked: the artist’s perspective. Like most philosophy of art, my theory, she rightly remarked, was totally dominated by the observer’s or interpreter’s point of view. My aesthetics would be more complete by including also the artist’s experience” (p.10). The complaint is not unwarranted. Philosophical aesthetics often lacks the kind of attention to and engagement with artistic expression that the art world commands; art historians, critics, and curators talk less to each other than they should and the perspective of the artist is at times left behind.

Are the adventures of the Man in Gold a way of responding to such criticism? Do they qualify as a performance, as Shusterman’s performance? Has he, therefore, become an artist? These are legitimate questions, and the book does not provide an answer so much as it is instead suggesting that these are indeed questions to be asked. Their formulation is central to the development of somaesthetics (after all, Shusterman has no reason to abandon his well-run project) and they may even challenge the way in which today, we, philosophers, think of the future of our discipline.

The Adventures in the Man in Gold is a book that grows upon rereading it. The analytically trained philosopher is likely, at times, to find herself lost in those adventures, to misinterpret them. The book can feel narcissistic and practical details sometimes get in the way of the narration, making the reader snap out of the oneric fictional world Shusterman carefully builds. But a second or even a third reading reveals how mistaken such an approach may be. In the end, Shusterman, in his incarnation(s) as the Man in Gold, was careful not to interpret, but to live that role. If an interpretation or an assessment of the book should then be given, it may have to limit itself to acknowledge that, in the confabulation of art, life, and philosophy, there is more room for actions, images, and beauty than there is for words.

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THE 2019 JOHN FISHER MEMORIAL PRIZE

The American Society for Aesthetics sponsors the biennial John Fisher Memorial Prize in Aesthetics. The prize is awarded to 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 Prize is offered to foster the development of new voices and talent in the field of aesthetics.

The regulations for the competition are as follows:

1. **Amount:** The amount of the Prize is $1,000.

2. **Deadline:** The deadline for the next opportunity will be 15 January 2019.

3. **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 editor of JAAC in advance (jaac@cmich.edu). Entrants should include with their entry a statement indicating how they qualify. Entrants must be members of the ASA.

4. **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 7,500 words. Entries will also be considered for publication in JAAC, unless the entrant requests otherwise.

5. **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.)

6. **Presentation:** The bi-annual winning essay will be published in JAAC. The author will also have the opportunity to read the paper at the annual meeting of the American Society for Aesthetics that follows announcement of a winner.

7. **Submission Requirements:** Submissions may not have been previously published or under consideration for publication elsewhere. Upload submissions to the JAAC online submission website, <https://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.

8. **Questions:** Contact jaac@cmich.edu
Naming and Re-naming Architecture: A Case Study

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What follows is a description of the process that Oregon State University made use of last year to decide whether to rename several campus buildings. The review was initiated because several students, faculty, and staff believed that several building namesakes acted on or held racist views, or promoted racist policies. The previous year saw several campus protests arising this concern. The buildings were:

- Avery Lodge (named for Joseph C. Avery, a prominent figure in the early history of Corvallis, where OSU is located. Corvallis had recently declined to name a new middle school for him considering these concerns),
- Arnold Dining Hall (named for Benjamin Arnold, the second OSU president),
- Benton Hall and Benton Annex, a smaller building nearby (both commonly thought to be named for Thomas Hart Benton, a proponent of western expansion by the US), and
- Gill Coliseum, a sports arena named for an iconic OSU basketball coach, Amory T. Gill, who coached from 1928-1964.

Recently, OSU chose names for newly constructed buildings to reflect its efforts to be inclusive. For example, it named new residence halls for Carrie Halsell, the first African-American to graduate from OSU (she earned a BS in Commerce in 1926) and for William Tebeau, the first African-American man to graduate from OSU (1948, Chemical Engineering) and who, upon entering in 1943, was denied a dorm room because he was black. Workgroups were commissioned under the auspices of the Architectural Naming Committee and the Office of Institutional Diversity to devise a name-review process (one workgroup) and to conduct a review for each of those building names (another workgroup), culminating in a recommendation for each of the five buildings in question.

I am writing this report because I found the principles and procedures followed in the review to be models of reasonableness and admirable examples of how a university community might conduct itself in this situation. The overall process was "informed by historical inquiry and guided by a commitment to build community through reconciliation and learning from difficult parts of OSU history." The aim was not to "ignore history" as a familiar but inaccurate slogan has it, but to discover, examine, discuss, and make use of history. It was thus a demonstration of the value of humanities research as a campus and community resource. The process assumed that its intended participants would be of goodwill and that they valued the ideals of evidence, inclusiveness, and inquiry, even if they did not agree with one another about what inclusiveness looks like or about what actions might be suggested by the results of an inquiry. So, while this review might not have been possible had the interested parties become too polarized for productive discussions to take place, it was not naïve; it was meant as a step to keep things from getting to that point. To put it another way, the organizers’ hoped to create an environment of trust and comity around the issues, even absent mutual comprehension. Would the hoped-for climate would emerge, whatever the decisions about renaming? That was the experiment here.

Corvallis is not alone in being a college town in a state whose history reflects the legacies of slavery and the Civil War (the Oregon Constitution at statehood forbade blacks from settling in the state, from owning property, and making contracts) and it isn’t alone in fitting the following newspaper description of Charlottesville, Va: "despite its self-image as liberal and racially tolerant, few black faces can be spotted in the expensive restaurants or luxury condos downtown, even among the employees." Nor is OSU not alone among universities in having place names, building namesakes, or histories whose consistency with today’s ideal of campus inclusiveness has been questioned by students. For these reasons, this episode from the upper-left-coast may be illuminating for readers of this newsletter.

The review process addressed only whether to change the name of each of the three buildings; new namesakes would be considered in a separate process, and only if the process recommended changing that building’s name. Whatever the outcome, an informational display would be created about the building’s history, its previous name (if applicable), and the review panel’s verdict and reasoning (e.g., signage would be placed at the building entry or a section featured on its homepage). There would be a definite outcome on a compact timeline. In the first step, Historical Research Teams drawing from History and other faculty and university archivists documented and summarized available historical information about each of the namesakes and their reports were made available to the public on a dedicated website prominently linked to the university homepage. Their charge was not to recommend for or against renaming — this would be the job of the community meetings and the workgroup receiving their input. The history committee’s charge was to “to explore, reveal, and contextualize the lives and viewpoints of the namesakes, and the histories of the buildings by gathering and analyzing documentation.”

The workgroup had been charged further with discovering how the present OSU community engaged with the historical information in the reports. So, a series of facilitated public meetings were held for the campus and area residents to discuss the findings together. The meetings resembled what city planners call charrettes. Tables were
set up seating about eight participants, a facilitator, and a notetaker, with a set of questions. Two of these meetings involved general or contextualizing discussion questions (sidebar 1), the others began with a presentation of the associated historical report and the discussion questions directly addressed the building name (sidebar 2). The table conversations were not votes, but rather venues where attendees were invited to air their individual and, it was assumed, varying responses so that their range could be recorded for the ANC’s deliberations. Comments addressing these same questions could be submitted by email and through a comment form online.

When all the meetings were completed, online comments and table notes from each of the meetings were forwarded to the workgroup, and later made available to the public. A qualitative summary of the responses was compiled by question along with a quantitative summary of participant demographics (e.g., alumni, current students, Corvallis residents) and considered by the workgroup and by the Architectural Naming Committee. The workgroup and the Architectural Naming Committee met several times, once with the university president, and twice thereafter to finalize their recommendations. These were forwarded to the president, with whom the final decisions rested. According to the report, 343 people participated in the public portions including 63 people who responded online. About half the online sample were alumni, and most of the meeting attendees were current students, faculty, and staff. Meetings ranged from 31-70 attendees; unsurprisingly, the online responses most often addressed Gill Coliseum and its meeting had the highest attendance in total and by alumni—and, curiously, the lowest attendance by faculty and staff.

Four weeks after the public meetings, President Ray announced his decisions: the names of Gill Coliseum and Arnold Dining Hall would be retained, and new names would be sought for Benton Hall, Benton Annex, and Avery Lodge. The decision about Benton Hall reflected the fact that it had been named for the residents of Benton County, who in 1887 raised funds for the construction of this first OSU building. So while the name was to be changed, it wasn’t for the reason suggested initially. A new name would be sought for Benton Annex, which better reflected its current function as the campus Women’s Center. A new name would be sought for Avery Lodge in light of Joseph Avery’s political activities to advance the cause of slavery.

The historical report explained that Coach Gill had tried to recruit African-American student athletes; the president, like many participants, was impressed by that fact. The decision to retain Arnold Hall’s name acknowledged that Benjamin Arnold was born to a Virginia family that held slaves, that he enrolled in a college course at Randolph Macon College on the economics of slavery and served in the Confederate army. (Lest those of us at other colleges become too sanguine, it was also reported that the author of the textbook used in the slavery course, William A. Smith, was a Professor of Moral and Intellectual Philosophy!) Yet the historical report found that Arnold did not hold slaves himself, that Corvallis College (as OSU was then known) admitted Native American and women students while he was its president, and that he protected its status as a public land-grant university under the Morrill Act in the face of financial hurdles.

What of the new names? A similar process was used including public meetings whose discussions were communicated to the Architectural Naming Committee, and a final decision to be made by the university president. At the meetings for which I was present, participants found it easy to suggest namesakes for the women’s center/Benton Annex. Its new name is the Hattie Redmond Women and Gender Center (Hattie Redmond campaigned for racial equality and for women’s suffrage in Oregon). Avery Lodge was renamed Chepenefu Hall, a reference to elderberries in the language of the Kalapuyas, whose ancestral land includes Corvallis. Benton Hall seemed to present the biggest challenge, for while participants were delighted that the new name was to commemorate an early form of crowdfunding, it was difficult to find a concise and informative yet euphonious way to signify this fact. Its new name is, aptly enough, Community Hall.

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SIDEBAR 2

Based on what we know, how does this criterion apply to [namesake]?

1. Actions taken by an individual vs. viewpoints help by an individual.
2. The individual’s public vs. private persona.
3. The progression of an individual’s viewpoints and life as a whole?
4. Whether and how an individual’s actions and viewpoints corresponded to OSU’s mission and values at the time.
5. How the current OSU community engages with the context of an individual’s life.
News from the National Office

Annual Meetings

This October, we will meet in Toronto for our 76th annual meeting. Deborah Knight and the program committee have planned several special events for us. We will hold the Thursday evening Presidential Lecture and Reception at the nearby campus of the University of Toronto and Art Museum, thanks to the generosity of the Canada Research Chairs Program and The Network for Sensory Research at the University of Toronto Mississauga, and the Departments of Philosophy at UTSC, UT, and STG. Our Danto speaker on Friday night at the Fairmont is Ileni Sova, a feminist artist from Toronto.

Back by popular demand, we have arranged for a student musical ensemble from the University of Toronto for our opening night reception on Wednesday, 8-9 pm. Last year, our student jazz ensemble was such a hit that we decided to make this a regular feature of our meetings. We also are holding a special program on Saturday afternoon in honor of Peter Kivy, the ASA past-president who passed away last year. Join us for presentations by several scholars in philosophy of music followed by a champagne toast in honor of his memory.

Please note the special insert in this issue of the ASA Newsletter with the complete program, as it exists on July 31. We know that many of you like to have paper programs, so we urge you to bring this with you to Toronto. One problem with printing programs (other than the cost) is the last-minute shuffling in program entries and last-minute changes. The most up-to-date program is always available on our web site for the meeting. It is also on Groupio, the free app we are using for the fourth year for those of you with smart phones and tablets.

Please also note in the insert our new policies on discrimination, harassment, and respectful behavior, adopted by the ASA Board of Trustees on July 23, 2018. We wish it were not necessary to formalize these expectations, but we live in interesting times and we hope this will address important issues in our Society and our culture.

For our annual meeting in Phoenix in 2019, we hope to explore the vibrant local culture from the Chicano and Native American heritage of the region. The CFP is available in this issue of the ASA Newsletter. In 2020 we will meet in Washington, DC, one week after the next Presidential election. In 2021, we will meet in Montréal. By booking three-four years out for our annual meetings, we are on a par with other professional academic societies. With a good economy, it is increasingly difficult to find hotels that offer us reasonable lodging rates in attractive locations. We always ask for a good supply of doubles with two beds so members on tight travel budgets can look for roommates and cut their costs. We also look for cities with reasonably competitive airfares.

Other popular choices include Chicago and Portland, Oregon. We have repeatedly sought bids from hotels in those cities; nothing has been remotely affordable for our members, but we’ll keep trying. Our “window” for meeting from mid-October to mid-November is also a popular time for meetings of business and other professional organizations. As we are a fairly small meeting, we don’t have the bargaining power of much larger groups like the philosophers or the historians.

Divisional Meetings

All three of our divisional meetings in the spring and summer are thriving, and I encourage people to consider submitting their work to them. In this issue of the ASA Newsletter, we are announcing the CFPs for the 2019 Eastern and Pacific Division meetings.

- Pacific is making a big move away from Asilomar to the Berkeley City Club, in hopes of making the meeting more convenient and financially realistic, especially for students and junior faculty.
- Eastern has a new home in the middle of Center City at the Courtyard Marriott, which has given us very attractive lodging rates and is easy to visit for people on the east coast.
- Rocky Mountain Division has been very successful at its new home at the Drury Plaza in Santa Fe, adjacent to the historic district, and will announce its CFP this fall.

In 2019, for the second time, all four ASA meetings will have funds available from the Irene H. Chayes Travel Fund to support presenters with no other access to travel funds. We know this won’t be enough money to meet everyone’s needs, but it’s a good start; we encourage everyone without institutional support to submit their work and request consideration for these travel funds.

These divisional meetings are modest, but it still costs money to put them on (coffee service, AV, meeting rooms, etc.). We are pleased that we are close to 100% in registrations for all three meetings and are grateful to participants for understanding how important these registration fees are in covering costs for these meetings. ASA is providing significant financial support, including $2,000 to each division for “program enhancement” that funds keynote speakers. Each division also receives from ASA $1,000 in Chayes Travel funds for persons with no other institutional access to travel funds.

We are very grateful to the volunteer organizers of these three meetings and hope you will support their efforts. CFPs are included on the ASA web site under “Meetings.” We also send out bulk e-mail to all members with those CFPs, post on our Facebook pages, and send out notices by Twitter, along with this print newsletter. We hope we are communicating successfully with all our members in at least one venue.

Student Aesthetics Conferences

We are very pleased that Nick Riggle and Clinton Tolley have organized another Student Aesthetics Conference, this one for southern California November 16-17, 2018. The first student conferences were held the day after the Eastern meetings for several years, but were discontinued in 2016. The format was so promising that the Board decided to issue an open call for proposals for grants up to $3500 to hold these around the country. Jonathan Neufeld organized another at College of Charleston in 2017. We would love to see these in other parts of the country in the coming years—New England? Chicago area? Northwest? It’s a good way to show off your campus and provide a very economical opportunity for young aesthetics students to present their work and meet others with shared interest. Please take a look at the CFP on our web site and get in touch if you are interested: <secretary-treasurer@aesthetics-online.org>.

Coming this Fall

The Board is in the process of selecting a program chair for the 2020 annual meeting. ASA members interested in being considered as a program chair or program committee member for future meetings should contact me at secretary-treasurer@aesthetics-online.org and I will forward this to the Board. We are all eager to involve more ASA members in these important responsibilities.

Two members of the Board of Trustees will
be completing their terms as of January 31, 2019: Eva Kit Wah Man and Katherine Thomson-Jones. The Board of Trustees is currently working on a slate of four nominees for those two openings on the Board, with terms commencing February 1, 2019. We also will be electing a new Vice-President. On-line elections will be held on the ASA web site in December. Members may nominate additional candidates by including the names of eight members with the nomination. The deadline for nomination is two weeks after the annual business meeting, October 27. Nominations should be sent to <secretary-treasurer@aesthetics-online.org>. Please be sure to check with the nominee first to be sure that person agrees to the nomination.

Julie Van Camp
Secretary-Treasurer & Executive Director
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Conference Reports

The Philosophy of Portraits: An International Conference
University of Maryland
April 12-14, 2018

To kick-off this conference on the philosophy of portraits the organizers had scheduled a visit to the Smithsonian National Portrait Gallery in Washington DC on Thursday 12 April. Chief curator Dorothy Moss, assisted by several art historians and conservation experts, guided participants through the permanent collection, while the curators of the special exhibitions “The Sweat of Their Face: Portraying American Workers” and “Marlene Dietrich: Dressed for the Image” explained the rationale and the challenges of these individual projects.

Friday 13 April also began with a guided exhibition visit, this time at the University of Maryland’s own Driskell Center where a groundbreaking show of self-portraits by African American artists was held under the title “Portraits of Who We Are”. The series of talks then started with Cynthia Freeland’s paper on moving picture portraits. In the afternoon Matteo Ravasio spoke about the project of defining portraiture, Kenny Walden about the feeling of the sublime in relation to Thomas Eakins’ portraits, while A.W. Eaton and Macalester Bell both addressed ethical issues around portraiture. Ivan Gaskell’s lecture ‘Portraiture Portrayed’ concluded the day.

The morning session of Saturday 14 April featured Jenefer Robinson who spoke about empathy in Kokoschka’s work and Hans Maes who explained the special appeal of portraits of unknown people. This was followed by Erich Matthes on the possibility of landscape portraits and Michael Newall and Eileen Deprez on the nature of double portraits. Ira Newman discussed realism and anti-realism in Picasso’s portrait of Gertrude Stein, while Jason Holt addressed philosophical issues raised by (errors in) sport card portraits. Martin Hammer had the final word with a discussion of ‘seeing in’ and ‘seeing as’ in relation to David Hockney’s portraits. The conference ended, quite fittingly, with a group portrait of all speakers, taken by the artist Bob Mishlove.

The conference had a small but highly engaged audience of approx. 25 people (including speakers and UMD staff and students). The organizers, Jerrold Levinson and Hans Maes, wish to thank the ASA for its generous support of this event.

Taste, Bad Taste and Tastelessness
Ascea Italy
May 25 – 28, 2018

Wassard Elea, a refugium for artists and scholars, held its VIIIth International Symposium in Ascea, Italy this year, dedicated to a conceptual analysis of the concept of taste. Taken as a common sense notion, almost everyone thinks that they have taste—indeed, thinks that they have good taste—in such things as art, music, dress, design, cuisine, and so on. But can we make sense of the idea that at least some of them may also be 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, and that its phenomenology is essentially private and subjective. Both positions (and those in between) involve complex epistemological, ontological and phenomenological questions, which participants were tasked to explore.

Our invitation attracted an international slate of scholars, from Canada, Czech Republic, Denmark, Italy, Sweden, the UK, and the United States, whose approaches to the topic were equally as diverse. Over two and a half days of intensive sessions, presentations included those arguing for a relativist conception of aesthetic taste, those suggesting that taste provides privileged access to truth and knowledge, those who considered the moral ramifications of taste in education and cultural conflict, as well as papers concentrating on the phenomenology and science of gustatory flavour sensations. As our remit was to move beyond rehearsals of well-trodden Kantian or Humean philosophies of taste on the one hand, and sociological studies like those of Bourdieu on the other, we were rewarded with truly innovative and contemporary works that explored the notion of taste in sometimes surprising ways. One paper argued that digital media has made the relation between form and function in design arbitrary, affecting the basic criteria for judgements of taste; another that flavour sensations are intrinsically valenced and temporal such that no two people can actually taste the same flavour in a food. Although some argued that taste is indeed a capacity that can be trained, an opposing view suggested that taste is in fact the confrontation of the impossibility of discernment altogether.

Participants voiced appreciation for the novel format at Wassard Elea: longer sessions for detailed presentations of 40 minutes, with each participant also providing a 20 minute commentary on another paper. This arrangement encouraged an intimate and engaged atmosphere of discussion and the exchange of ideas. The organizers would like to thank all those who submitted papers, and the contributors themselves for what we hope was a fruitful and successful meeting. Papers and their commentaries are published in Wassard Elea Rivista, V, no.4, VI, nos. 1 and 2, (2018) and VI no. 3 (forthcoming). Wassard Elea Rivista is indexed in the Italian National Bibliography.

Submitted by organizers Lars Aagaard-Mogensen, (Wassard Elea) and Jane Forsey, (Dept. of Philosophy, University of Winnipeg.)
2018 Canadian Society for Aesthetics
University of Regina
May 26-27, 2018

About fifteen scholars traveled to Regina, Saskatchewan to attend the CSA’s annual meeting, which was held at the University of Regina, May 26th-27th. About half the participants traveled from the U.S., continuing the North American appeal of the meetings. The meeting was held along with seventy other societies under the auspices of Canada’s Federation for the Humanities and Social Sciences. Although Regina was a bit of a trip for many attendees (since it sits outside the usual meeting orbit, consisting of venues either in Ontario or the western provinces), it is noteworthy that so many participants with stimulating papers had chosen to make the journey. Given the fine spring weather, excellent accommodations, and friendliness of the Regina residents, it turned out well worth the trip. In keeping with CSA tradition, the program avoided concurrent sessions, and allowed plenty of program time for discussing each participant’s paper: this created a spirited and congenial atmosphere over the two days, and enabled participants both to learn from audience comments and to enjoy each other’s company. The conversation and good cheer continued each evening in pre-arranged dinners at two of Regina’s fine downtown restaurants.

The papers represented a number of different interests, from both analytical and continental traditions. Day One began with Louis-Thomas Leguerrier’s “The Aesthetic Figure as Disfigured Representation”, followed by Jason Holt’s “Sport Card Portraiture” (read by John MacKinnon in Jason’s absence). Session Two included David Conter’s “Fictional Characters in Real Cities”, and John H. Brown’s “Beauty of Things and Beauty of Appearances.” The afternoon began with Christopher T. Williams’s “How to Moralize about Art—and How Not to”; followed by David Collins’s “The Place of Medium and Technique in Collingwood’s Aesthetics.” The final session of the day began with James M. Dow’s “On the Possibility of a Neuroaesthetics of Natural Environments”, and concluded with Tanya Whitehouse’s “Ruined Environments and Aesthetic Value: Detroit ‘Ruin Porn’ and Ruin Use.”


Next year’s meeting will be held at the University of British Columbia (in Vancouver), June 1-3, 2019. For further information check the CSA website www.csa-sce.ca, the Call for Papers in this ASA Newsletter or contact me at <inewman@mansfield.edu>

Ira Newman
Mansfield University

Aesthetics News

Privacy Policy and Collection of Members’ Data

This policy, approved by the ASA Board of Trustees on July 3, 2018, is effective immediately.

The American Society for Aesthetics (ASA) is highly sensitive to the privacy interests of members and donors and believes that the protection of those interests is one of its most significant responsibilities. In acknowledgement of its obligations to members worldwide, the ASA has adopted the following Privacy Policy applicable to information about donors and members that it acquires in the course of its activities.

ASA is providing this privacy policy to inform you of our privacy practices and the choices you can make about the way your information is collected online and how that information is used. We are committed to protecting the privacy of our members and others who visit our websites. This privacy policy covers the web pages belonging to the ASA in the United States only. Our site may also be referenced or accessible through links contained on other sites, including sites of third party e-procurement networks. Our site may also link to, or be referenced or accessible through links contained on, other sites.” However, we have not investigated and are not responsible for the privacy practices or content of those sites. Their policies and protections may be different than those offered by the ASA. We encourage you to investigate and review the privacy practices of those sites prior to use.

This privacy policy and the policies described below may be updated and are subject to change from time to time. We encourage you to review this privacy policy periodically to confirm our current site policies. This statement discloses our information gathering and dissemination practices and explains how we use and protect personally identifiable information that we receive from our site.

Types of information collected

Personal information

The ASA uses personal information to better understand your needs and interests and to provide you with better service. On some pages on the ASA website, you can join or renew your ASA membership, register for a meeting, request information, or make a donation to a specific fund. The types of personal information you provide to us on these pages may include name, address, phone number, email address, user IDs and passwords, billing and transaction information, credit card information, contact preferences, educational and employment background, demographic data, and job interest data. To personalize our websites, services, or communications, improve our products and services, and analyze the composition of our audience, we may also ask you to provide us with information regarding your personal or professional interests, demographics, and experiences with our products or services. For information which is essential for us to provide the service requested, we indicate that item with a red *. We have made every effort possible to minimize the information which is required. Although it is possible to provide additional information, those additional questions are optional and you may decline to answer and still receive the desired service.

The ASA no longer publishes a membership directory, either in print or on-line, in order to further protect the privacy interests of our members. Members, after they have logged in to the web site, can use the “Member Search” function to look up individual members. The only information they can see is the information that member has himself or herself entered into the site. Persons who want to share biographical information with other members can do so by entering that into their Membership Profile, but this is not required by ASA. Persons who wish to keep such information private from other members should decline to submit that information.

The ASA uses its membership list for sev-
eral purposes. Those members with memberships for print materials are included in the mailing lists provided to ASA’s Journal publisher and Newsletter publisher. For GREEN members who do not receive print materials, their names and e-mail addresses are provided to the ASA’s Journal publisher so they will be given access to the Journal’s on-line journal library. The ASA sometimes provides limited membership lists to organizers of ASA meetings and conferences to assist them in recruiting participation and publicizing their event; the minimal information needed for this purpose (generally, city, state, e-mail and membership type) is provided, and recipients of these lists are reminded that the lists are not to be shared, publicized, or used in any other way than is necessary for this specific purpose.

ASA has discontinued the previous practices of selling its mailing list to publishers and other scholarly organizations for one-time use. Should it determine to reinstate this practice, members will be given an affirmative opt-in choice to be included.

Information needed to make a purchase

When you make a purchase, we will ask for your name, company or department name, address, phone number, email address, and other information necessary to fulfill and track your order. For purposes of billing, you may need to provide your ASA membership information and credit card information, including type, number, expiration date, and billing address for the card. If your order is to be shipped, we also need the name, address and phone number of the intended recipient(s). ASA uses an off-site credit card processor and never has access to your complete credit card information. Credit card information is never stored or retained by ASA.

Non-personal information (including cookies)

When you visit our site, we may collect anonymous system information about your computer, such as your IP address. In certain areas of the site designated for specific members, we require personal contact information (such as your name and email address) in order to provide account access and perform commerce-related and other online service activities. This information is usually requested in the registration and order forms set forth in those areas. If you obtain access to one of those designated areas and you are required to sign in, we may use a “cookie” to identify your session on our website. Cookies are small files that are placed on your hard drive by a website. They act as unique identifiers for your computer, but cannot be used to identify any individual, only machines. We may use cookies to better understand the browsing or usage patterns of site visitors, as well as to enhance their experience at our site. Some website functionality may be limited if cookies are turned off in your browser.

How do we protect the security of your information?

If you enter credit card payment information (for example, MasterCard or Visa information) to purchase ASA services or products, that information is encrypted and protected with industry standard encryption software. The ASA currently uses Secure Sockets Layer technology (SSL) to protect such information and ensure that credit card transactions are secure.

We protect our databases with various physical, technical and procedural measures and we restrict access to your information by unauthorized persons. Our information systems are maintained behind a software firewall to isolate them from access by other networks connected to the Internet. SSL technology is the electronic commerce standard for securing information as it travels over the Internet. SSL technology is designed to encrypt your information, preventing an unauthorized party from viewing and downloading your information. Your web browser should display a web address with an “https” prefix, indicating that the SSL technology is operating when using certain portions of our website.

Opting out (unsubscribing)

To opt out of receiving communications you have requested (such as email newsletters, promotions, and product updates), use any of the following methods:

- Select the email “opt-out” or “unsubscribe” link located at the bottom of any ASA email or follow the opt-out instructions included in each subscription communication.
- Update your communication preferences on the ASA website.
- Write to the American Society for Aesthetics. Be sure to provide your name, email address, postal address, and relevant information about your subscriptions and registrations.

ASA Publications

ASA is the owner and publisher of several on-line and print publications, in addition to its on-line web site: The Journal of Aesthetics and Art Criticism (published four times a year, both on-line and in-print), the ASA Newsletter (published three times a year, both on-line and in-print), and ASAGE (the ASA Graduate E-Journal, published on-line two times a year).

For all three of these, the respective editors will use your information to respond to you, regarding the reason you contacted us, including ongoing correspondence concerning any query you make or material submitted for publication in that ASA publication. We may use your information to contact you in order to invite you to serve as a peer reviewer of submitted manuscripts, and to engage in ongoing correspondence in this regard. We may use your information as a contribution to a demographic profile of our submissions and editorial processes. Demographic profiles in the form of aggregated analyses may be made public, but such analyses shall not be aggregated at a level of detail such that specific individuals can be identified.

We may use your information to carry out our obligations and enforce our rights arising from any contracts or copyright agreements related to your relationship to The American Society for Aesthetics in relation to any of these ASA publications.

ASA also maintains three Facebook pages: (a) a group ASA page for which membership is approved by the ASA Facebook administrators and where any member of the group can post notices and comments, (b) an official ASA page for ASA announcements, where only the ASA Facebook administrators may post information, and (c) an official ASA page for the ASA Annual Meeting, where only the ASA Facebook administrators may post information. Persons are reminded that accessing any or all of these Facebook pages is at the sole discretion of the users and at their own risk. All official ASA announcements are also found in duplicate on the ASA web site and there is no requirement that anybody access the Facebook pages. We urge that users and potential users of Facebook consult with the Facebook guidance on privacy.
ASA has one account on Twitter and one on Instagram. No one is required to access these pages and all information posted is duplicated on the ASA web page. We urge that users and potential users consult with the Twitter and Instagram policies on privacy.

Additional uses of collected information

Research and analysis

Anonymized data about ASA members and website users, such as demographic information and professional and educational background, may be shared with third parties for the purposes of research and analysis (e.g., to study the demographic composition of the ASA membership). Names, contact information, and similar individually identifiable information will not be provided to third parties for research and analysis purposes.

Online payment receipts

The information transmitted in payment receipts is intended only for the person or entity to which it is addressed and may contain confidential and/or privileged material. Any review, retransmission, dissemination or other use of, or taking of any action in reliance upon this information by persons or entities other than the intended recipient, is prohibited. If you receive a receipt in error, please contact the sender and delete the offending material.

Children’s online privacy

The ASA is committed to the preservation of online privacy for all of its visitors, including children. We do not knowingly collect information about children or sell products to children. In accordance with the Children’s Online Privacy Protection Act, we will not knowingly collect any information from children under the age of 13. If you are under the age of 13, you must ask your parent or guardian to assist you in using any and all ASA web properties.

U.S.-EU Safe Harbor Framework and the U.S.-Swiss Safe Harbor Framework

The ASA website is hosted by YourMembership.com, which complies with the U.S.-EU Safe Harbor Framework and the U.S.-Swiss Safe Harbor Framework as set forth by the U.S. Department of Commerce regarding the collection, use, and retention of personal information from European Union member countries and Switzerland. YourMembership.com has certified that it adheres to the Safe Harbor Privacy Principles of notice, choice, onward transfer, security, data integrity, access, and enforcement. To learn more about the Safe Harbor program, and to view YourMembership.com’s certification, please visit http://www.export.gov/safeharbor/.

In compliance with the US-EU and US-Swiss Safe Harbor Principles, YourMembership.com commits to resolve complaints about your privacy and our collection or use of your personal information. European Union or Swiss citizens with inquiries or complaints regarding this privacy policy should first contact YourMembership.com at: <privacy-complaints@yourmembership.com>.

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YourMembership.com has further committed to refer unresolved privacy complaints under the US-EU and US-Swiss Safe Harbor Principles to an independent dispute resolution mechanism, the BBB EU SAFE HARBOR, operated by the Council of Better Business Bureaus. If you do not receive timely acknowledgment of your complaint, or if your complaint is not satisfactorily addressed by YourMembership.com, please visit the BBB EU SAFE HARBOR web site at <http://www.bbb.org/us/european-dispute-resolution/consumer/> for more information and to file a complaint.

Who should I contact for more information?

If you have any questions about this privacy statement, the practices of this site, or your interactions with this site, please feel free to contact us at secretary-treasurer@aesthetics-online.org or (562) 331-4424. You may also contact us to check the accuracy of any personally identifiable information or request that such information be updated. You can update your own information by logging into the ASA web site and clicking “manage profile” on the opening page. Or you can contact us at the following address:

The American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602 USA
Telephone: (562)-331-4424
Email: <secretary-treasurer@aesthetics-online.org>

In developing this policy, the ASA has adapted elements of privacy policies shared by the American Philosophical Association, the American Historical Association, and other members of the American Council of Learned Societies. This policy completely replaces and supersedes the 2012 Privacy Policy of the ASA.

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
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  
Deadline: January 1, 2019

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
Deadline: November 15, 2019

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
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:

1. 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.

2. 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:

1. 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;

2. 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);

3. 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.

ASA Announces New Postdoctoral Fellowship

Deadline: March 1st, 2019

The American Society for Aesthetics Board of Trustees has approved a new Postdoctoral Fellowship program to commence with the fall term of 2019. The Fellowship is designed to free a promising early career scholar to dedicate time to intensive research in aesthetics and to cultivate connections to philosophical research outside the field.

The application deadline for this first Fellowship will be March 1, 2019. Applicants must be members of the American Society for Aesthetics at the time of application and must have earned a PhD in North America for a dissertation in aesthetics no earlier than August 1, 2014. For the purpose of this fellowship, aesthetics is understood to include the philosophical study of art, criticism, and/or history of the arts, and related phenomena.

The selection will be made by a new Postdoctoral Fellowship Committee, appointed by the ASA President. The Committee will consist of senior ASA members representing a range of interests and perspectives, and mindful of the importance of avoiding conflict of interest or the appearance of conflict. The fellowship is tenable for up to two years at any doctoral-level philosophy department in the United States. The stipend is $50,000 per year. In addition, up to $10,000 will be allocated for reimbursement of medical insurance, relocation expenses, and/or travel to professional meetings to present work in aesthetics. The recipient may teach one or two classes for the host institution per year, but no more than one class per term (quarter or semester). The second year of funding is subject to adequate progress, as determined by the Postdoctoral Fellowships Committee.

Successful proposals will connect research in aesthetics to research outside the field, promise to broaden the applicant’s expertise and the audience for their work, and enrich the host department by bringing aesthetics into the philosophical discussion. A successful proposal will include a plan for working with a host faculty member who does not have aesthetics/philosophy of art as a current area of study and the audience for their work, and enrich the host department by bringing aesthetics into the philosophical discussion.
specialization in a strong research-oriented department selected by the applicant.

This program grew out of recommendations by an ad hoc committee on Postdoctoral Fellowships. The Board of Trustees approved the concept in principle at its November 15, 2017 meeting. Only one fellowship at a time will be supported by ASA through this program.

A complete application package comprises (1) a curriculum vitae, (2) graduate school transcripts, (3) a prospectus of not more than five pages, (4) an article-length writing sample (or PDF of a published article or chapter), (5) three letters of reference (sent under separate cover), (6) a letter of support from a proposed mentor at the host department, and (7) a letter from a person with Authority to substantiate the host department’s commitment to the applicant’s academic professionalization and confirm that the department will accommodate the applicant’s teaching plans (if any), will assign the applicant an office in the department, and will extend library privileges, technology, support, and opportunities to participate fully in departmental life.

The prospectus should provide a detailed plan of research in aesthetics that explains how the project will build on the applicant’s previous research, how it will take advantage of expertise in the host department, and how it will expand the applicant’s research network and placement profile. Teaching is permitted but not required, and the prospectus should also justify any plans for teaching as essential to career development. Successful proposals will connect research in aesthetics to research outside the field, promise to broaden the applicant’s expertise and the audience for their work, and enrich the host department by bringing aesthetics into the philosophical discussion.

The Fellow will be a grantee of the American Society of Aesthetics, but not an ASA employee nor independent contractor. An ASA Postdoctoral Fellowship may not be held concurrently with any other fellowship or grant, unless express written permission is given in advance by the ASA President. Fellowship holders may not hold any other employment.

Applications should be submitted (with letters under separate cover) to secretary-treasurer@aesthetics-online.org no later than March 1, 2019. Incomplete applications will not be considered. Applications are adjudicated by the Society’s Postdoctoral Fellowships Committee, which represents diverse traditions and approaches in the field. Shortlisted candidates will be interviewed by video conference. The committee’s decision is final. The committee may decide not to recommend any candidate for a fellowship.

ASA Announces Election of Trustees and Vice-President

The American Society for Aesthetics announces an election for two new trustees in December 2018. As provided in the ASA By-laws, Article VII, the current Board of Trustees will nominate four ASA members to stand for election as trustee. The two trustees elected will serve for three-year terms (February 1, 2019 – January 31, 2022). The current Board also will nominate two ASA members to stand for election as Vice-President. The Vice-President will serve from February 1, 2019 – January 31, 2021 and will then become President for a two-year term. The nominations will be announced on the ASA Web site and via e-mail to all members as soon as available. Bios of the nominees will be available in the December 2018 ASA Newsletter.

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 (October 27, 2018). These can be sent by e-mail (secretary-treasurer@aesthetics-online.org) or through the US Mail (American Society for Aesthetics, 1550 Larimer Street #644, Denver, CO 80202-1602), or delivered in person to the Secretary-Treasurer at the Toronto annual meeting in October.

Voting will be conducted on the ASA web site from December 1-31, 2018, with an announcement in early January. All members of ASA in 2018 are eligible to vote by logging into the web site, looking for the red “Members” button in the upper-right, and clicking the “Trustee elections” sub-menu. Members unable to vote on-line should notify the Secretary-Treasurer no later than December 1, 2018, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above. Eva Kit Wah Man and Katherine Thomson-Jones will complete their terms as trustees on January 31, 2019. For more information on the current trustees and the ASA By-laws, see the ASA Web page <http://aesthetics-online.org>. Look for the “ASA” red button in the upper-right and click the “About the ASA” sub-menu.

ASA Dissertation Fellowship Award for 2018-2019

The American Society for Aesthetics is pleased to announce that Caitlin Dolan, University of California, Berkeley, has been awarded the ASA Dissertation Fellowship for 2018-19. Her dissertation is entitled: “Looking and Learning: Pictorial Representation and Visual Skill.” She received her BA in Philosophy from New York University.

Seven applications were received this year. The selection was made by a committee of three distinguished senior ASA members, who noted that this was an exceptionally strong group of applicants. The award is for $25,000, plus an additional $5,000 for tuition and fees.

This is the fourth year that ASA has awarded a Dissertation Fellowship.

The previous winners: David Johnson, Northwestern University (2015-16), Marilyn Johnson [no relation], CUNY Graduate Center (2016-17), and Madeleine Ransom, University of British Columbia (2017-18).

The deadline to apply for the Dissertation Fellowship for 2019-20 will be January 1, 2019. ASA student members enrolled in doctoral programs in North America are eligible. Guidelines are here: <http://aesthetics-online.org/?page=dissfellowships>.

The abstract for Dolan’s dissertation: By reflecting on what is involved in making and using pictures, my dissertation gleaned insights about the variety of forms that representation can take, and about the kinds of opportunities afforded by our basic capacity for sight. It puts the “immediacy” of appearances in a new perspective by arguing that seeing how things “merely” look does not stop short of seeing how they are, but instead happens only when visual investigation continues, and we exert the effort of more careful looking. It then develops the idea that depiction is constituted by this kind of perceptual project, and challenges the traditional conception of perception as passive by examining the intentional activity of making materials into pictorial artifacts. Having secured a sense in which seeing is the exercise of skill, it offers an understanding of the diversity of styles displayed by pictures made over the course of history, in terms of the...
style that episodes of looking and seeing themselves exhibit. Committee: Hannah Ginsborg (co-chair), Alva Noë (co-chair), Barry Stroud, Mary Ann Smart (outside member, Musicology)

New ASAGE Editors Named

Two new editors have been named for the ASAGE-Graduate E-Journal (ASAGE), for two-year terms commencing July 1, 2018. Emily Lacy, a doctoral student at the University of Illinois at Chicago, will serve as the Managing Editor. Jeremy Fried, a doctoral student at the University of Oklahoma, will serve as the Assistant Editor.

The new editors were chosen from a strong field of 13 candidates by a selection committee of five ASA members appointed by the ASA President. They will succeed Nick Curry, Managing Editor, and Eric Murphy, Assistant Editor, who will assist in the transition.

ASAGE has been published for ten years and is indexed in the EBSCO data bases. It is available free on its own web page, <http://asage.org>. The ASA Board of Trustees conducted a comprehensive review on this tenth anniversary and provided funds for a redesign and move to a new platform on WordPress.

Lacy received a BA in Philosophy and a BFA in Painting from the University of Houston, and an MA in Philosophy from the University of Southampton, before entering the doctoral program at Illinois. Before entering the doctoral program in Oklahoma, Fried received a JD from the University of California, Berkeley School of Law (Boalt Hall), specializing in copyright law, video games and social media, and foreign relations law. He previously received a BA in Philosophy and Journalism from the University of Oklahoma.

IAA Young Scholar Awards

Deadline: December 1st, 2018

The International Association of Aesthetics is offering 10 awards of $500 USD each for unpublished papers written by untenured scholars who are under 35 years of age. Some papers that do not get an award may receive an honorable mention. The papers must be between 3,000 and 5,000 words, double-spaced, with footnotes, not endnotes, and in 12 point font. They are due on December 1, 2018 and are to be sent to the Secretary General, Zoltan Somhegyi, at <zoltansomhegyi@iaaesthetics.org>. The winners will be announced by February 1, 2019.

Somaesthetics Research Prize

To recognize and encourage continued research in somaesthetics, the American Society for Aesthetics announces the Somaesthetics Research Prize.

The 2021 Prize winner will be selected by a committee of three members appointed by the President of the ASA and will be notified by August 2021. The award will be announced publicly during the annual meeting of the ASA in 2021. The winner will be encouraged but not required to attend the meeting, and travel expenses to the meeting will be provided. The $1000 prize may not be awarded if, in the opinion of the judges, no nomination of sufficient merit and appropriateness is received.

The ASA selection committee welcomes published work of distinction published between May 1, 2018 – April 30, 2021. Eligible works are articles or chapters/sections of books published in English. Chapters/sections of books should be of length comparable to a journal article. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Eligible publication includes reputable on-line journals. Nominations will be judged based on adherence to scholarly standards of writing. Self-nominations are welcome. Only one nomination per competition should be submitted. Nominees must be ASA members at the time of nomination.

The interdisciplinary field of somaesthetics is understood broadly as the critical study and meliorative cultivation of the experience and performance of the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-stylization. Contributions exploring the field of somaesthetics through one -or more- of the many disciplines that already inform this field are welcome: philosophy, aesthetics, arts and design research, technology studies, somatic, health, sports, and social sciences, history, physiology, psychology and pedagogy.

Submissions should be directed c/o Julie Van Camp, ASA Secretary-Treasurer at 1550 Larimer St #644, Denver, CO 80202-1602, or <secretary-treasurer@aesthetics-online.org>. The nominated article or book chapter/section must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If PDF submission is not possible, then three copies of articles or book chapter/section must be submitted to the Denver address, above. The deadline for receipt of nominations is May 1, 2021.

The funding for this prize is being provided by revenue from a generous gift from a private foundation.

Additional gifts in support of the Somaesthetics Research Prize to the American Society for Aesthetics are welcome at any time. They may be made on-line on ASA Donation site.

Special Issue of Espes on Berleant

Epes, the journal of the Society for Aesthetics in Slovakia and the Institute of Aesthetics and Art Culture, has published a special issue in English devoted to the work of Arnold Berleant entitled, “Aesthetics Between Art and Society: Perspectives of Arnold Berleant’s Postkantian Aesthetics of Engagement.” Berleant is noted for his theory of aesthetic engagement and his foundational contributions to environmental aesthetics.


The issue may be accessed online at <https://espes.ff.unipo.sk/>.
Calls for Papers

Aesthetics and Terrorism

Deadline: August 31st, 2018

Terrorism is unfortunately ubiquitous in the contemporary world. In the post-9/11 era, so-called “political violence” in the form of state or anti-state activity has placed itself at the very center of international politics or policies. But, of course, terrorist violence is not a recent phenomenon; rather, it has always preoccupied the minds of authorities, shattered the every-day routines of citizens, victimized thousands of people, but at the same time, intrigued or even fascinated humanity with its unpredictability and suddenness. In this lens, it is not paradoxical to admit that terrorism looms large in the artistic, literary and philosophical imagination, but also in aesthetic debates. Although it may at first sound oxymoronic to articulate the concept of terrorism and of aesthetics in a single breath, not only is extreme political violence against (usually) non-combatants relevant to aesthetic matters and preoccupations, but it turns out that there may even be a structural link between the two. Aesthetics, here, does not necessarily hinge upon the question of beauty or artistic representation, but is more broadly defined as aesthetic experience understood as sense perception. In such a context, aesthetic sensibility has a lot to say about how terrorism is represented, employed, disseminated, reproduced or even opposed.

The relationship between aesthetics and terrorism has already generated considerable interest through three publications in Contemporary Aesthetics:

- “Aesthetic Appreciation, Ethics, and 9/11” by Emmanouil Aretoulakis (Vol. 6, 2008)
- “Art, Terrorism and the Negative Sublime” by Arnold Berleant (Vol. 7, 2009)
- “Terrorist Aesthetics as Ideal Types: from Spectacle to ‘Vicious Lottery’” by Marshall Battani and Michaelyn Mankel (Vol. 15, 2017)

In light of this interest, Contemporary Aesthetics invites original, innovative, full-length articles that explore the connection between aesthetics and terrorism or terror across cultures, ages, genres, or discourses.

We welcome submissions on topics related (but not limited) to the following:

- Aesthetic Theories, Political Violence, and the Philosophy of Terror
- The Aesthetics of Suicide Attacks/Terrorism and the Body
- The Politics of Aesthetics (or Aesthetics of Politics) in Terror(ism)
- Radicalization as an Aesthetic Posture
- Post-9/11 Political Discourse and Aesthetics
- Ethics, Aesthetics, Narrativity in the Media Communication of Terror
- Terrorist Discourse and the Sensorial Aspects of Terrorist Communication
- Terrorism through the Perspective of Art (in its widest sense)
- Morality, Ethics and Aesthetics in the Artistic Representation of Terror
- Terrorism as Theatre/Performance
- Society and the Cultural Imaginary of Terrorism
- Counter-Terrorism, Law and Aesthetics
- Urban Defense, Architecture and (Counter) Terrorism
- Terrorism, Aesthetics and Ecological Consciousness
- Postcolonial Aesthetics, Imagination and Terror
- Religious (or not) Terrorism and the Aesthetics of Pain/Suffering
- Aesthetics, Terror, Culture, and the 21st Century

Length: maximum 7,000 words, including abstract and notes
Deadline for submitting the full article and a short CV: August 31, 2018.

The article should be attached (as a word document) to your e-mail and sent to the guest editor, Dr. Emmanouil Aretoulakis <emmareto@enl.uoa.gr>.

Only electronic submissions are acceptable.

For submission guidelines, see: <http://www.contempaesthetics.org/pages/guidelines.html>.

Southern California Student Aesthetics Conference
University of San Diego, San Diego, CA November 16-17, 2018
Deadline: August 31st, 2018

This conference, to be held November 16-17, 2018 at the University of San Diego, is organized by Nick Riggle (University of San Diego) and Clinton Tolley (University of California, San Diego). Featured keynote speaker for the conference will be A.W. Eaton, Associate Professor of Philosophy, University of Illinois, Chicago.

The conference will support and promote graduate and undergraduate work in aesthetics, primarily but not exclusively for students in the general Southern California region. The Call for Papers invites students to submit papers of approximately 4000 words, along with abstracts of no more than 300 words. The deadline for submission will be August 31, with decisions made shortly after and no later than the end of September.

After anonymous review of the submissions, seven student papers will be selected with travel support of up to $300 each, provided by the ASA grant. Each student paper will be scheduled for a one-hour session to include presentation by the student of the paper, followed by commentary by a southern California-area faculty member or graduate student, and discussion. In addition, the conference will include a panel discussion on current trends in aesthetics with Professor Riggle, Tolley, and Eaton.

Papers to be presented will be distributed to registered participants before the meeting to encourage more thorough-going discussion with the presentators and commentators. Additional information will be posted on the ASA web site as soon as available.

Sponsored by the American Society for Aesthetics, USD Values Institute, and the USD Humanities Center

American Society for Aesthetics Pacific Division Meeting
Berkeley City Club, Berkeley, CA March 22-23, 2019
Deadline for submissions: November 15th, 2018

The 2019 meeting of the Pacific Division of the American Society of Aesthetics will be the division’s first meeting in a new venue, the Berkeley City Club in Berkeley, CA. In relocating the meeting, we hope to make the Pacific Division meeting more accessible and affordable for participants, while also refocusing the meeting on what has made it great in the past: in-depth, long-form discussion of the best new work in aesthetics and the philosophy of art.

We are pleased to announce the keynote speaker for the 2019 meeting: Professor Elisabeth Camp. Camp is Professor of Philosophy at Rutgers University; she has published on extensively on metaphor, the imagination, and engagement with fiction.

We invite paper submissions as well as panel proposals on any topic in aesthetics, considered broadly. Papers and proposals
from traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged. We also welcome volunteers to serve as session chairs and commentators. The ASA requires that all persons on the program be members of the ASA and register for the meeting. Submissions from non-members are welcome, but once accepted for the program, participants must establish membership within 30 days or risk replacement on the program.

Please note the difference in format between paper and panel presentations:

Accepted papers will be presented and discussed in pre-read workshop format. All participants will commit to pre-read all accepted papers. (We do not run concurrent sessions, and the number of accepted papers will be manageable for pre-reading. Papers will be circulated well in advance of the meeting.) The author will have three to five minutes to introduce their paper, followed by a ten-minute presentation by the commenter, with the remaining session time devoted to questions from participants. We will be strict on this format, which is designed to allow for in-depth discussion. Paper submissions must not exceed 3,000 words in length and must be accompanied by 200 to 300-word abstracts. Submissions should be anonymized for review.

Panel presentations will not be pre-read. Panels must consist of at least three participants, and presentations should be kept to fifteen to twenty minutes each. We are especially interested in exploratory panels that open up new or neglected areas in aesthetics; interdisciplinary discussions or collaborations with artists and practitioners; and topics that will be accessible and engaging to a broad audience of philosophers and aestheticians. Panel submissions must include a brief description of the panel’s topic and long abstracts (500-750 words) for each paper along with the names and affiliations of all proposed participants.

For the second year, $1000 will be available for Irene H. Chayes Travel grants from the ASA for presenters who have no other access to travel funds. To apply, notify meeting organizers that you wish to be considered with an outline of your contribution, or be removed from the program.

Please send submissions in PDF, Word, or RTF format to <asapacific2019@gmail>.com. Please email the meeting organizers, Anthony Cross and Shelby Moser, at this address if you have any questions or would like to volunteer to comment on a paper or chair a session.

**Philosophy of Film Without Theory Conference**

University of York, UK  
January 10-11, 2019

Deadline: September 30th, 2018

Philosophers of film are increasingly interested in investigating non-, anti- and a-theoretical methodologies in their work. This international conference aims to create new opportunities for dialogue and debate between those philosophers, film scholars, filmmakers and viewers who are interested in pursuing - or are intrigued by - the idea of philosophy of film without theory.

Methodologies in Philosophy Without Theory (in general) include, but are by no means limited to: fine-grained description and discernment; disentangling confusions; reactive and/or reflective critical inquiry, the exploration of conceptual connections; logical geography; conceptual synthesis; the provision of perspicuous presentations and surveyable overviews; non-systematic engagement with individual or particular works, subjects, objects, ideas, events and/or situations and more.

Methodologies in Philosophy Without Theory about film may include any of the above as part of a commitment to focus on, and pay close attention to, individual films.

We invite submissions from philosophers whether of film, or who use film in their work. Particularly welcome are postgraduate, non-affiliated independent scholars, and filmmakers. Please send a 300-word abstract suitable for a 20-minute talk to <philosophywithouttheory@gmail.com> by September 30th, 2018. Communication of acceptance will be by October 31st, 2018.

Invited Speakers: Lucy Bolton (Queen Mary, University of London) Mikel Burley (University of Leeds) Sophie Grace Chappell (Open University) Victor Dura-Vila (University of Leeds) Andrew Klevan (University of Oxford) Barry Lee (University of York) Colin Heber Percy (Screenwriter and priest)

Conference Co-Directors: Craig Fox (California University of Pennsylvania) Britt Harrison (University of York)

Questions of possible interest might include: What are, or might be, the possibilities, opportunities and/or limitations for Philosophy of Film Without Theory? - Do recent anti-, non-, and a-theoretical developments in ethics offer insights and methodological alternatives for philosophers of film? - To what extent does ‘cognitive film theorising’ suffer from problems similar to the ‘Grand Theory’ it was meant to supplant? - Might there be such a thing as ‘Wittgensteinian philosophy of film’, and if so, what might it be like?

As this is the first ever Philosophy of Film Without Theory conference - indeed the first ever Philosophy (of any stripe) Without Theory conference - we welcome all Abstracts which seek to discover and display the potential philosophical value in Without Theory ways of understanding films. For more information please see the conference website here: <https://philosophyoffilm-withouttheory.com/>.

The conference co-directors thank the White Rose College of the Arts and Humanities: Leeds, Sheffield & York (WRoCAH), the Arts and Humanities Research Council (AHRC) and the British Society of Aesthetics (BSA) and the University of York for their generous support.

**American Society for Aesthetics, Annual Meeting**

October 9-12, 2019  
Sheraton Grand, Phoenix, Arizona

Deadline: January 15th, 2019

The ASA welcomes submissions on all aspects of aesthetics and the philosophy of art.

Papers are limited to 3000 words, must be accompanied by 100-word abstracts, and be formatted for anonymous review. These rules will be strictly enforced. Proposals for panels and author-meets-critics sessions must include a brief description of the topic, names and affiliations of all participants, and 500-word abstracts of all papers. Note that we plan to accept very few submitted panels.

Participants may submit a paper, or be part of a submitted panel, but not both. Papers may not be presented at both a regional ASA meeting and the Annual Meeting. All participants must be members of the ASA, and register for the meeting. Non-members may submit papers or panel proposals, but must join the ASA within thirty days of acceptance of their contribution, or be removed from the program.

The ASA supports the Gendered Conference Campaign. In evaluating submitted
panels and author-meets-critics sessions, the Program Committee will consider whether steps have been taken to include women and members of historically underrepresented and excluded groups.

Six Irene H. Chayes Travel Grants will be awarded for those presenting papers, but who do not have access to travel funds. 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. Full time students who present papers will receive a travel stipend. These stipends are also available to those who complete the PhD in 2019 but remain unemployed at the time of the meeting. Please indicate whether you would like to be considered for these grants when submitting your paper, but do not mention this in the submitted paper itself.

Submissions should be made through the same platform, Submittable, that was used last year. For further details, please consult the 2019 Annual Meeting website at <https://goo.gl/ZJZA6e>.

Please address all correspondence to the Program Chair, John Kulvicki (Dartmouth College), at <ASA2019Phoenix@gmail.com>.

**American Society for Aesthetics, Eastern Division Meeting**

Courtyard Marriott, Center City, Philadelphia, PA

April 4-6, 2019

Deadline: January 15th, 2019

Temple University’s Monroe C. Beardsley Address: Fred Rush (Professor of Philosophy, University of Notre Dame).

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. Papers and proposals from traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged. We welcome volunteers to serve as session chairs and commentators. To submit a paper or panel proposal for consideration you must be a member of the American Society for Aesthetics, and if your paper is accepted you must register for the conference. You can join ASA on-line at http://aesthetics-online.org. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Panel proposals must include a general description of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each of the presentations. The abstract should articulate the thesis and central argument(s) of the talk.

For the second time, $1000 will be available for Irene H. Chayes Travel grants, from the American Society for Aesthetics, for paper presenters with no other access to travel funds. To apply, notify meeting organizers that you wish to be considered, with an estimate of your travel costs. Do not include this in your paper.

Please send submissions in PDF, Word, or RTF format to David Clowney and John Dyck at easa.submissions@gmail.com.

Please feel free to direct questions to the Program Co-Chairs: David Clowney (Rowan University) clowney@rowan.edu, John Dyck (CUNY - The Graduate Center) john.dyck@gmail.com, Michel-Antoine Xhignesse (UBC) michel.xhignesse@ubc.ca, or Laura Di Summa (William Paterson) etrelaure@gmail.com.

**Canadian Society for Aesthetics, Annual Meeting**

University of British Columbia, Vancouver, British Columbia, Canada

June 1 - 3, 2019

Deadline: February 18th, 2019

The 2019 annual meeting of the Canadian Society for Aesthetics will take place in company with 70 other Canadian associations, as part of the 88th Congress of the Humanities and Social Sciences (www.congress2019.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) Fiction, metaphiction and narrative 3) Ethical and political issues in any of the arts 4) Scientific framing of problems in aesthetics and the arts 5) Aesthetic and art education 6) Philosophy of music. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, 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 e-mail 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.

**Contemporary Aesthetics**

Volume 16 (2018)

Established in 2003 as the first online, open-access, and peer-reviewed journal in aesthetics, Contemporary Aesthetics provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics. CA invites your submission to Volume 16 (2018).

Contemporary Aesthetics has a wide international readership that includes nearly 150,000 visits last year. Prospective authors are encouraged to be mindful of this wide reach, as well as the journal’s commitment to inclusivity. Specifically, manuscripts should be of relevance and interest to readers from diverse disciplinary and cultural backgrounds. The journal also welcomes those works that embrace ethical, social, religious, environmental, and cultural concerns, reflecting aesthetics’ historically interdisciplinary character as well as its recent developments. Submissions from those groups of scholars and practitioners who have traditionally been underrepresented in academic discourses are particularly encouraged. Papers with a maximum length of 7,000 words (including abstract and notes) should be formatted according to the submission guidelines specified here: <http://www.contempaesthetics.org/pages/guidelines.html>.

In the interest of broadening our scope and increasing accessibility to our readers, we also welcome submission of shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word “Short Notes and Responses” offer a platform for discussion and may present a point of view, an insight gained from a book, a summary of a published work in aesthetics not available in English, or a response to an article previously published in Contemporary Aesthetics. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations.

Papers and short notes are published as soon as they are ready in the order accepted with the most recent appearing at the top of the Journal page. We welcome the use of visual images and auditory and video clips to illustrate the text, provided the copyright, if needed, is secured by the author.
Contemporary Aesthetics is indexed in The Philosopher’s Index, Ulrich’s Periodicals Directory, Google Scholar, ProQuest’s Art Bibliographies Modern, DOAJ, J-Gate, JournalSeek, and EBSCO.

For specific instructions for preparation and submission, please go to the journal’s home page at contempaesthetics.org. Any other inquiries should be sent to editor@contempaesthetics.org.

**Upcoming Events**

**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, Montréal: November 17-20, 2021

**ASA Eastern Meeting:** Courtyard Marriott Center City, Philadelphia, PA: April 5-6, 2019

**ASA Pacific Meeting:** Berkeley City Club, Berkeley, CA: March 22-23, 2019

**ASA Rocky Mountain Meeting:** Drury Plaza Hotel, Santa Fe, NM: July 12-14, 2019

**Southern California Student Aesthetics Conference:** University of San Diego, San Diego, CA: November 16-17, 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.”

**British Society for Aesthetics:** St. Anne’s College, Oxford University: September 21-23, 2018

**Conference in Memory of Peter Kivy**

The Department of Philosophy at Rutgers University is holding a Conference in Memory of Peter Kivy on Friday, October 26, 2018. The conference, from 9:30 am – 5:00 pm, with a reception from 5:00-6:15 pm., will be in the Teleconference Room, 4th Floor, Alexander Library, Rutgers University, New Brunswick. Guest speakers include Christy Mag Uidhir, Jenefer Robinson, Jerrold Levinson, and David Davies. Aaron Meskin will introduce and read Kivy’s unpublished “The Case of (Digital) Wagner.” The Conference is free but registration is required: <kivymemorial@philosophy.rutgers.edu>.

**Canadian Society for Aesthetics:** University of British Columbia, Vancouver, BC: June 1-3, 2019

**European Society for Aesthetics:** University of Warsaw, Warsaw, Poland: June 12-19, 2019

**ASA Opportunities, 2018-19**

**Prizes**

**The 2019 John Fisher Memorial Prize**
Submission deadline: January 15, 2019
[https://aesthetics-online.site-ym.com/page/fisherprize]

**Outstanding Monograph Prize**
Submission deadline: February 1, 2019
[https://aesthetics-online.site-ym.com/page/MonographPrize]

**Selma Jeanne Cohen Prize in Dance Aesthetics**
Submission deadline: May 1, 2019
[https://aesthetics-online.site-ym.com/page/CohenPrize]

**Ted Cohen Prize**
Submission deadline: May 1, 2019
[https://aesthetics-online.site-ym.com/page/TedCohenPrize]

**Arthur Danto/American Society for Aesthetics Prize**
Submission Deadline: May 31, 2019

**Somaesthetics Research Prize**
Submission deadline: May 1, 2021
[https://cdn.ymaws.com/aesthetics-online.site-ym.com/resource/resmgr/files/calls/Somaesthetics_Announcement_a.pdf]

**Grants**

**Active Aestheticians**

**HANNE APPELQVIST** (University of Turku) has been selected as the new editor-in-chief of *Estetika: The Central European Journal of Aesthetics*. She follows Zoltán Papp (ELTE, Budapest) who led the journal ad interim after its longterm editor-in-chief Fabian Dorsch passed away unexpectedly in February 2017. In her winning application, Appelqvist wrote about her vision for the journal: “The journal should encourage submissions that aim at bridging the gulfs between different traditions and approaches—the so-called analytic and continental traditions, the systematic and historical approach.” The journal’s main ambition is to publish research of the highest quality, representing the diverse European and Anglo-American traditions in aesthetics. *Estetika: The Central European Journal of Aesthetics* is a triple-blind peer-reviewed journal published twice a year. The journal welcomes contributions in English on all topics related to philosophical aesthetics, the philosophy of art, and the history of aesthetics. For more information, please visit our website [http://aesthetics.ff.cuni.cz].


STEPHEN SNYDER (Boğaziçi University) 2018, End-of-Art Philosophy in Hegel, Nietzsche and Danto, New York: Palgrave Macmillan. Stephen has also received a Fulbright research grant at the the Institute of Art History and Theory at Tbilisi State University in Georgia, where he is researching the transformation of the symbolic meanings of pagan art in early medieval Georgia.

The benefits of ASA membership

- Members get print copies of JAAC (four per year) and the ASA Newsletter (three per year).
- Members get immediate access to the latest issues of JAAC via the publisher’s website (Wiley). (Databases such as JStor have a one-year delay in availability.)
- Members have the option of a green membership, with no print mailings, at a substantial cost savings, especially for international members.
- ASA members have on-line access for one-year to the new Oxford Encyclopedia of Aesthetics, 2d ed. and a 40% discount on purchase of the hard-copy edition.
- ASA members receive a 20% discount on all Oxford University Press hardcover titles.
- Student members receive travel support to the annual meeting if they have a paper accepted.
- Student members are eligible for travel support to attend certain ASA-sponsored conferences.
- Only ASA members are eligible for the new Chayes Travel grants to the annual meeting and divisional meetings for people with no institutional access to travel to present their work.
- Only ASA members can apply for the Dissertation Fellowship, the Monograph Prize, the John Fisher Prize, the Ted Cohen Prize, the new Arthur Danto/ASA Prize, the Post-doctoral Fellowship, Major Grants, and other opportunities.
- Only ASA members can serve as editors, trustees, or officers of the Society.
- Only ASA members may present papers or commentaries at the annual meeting.
- All divisional meetings now 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, annual meeting programs, Divisional meeting programs, and past newsletters.
- Only members can vote in elections for trustees and officers.

New members: If you have never been an ASA member, you can join in the last three-months of the calendar year and your membership will be extended through December of the following year.

Current members: Renew your membership in December for the following year so you don’t miss any issues of JAAC or the ASA Newsletter.
### Registration
Mezzanine Balcony North (Main Mezzanine)  
Wednesday: 5:30-10:00  
Thursday & Friday: 8:30-4:30  
Saturday: 8:30-12:00

### Opening Reception
Confederation 5&6 (Main Mezzanine)  
Wednesday, October 10  
7:00-10:00 pm  
Student Musical Entertainment 8-9 pm

### Book Displays:
Mezzanine Balcony North (Main Mezzanine)  
Thursday & Friday: 8:30-4:30  
Saturday: 8:30-12:00

### Coffee Breaks:
British Columbia Foyer (Main Mezzanine)  
Thursday, Friday, Saturday: 11:00

### Feminist Caucus Committee Luncheon
New Brunswick (Main Mezzanine)  
Thursday, October 11: 1:15-2:45  
$10/$15 luncheon: Space is limited.  
Please pre-pay at on-line registration

### Presidential Lecture:
Kathleen M. Higgins  
Thursday, October 11: 6:00-7:00  
Great Hall, Hart House, University of Toronto  
Reception 7:00-8:30:  
Art Museum, Justine Barnicke Gallery  
Hart House, University of Toronto

### Arthur Danto Memorial Plenary:
Ilene Sova  
Friday, October 12: 5:30-6:45  
Imperial Room (Lobby Level)  
Reception 7:00-8:30:  
Imperial Room & Foyer

### Diversity Committee Luncheon
New Brunswick (Main Mezzanine)  
Friday, October 12: 1:15-2:45  
$10/$15 luncheon: Space is limited.  
Please pre-pay at on-line registration

### Business Meeting and Luncheon
Confederation 5-6 (Main Mezzanine)  
Saturday, October 13: 1:30-2:45  
All registered attendees

ASA thanks Wiley-Blackwell Publishing for its generous support for this meeting.

ASA is grateful for support of the Thursday evening lecture and reception by The Canada Research Chairs Program and The Network for Sensory Research at the University of Toronto Mississauga, and the Departments of Philosophy at UTSC, UTM, and STG.

For the most up-to-date information on the Meeting, including speaker names and paper titles, download the free Grupio app from the Apple Store or Google Playstore, search “aesthetics” and look for us on the listing of meetings. The same information is available here: http://www.grupio.com/asa2018/
All session rooms, registration, book displays, and coffee breaks are located on the Main Mezzanine.

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<td>9:00-11:00</td>
<td><strong>Author Meets Critics:</strong></td>
<td><strong>Immateriality</strong></td>
<td><strong>Issues of Ontology</strong></td>
<td><strong>Street Art/Urban Aesthetics</strong></td>
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<td><em>Yuriko Saito’s Aesthetics of the Familiar: Everyday Life and World-Making</em></td>
<td>Chair: Christopher T. Williams (University of Nevada, Reno)</td>
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<td>Panelist: Emily Brady (Texas A&amp;M University)</td>
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<td><strong>Panelist:</strong> William Seeley (Bates College), “Locating Art”</td>
<td><strong>Panelist:</strong> Mary Beth Willard (Weber State University), “Urban Aesthetics and Augmented Reality”</td>
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<td>Panelist: Stephanie Ross (University of Missouri-St. Louis)</td>
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<td>Author: Yuriko Saito (Rhode Island School of Design)</td>
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<td>11:15-1:15</td>
<td><strong>Ontological and Social Questions</strong></td>
<td><strong>Perspectives on Kant</strong></td>
<td><strong>Art: Status and Subsidy</strong></td>
<td><strong>Philosophy &amp; Aesthetics: Then and Now In Honour of Kate Millet and Linda Nochlin (Feminist Caucus Panel)</strong></td>
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<td>Speaker: Jeremy Page (Uppsala University), “When Should We Judge that a Work of Art is Finished?”</td>
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<td><strong>Commentator:</strong> Guy Rohrbaugh (Auburn University)</td>
<td>Daniel Wilson (University of Auckland), “Wehi and the Sublime” <em>Winner of an Irene H. Chayes New Voices Award</em></td>
<td>Elizabeth Cantalamessa (University of Miami), “Art By Fiat? Copyright, Ontology, and Metalinguistic Negotiation” <em>Winner of the Outstanding Student Paper Award</em></td>
<td>Mary Wiseman Goldstein (Brooklyn College and Graduate Center of CUNY)</td>
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<td><strong>Panelist:</strong> Daniel Abrahams (University of Glasgow), “A Social Account of Humour”</td>
<td><strong>Commentator:</strong> Sandra Shapshay (Indiana University at Bloomington)</td>
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<td><strong>Panelist:</strong> Gemma Argüello Manresa (Universidad Nacional Autónoma de México)</td>
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<td><strong>Panelist:</strong> Aaron Smuts (Rhode Island College)</td>
<td><strong>Speaker:</strong> Weijia Wang (Katholieke Universiteit te Leuven), “Kant’s Two Approaches to the Connection between Beauty and Morality”</td>
<td><strong>Speaker:</strong> Brian Soucek (University of California, Davis), “Danto on Censorship and Subsidy of the Arts”</td>
<td><strong>Panelist:</strong> Ryan Musgrave (Rollins College)</td>
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<td>Feminist Caucus Luncheon: New Brunswick Room ADVANCE REGISTRATION REQUIRED</td>
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### Improv

**Chair:** Sheila Lintott (Bucknell University)

**Speaker:** Clément Canonne (CNRS - IRCAM - Sorbonne Université), “If It’s All Improvised, Why Does It Always Have To Be Funny?”

**Commentator:** David Zucker Saltz (University of Georgia)

**Speaker:** Tyler Olsson (University of California, Santa Cruz), “On the Structure of Improv-Artistry as a Skillful Action”

**Commentator:** Aili Bresnahan (University of Dayton)

### The Uses of Pictures

**Chair:** Eileen M. Deprez (University of Kent)

**Speaker:** John Kulvicki (Dartmouth College), “Referential Uses of Pictures”

**Commentator:** Thomas Adajian (James Madison University)

**Speaker:** A.W. Eaton (University of Illinois at Chicago), “Pictures and Persuasion”

**Commentator:** Cynthia Freeland (University of Houston)

### Normativity and Obligations

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

**Speaker:** Robbie Neufeld (College of Charleston), “Fittingness and Value: A Two-Level Theory of (Some) Aesthetic Normativity”

**Commentator:** Alex Feinberg (University of Illinois at Chicago)

**Speaker:** John Dyck (City University of New York), “There Are No Aesthetic Obligations”

**Commentator:** Ira Newman (Denison University)

### Authors Meet Critics: Lee B. Brown, David Goldblatt, Theodore Gracyk’s Jazz and the Philosophy of Art

**Chair:** Saul Fisher (Mercy College)

**Panelist:** John Andrew Fisher (University of Colorado, Boulder)

**Panelist:** Teresa Reed (University of Tulsa)

**Panelist:** Tracy McMullen (Bowdoin College)

**Panelist:** Eric Lewis (McGill University)

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<td>11:15-1:15</td>
<td><strong>Understanding and Perception</strong>&lt;br&gt;Chair: Christopher Bartel (Appalachian State University)&lt;br&gt;Speaker: Irene Martínez Marin, “Artistic Intentions and Emotional Understanding” (Uppsala University)&lt;br&gt;Commentator: Sheryl Tuttle Ross (University of Wisconsin, La Crosse)&lt;br&gt;Speaker: Madeleine Ransom (University of British Columbia), “Learning to See Beauty”&lt;br&gt;Commentator: Elisabeth Shellekens Dammann (Uppsala University)</td>
<td><strong>Virtual Reality and New Media</strong>&lt;br&gt;Chair: Bradley Elicker (Rowan University)&lt;br&gt;Speaker: Darla Migan (Vanderbilt University), “Net, Artist Jon Rafman’s Ethnography of Virtual World Reality”&lt;br&gt;Commentator: Jay Miller (Warren Wilson College)&lt;br&gt;Speaker: Summer Renault-Steele (George Washington University), “New Media, Old Theory, and Critical Self-Encounter on the Internet”&lt;br&gt;Commentator: Olivier Mathieu (Collège de Valleyfield)</td>
<td><strong>Plato’s Reach</strong>&lt;br&gt;Chair: Andrew Huddleston (Birkbeck, University of London)&lt;br&gt;Speaker: Jonathan Fine (Columbia University), “The Social Life of (Platonic) Beauty”&lt;br&gt;Commentator: John H. Brown (University of Maryland)&lt;br&gt;Speaker: Patrick Grafton-Cardwell (UMass Amherst), “Platonism about Stories: Creativity without Creation”&lt;br&gt;Commentator: Derek Matravers (The Open University)</td>
<td><strong>The Art of Self-Making and Transformation, A Decolonial Approach (Diversity Caucus Panel)</strong>&lt;br&gt;Chair: Aili Bresnahan (University of Dayton)&lt;br&gt;Panelist: Laura E. Pérez (University of California, Berkeley), “Decolonizing Self-Portraits in the Work of Kahlo, Mendieta, and Cerván”&lt;br&gt;Panelist: Mariana Ortega (Pennsylvania State University), “Autoarte as Aesthetics of Self-Making”&lt;br&gt;Panelist: Kevin Cedeño Pacheco, (The Pennsylvania State University), “Reflection of the Self: Selena Through the Mirror of Anzaldua’s Borderlands”</td>
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<td>2:45-5:00</td>
<td><strong>Nation/Culture</strong>&lt;br&gt;Chair: Mara Miller (Independent Scholar)&lt;br&gt;Speaker: Monique Roelofs (Hampshire College), “Toward a Cosmopolitan Aesthetic Conception of Race and Nation: William Pope.L’s Whispering Campaign”&lt;br&gt;Commentator: James B. Haile III (University of Rhode Island)&lt;br&gt;Speaker: Shen-yi Liao (University of Puget Sound), “Ameliorating Cultural Appropriation”&lt;br&gt;Commentator: Curtis L. Carter (Marquette University)</td>
<td><strong>Expressivism</strong>&lt;br&gt;Chair: Carol S. Gould (Florida Atlantic University)&lt;br&gt;Speaker: James Harold (Mount Holyoke College), “Loving a Lovely Sight’ and Expressivism in Aesthetics”&lt;br&gt;Commentator: Ronnie de Sousa (University of Toronto)&lt;br&gt;Speaker: Matteo Ravasio (University of Auckland), “Are Resemblance Theories of Musical Expressiveness Empirical Theories?”&lt;br&gt;Commentator: Margaret Moore (University of Tennessee, Knoxville)</td>
<td><strong>Live vs Recorded Performances</strong>&lt;br&gt;Chair: Garry Hagberg (Bard College)&lt;br&gt;Speaker: Nina Penner (Duke University), “Contemporary Opera Performance and the Ingredients Model; Or, That’s Not the Strauss I Paid For”&lt;br&gt;Commentator: James Hamilton (Kansas State University)&lt;br&gt;Speaker: Zachary Weinstein (University of Toronto), “Individuating Phonographic Works”&lt;br&gt;Commentator: Andrew Kania (Trinity University)</td>
<td><strong>Comedy and the Limits of Transgression</strong>&lt;br&gt;Chair: John Carvalho (Villanova University)&lt;br&gt;Panelist: Rebecca Bensen Cain (Oklahoma State University), “The Comic Art of Aristophanes’ Humor”&lt;br&gt;Panelist: Jason Leddington (Bucknell University), “Comic Impossibilities”&lt;br&gt;Panelist: Christelle Pare (Observatoire de l’humour), “When Comedians Are Becoming Journalists: The Serious Concept of Jokalism”</td>
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<td><strong>Varieties of Formalism Reconsidered</strong></td>
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<td>Chair: Karl Ameriks (University of Notre Dame)</td>
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<td>Panelist: James Shelley (Auburn University), “Pretty Much the Entire History of Aesthetics, from Plato to the Present”</td>
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<td>Panelist: Rachel Zuckert (Northwestern University), “Formalism in Cultural Style; Herderian Reflections”</td>
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<td><strong>Formalism in Design and Architecture</strong></td>
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<td>Panelist: Ivan Gaskell (Bard Graduate Center), “Formalism and Categorization in Building Design”</td>
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<td><strong>Sculpture</strong></td>
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<td>Speaker: Sondra Bacharach (Victoria University of Wellington) &amp; Deborah Tollefsen (University of Memphis), “Fearing Fearless Girl”</td>
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<td>Commentator: Erin Bradfield (Santa Clara University)</td>
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<td>Speaker: Sherril Irvin (University of Oklahoma), “Materials and Meaning in Contemporary Sculpture”</td>
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<td>Commentator: Karen Gover (Bennington College)</td>
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<td>11:15-1:15</td>
<td><strong>Trust/Seriousness</strong></td>
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<td>Chair: Amy Mullin (University of Toronto)</td>
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<td>Speaker: Solveig Aasen (University of Oslo), “How to Dance to the Music: On the Relationship between Music and Dance”</td>
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<td>Commentator: Jeff Friedman (Rutgers)</td>
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<td>Commentator: Richard Shusterman (Florida Atlantic University)</td>
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<td><strong>Dance</strong></td>
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<td>Chair: Diana Raffman (University of Toronto)</td>
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<td>Speaker: Solveig Aasen (University of Oslo), “How to Dance to the Music: On the Relationship between Music and Dance”</td>
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<td>11:15-1:15</td>
<td><strong>Adornment, Emotional Experience</strong></td>
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<td>Chair: James Mock (University of Central Oklahoma)</td>
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<td>Speaker: Stephen Davies (University of Auckland), “What Counts as Bodily Decoration or Adornment?”</td>
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<td>Commentator: Carolyn Korsmeyer (University at Buffalo)</td>
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<td>Speaker: Emmanuel Ordóñez Angulo (University College London), “Transformative Torture” — Winner of an Irene H. Chayes New Voices Award</td>
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<td>Commentator: Robert Sinnerbrink (Macquarie University)</td>
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| 1:15 – 2:45 | **Annual Business Meeting and Buffet Luncheon:** All Registered Meeting Participants  
Confederation 5 & 6 (Main Mezzanine) |
| 2:45 – 5:00 | **Reconsidering the Work of Peter Kivy (Manitoba)**                   |
|            | Chair: Jeanette Bicknell (Independent Scholar)                        |
|            | **Panelist:** Eva Dadlez (University of Central Oklahoma),            |
|            | “Peter Kivy on the Philosophy of Literature”                          |
|            | **Panelist:** Jennifer Judkins (UCLA)                                |
|            | “Musical Notation as Performance: The Bach Manuscripts”               |
|            | **Panelist:** Jennifer Judkins (UCLA)                                |
|            | “Musical Notation as Performance: The Bach Manuscripts”               |
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|            | **Panelist:** Jennifer Judkins (UCLA)                                |
|            | “Musical Notation as Performance: The Bach Manuscripts”               |

**Program Committee:** Deborah Knight (Chair), Jeanette Bicknell, John Carvalho, Jane Forsey, Jennifer Judkins, Sheila Lintott, Amy Mullin, Alex Neill, C. Thi Nguyen, Michel-Antoine Xhignesse

**Officers:** President: Kathleen M. Higgins, University of Texas at Austin; Vice President: Susan Feagin, Temple University; Past President: Cynthia Freeland, University of Houston; Secretary-Treasurer: Julie C. Van Camp, California State University, Long Beach; JAAC Editors: Ted Gracyk, Minnesota State University; Robert Stecker, Central Michigan University

**Trustees:** María José Alcaraz León, University of Murcia; John Gibson, University of Louisville; Robert Hopkins, New York University; Eva Kit Wah Man, Hong Kong Baptist University; Jonathan Neufeld, College of Charleston; Anna Christina Ribeiro, Texas Tech University; Paul C. Taylor, Vanderbilt University; Katherine Thomson-Jones, Oberlin College

**Planning Ahead? Future ASA Meetings:**

ASA Pacific Meeting: Berkeley City Club, Berkeley, CA, March 22-23, 2019
ASA Eastern Meeting: Courtyard Marriott, Philadelphia, April 5-6, 2019; April 17-18, 2020
ASA Rocky Mountain Meeting: Drury Plaza Hotel, Santa Fe, NM, July 12-14, 2019; July 10-12, 2020
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
Southern California Student Aesthetics Conference: University of San Diego, November 16-17, 2018
Out of respect for our speakers, unless you receive their express approval beforehand, please do not use any visual or audio recording devices of those speakers during their presentation. At individual sessions, enforcement is the responsibility of the session chair, as directed by the speaker.

The ASA reserves the right to take still photographs of events at the Annual Meeting, for possible publication on its web site, newsletter, or other official publications; by attending such events, attendees are granting permission to the ASA to be included in such photographs.

The ASA Policies on Discrimination, Harassment, and Respectful Behavior are in effect for this meeting. The full text: https://aesthetics-online.site-ym.com/resource/resmgr/files/ASA_policies_on_discrimination.pdf

Please wear your name tag at all times at the meetings to show that you are registered. Only persons who have registered are welcome at ASA meeting events, receptions, morning breaks, and luncheons.

For the most up-to-date information about this meeting, please check the Meetings page on the ASA web site: http://aesthetics-online.org/events/EventDetails.aspx?id=671721&group=

Any schedule changes after July 31, 2018, will be available on the Meetings page and on the Grupio app. It is free at the Apple Store and Google Playstore for your smartphone and tablet. Search “aesthetics” and you’ll find us.

The ASA fully complies with the Americans with Disabilities Act. If you need any special arrangements, please let us know at your earliest opportunity at secretary-treasurer@aesthetics-online.org

-7/31/2018
NAME _______________________________________________________________

NAME ON NAME TAG ______________________________________________________

INSTITUTIONAL AFFILIATION _____________________________________________

MAILING ADDRESS _______________________________________________________

________________________________________________________________________

E-MAIL ________________________________ PHONE _______________________

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<thead>
<tr>
<th>ASA member (2018)</th>
<th>Amount Enclosed</th>
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<tr>
<td>Early Bird registration (postmark by Sept. 4)</td>
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<tr>
<td>Member-3-day: $115</td>
<td>Member-1-day: $50</td>
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<td>Student member-3-day: $60</td>
<td>Student member-1-day: $20</td>
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<tr>
<td>Regular registration (postmark after Sept. 4)</td>
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<tr>
<td>Member-3-day: $170</td>
<td>Member-1-day: $60</td>
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<tr>
<td>Student member-3-day: $90</td>
<td>Student member-1-day: $30</td>
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| Non-Member of ASA                  |                 |
| Early Bird registration (postmark by Sept. 4) |                 |
| Non-Member 3-day: $205              | Non-member 1-day: $70|
| Student Non-Member 3-day: $110      | 1-day: $70       |
| Regular registration (postmark after Sept. 4) |                 |
| Non-Member 3-day: $260              | 1-day: $115      |
| Student Non-Member 3-day: $135      | 1-day: $80       |
| TOTAL (US dollars only)             |                 |

Make checks payable to The American Society for Aesthetics

Unemployed and underemployed aestheticians might be eligible for a partial registration fee waiver and should apply to the secretary-treasurer@aesthetics-online.org
## Membership Application/Renewal: THE AMERICAN SOCIETY FOR AESTHETICS

### Member Name: ________________________________________

### Department: __________________________________________________

### University: ___________________________________________________

### Mailing Address: ______________________________________________

____________________________________________________________________

### City: ________________________________________________________

### Country: ________________________ Postal Code: ________________

### E-Mail: ________________________________________________________

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### Membership Rates in U. S. Dollars

#### Regular Membership

**One Year:**
- $80 (North America)
- $95 (International)
- $77 Green (North America & International)

**Two Years:**
- $140 (North America)
- $170 (International)
- $134 Green (North America & International)

**Three Years:**
- $190 (North America)
- $235 (International)
- $181 Green (North America & International)

#### Emeritus Membership

**One Year:**
- $60 (North America)
- $75 (International)
- $57 Green (North America & International)

**Two Years:**
- $100 (North America)
- $130 (International)
- $94 Green (North America & International)

**Three Years:**
- $140 (North America)
- $185 (International)
- $131 Green (North America & International)

#### Student Membership - 1 Year (full-time students)

- $35 (North America)
- $50 (International)
- $32 Green (North America & International)

*Must send proof of current student status*

#### Joint Membership - 1 year

- $120 (North America)
- $135 (International)
- $117 Green (North America & International)

*Membership with another ASA member at the same address; receives one copy of JAAC*

### Dues and Contributions

#### Annual Membership Dues

- $___________

#### The following contributions might be tax deductible in the US:

**Contributions to Prizes, Awards:**
- John Fisher Memorial Prize Fund $___________
- Ted Cohen Prize Fund $___________
- Peter Kivy Prize Fund $___________
- Somaesthetics Research Fund $___________
- International Scholars’ Assistance Fund $___________

**TOTAL** $___________

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Checks should be made payable to the American Society for Aesthetics and must be in US dollars. Credit card payments can be made ONLY via our secure web site [http://aesthetics-online.org](http://aesthetics-online.org)

- _____Check if an Official Receipt is requested
- _____Check if your contribution (above) is anonymous

*The ASA membership year is January 1 – December 31 of each calendar year. We regret that it is not possible for us to pro-rate memberships for partial years and encourage you to renew your membership in December for the following year or January for the current year. New members joining in the last three months of the year will be extended through 12/31 of the following year.*

Green Members receive all Membership benefits *except* print materials (JAAC, ASA Newsletter). Those publications are available on-line to Green Members.
ASA Announces Policies on Discrimination, Harassment, and Respectful Behavior

The Board of Trustees of the American Society for Aesthetics has adopted Policies on Discrimination, Harassment, and Respectful Behavior, effective immediately.

The Policies were drafted by an *ad hoc* committee established in December 2017 by ASA President Kathleen Higgins, with representatives from the Feminist Caucus and the Diversity Committee. They studied policies at several other academic professional associations and met with the Ombudsperson for the American Philosophical Association. The draft policies were then reviewed by the ASA Board of Trustees and were approved on July 23, 2018.

ASA is now accepting nominations, including self-nominations, for the position in the policies of Ombudsperson. Interested persons should send a cover letter and CV to secretary-treasurer@aesthetics-online.org. Nominations are also being solicited from the Feminist Caucus and the Diversity Committee. Until a formal appointment can be made, the ASA President and the ASA Secretary-Treasurer will be available to meet the obligations outlined in this policy.

The Policies are permanently located on the ASA Web site:
<https://aesthetics-online.site-ym.com/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

The text of the policies is as follows:

Freedom of expression and vigorous debate are crucial to scholarly exchange. The American Society for Aesthetics strongly values mutual respect and strives to provide an environment for exchange that is free from bias and intimidation. The ASA is committed to providing a supportive environment, at the ASA annual meeting, divisional meetings, conferences, other ASA-sponsored activities, one that upholds values of inclusion, safety, and mutual respect.

Accordingly, the ASA deplores all harassment and is sensitive to the harm suffered by persons who experience it. We expect speakers and questioners at our meetings to demonstrate self-control and civility, even in the midst of strong disagreement, and not to engage in *ad hominem* attacks.

Furthermore, we expect those participating in the ASA’s meetings and events to treat others with respect and not to engage in behavior that is discriminatory, intimidating, threatening, or harassing. This expectation applies to our speakers, contractors, volunteers, and attendees.

Our standards do not tolerate any discrimination or harassment on the basis of an individual’s sex (including pregnancy), sexual orientation, gender identity and expression, race, ethnicity, color, religion, national origin, age, marital status, disability, body size, class, physical appearance, political perspective, or employment status. They call for sensitivity to power dynamics, exhibited in part through respect for the ideas, work, personal autonomy, and contributions of individuals in more junior positions in the field. Our standards include a belief in the rights of free speech and open inquiry, as well as respect and tolerance for people with worldviews, opinions, and experiences different from our own.

We expect all participants not to engage in any form of harassment at the ASA annual meeting and at other ASA-sponsored activities. Attendees should hold themselves and each other to these expectations.

**Nondiscrimination and Anti-Harassment Standards**

The ASA prohibits any unwelcome conduct that is based on an individual’s sex (including pregnancy), sexual orientation, gender identity and expression, race, ethnicity, color, religion, national origin, age, marital status, disability, body size, class, physical appearance, political perspective, or employment status and that creates an environment that a reasonable person would consider intimidating, hostile, or abusive.

Harassment, discrimination, and contribution to hostile environment include, but are not limited to:
• Personal remarks about individuals that reinforce damaging social structures of domination (e.g., related to age, body size, class, disability, ethnicity, gender, gender identity and expression, physical appearance, political perspective, race, religion, sexual orientation, or any other legally protected characteristic)
• Inappropriate use of sexual images in public spaces
• The display of offensive or sexually suggestive objects or pictures, apart from purposes of theoretical discussion
• Deliberate intimidation, stalking, or following
• Unwanted photography or recording
• Sustained disruption of talks or other events
• Inappropriate physical contact
• Unwelcome sexual attention
• Inappropriate jokes or verbal kidding or teasing
• Verbal abuse and epithets
• Conduct or comments of a lewd or lascivious nature, including subtle pressure to engage in sexual activity
• Contribution by demeanor, jokes, and behavior that targets non-dominant and vulnerable groups
• Repeated offensive sexual flirtations, advances, or propositions, and
• Any other conduct that the individual (or group of individuals) might reasonably find to be intimidating, hostile, offensive, coercive, or threatening
• Advocating for, or encouraging, any of the above behavior
• Sexual harassment does not refer to occasional compliments of a socially acceptable nature or consensual personal and social relationships. If problematic content is included in artistic examples presented at an ASA program, audience members should be alerted first, and these examples should be used professionally and appropriately.

Membership information and compliance
The ASA has added on its web site for all on-line transactions (e.g., membership, meeting registration) a statement that in submitting the transaction the member has read and agrees to comply with this policy. This statement includes a link to the complete policy. The policy is available in full on the ASA web site and shall be published in the ASA Newsletter prior to all future annual meetings.

Reporting
If any ASA member is the target or witness of harassment, discrimination, or other inappropriate behavior, that member report the incident to the ASA Ombudsperson. Although anyone may seek advice from the Ombudsperson, only the individual or individuals alleging that they have been harassed or discriminated against may file a complaint. The Ombudsperson shall listen to the grievance, describe the policy and procedures, outline issues of privacy and confidentiality, and discuss possible courses of action regarding the filing or non-filing of a formal complaint. The Ombudsperson shall take all reasonable efforts to maintain in strict confidence the identity of individuals reporting an incident and the person or persons implicated in an incident.

Harassment and discrimination complaints, whether informal or formal, may be brought to the ASA in the following cases:

• Harassment or discrimination at an ASA annual or divisional meeting or other ASA-sponsored event, including ASA co-sponsored conferences and workshops
• Harassment or discrimination by or against members of the ASA Board of Trustees, and divisional organizing committees and officers acting in their ASA capacities.

The Ombudsperson will try to resolve the matter informally. Depending on the nature of the complaint, the Ombudsperson may refer it to the ASA Officers, who may also attempt informal resolution of the matter. Those Officers may, at their discretion, appoint an ad hoc special committee to consider the complaint or refer it to the Board of Trustees. The Committee shall include representation from, at least, the Feminist Caucus, the Diversity Committee, and the Board of Trustees.
If an individual is not satisfied with the efforts at informal resolution of the issue and elects to file a formal complaint, that person must describe the incident in a non-confidential written statement delivered to the Ombudsperson within sixty (60) calendar days of the conclusion of the attempted informal resolution. The Ombudsperson will provide the statement concurrently to the accused party or parties and to the committee appointed by the ASA President. The accused party may elect to file a written response, and if so, the written response must be filed with the Ombudsperson within sixty (60) calendar days of receipt of the initial written complaint. The Chair of the Committee shall contact both parties to discuss the incident and determine whether there is a mutually acceptable resolution. If no such resolution can be found, the Committee shall determine whether the incident constituted discrimination or harassment under the terms of this Policy. If the Committee determines the incident constituted discrimination, harassment, it shall furnish a report of the incident, the Committee’s findings, and a recommended sanction, if any, to the Secretary-Treasurer and the ASA President within sixty (60) days.

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

The Ombudsperson concerning discrimination and harassment shall receive complaints of discrimination and harassment and, where possible, serve as a resource to members regarding such complaints. The Ombudsperson shall serve as a resource by, among other things, (i) educating the complainant on the ASA’s statement on nondiscrimination and (ii) advising the complainant of publicly available anti-discrimination resources. The Ombudsperson concerning discrimination and harassment, in consultation with the relevant diversity committees, may deem a complaint not to merit further pursuit by the ASA.

The Ombudsperson shall make clear to any complainants that the Ombudsperson is not providing legal advice and that the availability of an ASA Ombudsperson is not intended to substitute for a complainant’s consultation of expert legal advice.

The Ombudsperson is responsible for informing/educating ASA membership about the ASA’s policy on nondiscrimination. The Ombudsperson is also expected to apprise relevant diversity committees of instances of discrimination and, where appropriate, to consult with the committees.

The Ombudsperson concerning discrimination and sexual harassment should, if necessary, be able to consult with a complainant rapidly, within a 24-hour period.

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

The Ombudsperson concerning discrimination and harassment will be nominated by the ASA President, with the approval of the Board of Trustees, for a term of three years. The Feminist Caucus and the Diversity Committee will provide a list of potential candidates, and a general invitation to self-nomination to all ASA members shall be the basis for the list of candidates, to which the officers and Board of Trustees may add. The Ombudsperson shall be a volunteer. In the absence of an Ombudsperson appointed consistently with this policy, reports may be made to the ASA President and/or the ASA Secretary-Treasurer.

THIS STATEMENT IS INFORMATIONAL ONLY AND IS NOT A CONTRACT. IT DOES NOT CREATE ANY LEGALLY ENFORCEABLE PROTECTIONS OR OBLIGATIONS ON THE PART OF ASA. IT IS NOT INTENDED TO, NOR SHOULD IT BE USED TO SUPPORT A CAUSE OF ACTION, CREATE A PRESUMPTION OF A BREACH OF LEGAL DUTY, OR FORM A BASIS FOR CIVIL LIABILITY.

The American Society for Aesthetics is grateful to the American Philosophical Association, the History of Science Society, the American Folklore Society, the Modern Language Association, and other members of the American Council of Learned Societies for sharing their policies on discrimination, harassment, and respectful behavior for use by ASA in development of this policy.