The Aesthetics of Frustration: Diversity and the ASA

Sherri Irvin
University of Oklahoma

As I began to write a more standard aesthetics paper on an entirely different topic, my thoughts turned to several episodes in which scholars of color presented their work at ASA meetings with receptions ranging from chilly to hostile. Some have stated that they will not likely return to the ASA due to these experiences. Because I believe the resources of aesthetics can shed considerable light on social and political dynamics, I will examine some aesthetic elements of this situation and use them to inform a schematic proposal about how we might move forward.

I don’t have the answers—finding them is not a task for one person, and scholars belonging to the communities that have been marginalized and excluded in our professional spaces must be centrally involved. But serious discussion of these matters, which have been personally and professionally painful for me and far more so for others, is badly needed, and I hope this contribution will renew a discussion that was engaged by A.W. Eaton, Charles Peterson, and Paul C. Taylor in the *Aesthetics for Birds* blog in late 2017.

1. In 2010, the distinguished legal scholar and Yavapai Supreme Court justice Rebecca Tsosie was plenary speaker at the ASA annual meeting. I was struck not only by the critical Indigenous perspective she brought to her discussion of the collection of Native American cultural objects in non-Native museums, but also by her gender presentation. Tsosie, who is Yaqui, wore long dark hair, makeup, Zuni turquoise jewelry, a pencil skirt and stiletto heels. Even her voice had a more feminine register than I am accustomed to hearing in academic contexts. Caught by surprise, I realized how rarely I have encountered this sort of femme presentation during my career as a woman philosopher. While I have no preference for femme presentation over the myriad other ways a person might live their gender, I found it refreshing to see a scholar who unapologetically combined feminine gender presentation with intellectual power.

And then the question period started. A white male philosopher occupying a prominent position in the ASA stood up—a choice neither typical nor necessary—to accuse Tsosie of an elementary blunder that, he suggested, undermined her entire project: a confusion between something’s being believed by a group of people and its being true. He stated that she had clearly never taken Philosophy 101. She responded, graciously, “Tell me what your test for truth is, and I’ll engage it.” He replied, condescendingly, “That’s just silly.” The question period went on as though nothing had happened. This dynamic occurs frequently enough for women of color that it is explored in two prominent anthologies. (Gutiérrez y Muhs et al. 2012; Flores Niemann et al. 2020)
I am using evaluative terms (such as ‘condescending’) that I take to be appropriate to what I observed. These evaluations are grounded in both what was said and how it was said. As Yuriko Saito (2016, 226) argues, how we deploy our bodies, including “tone of voice, facial expressions, and bodily movements,” is an aesthetic matter that deeply informs the moral quality of our actions. The point, to state the obvious, is not that one should refrain from critical discourse with a scholar because she is a person of color. There are respectful and valuable ways to engage a seeming clash of epistemic assumptions, but the exchange that actually occurred was a failure both morally and intellectually, since the questioner refused to delve into the epistemic substance after delivering his insult.

In 2017, I was present when a prominent white male philosopher rudely interrupted a speaker on a panel consisting mostly of women of color to complain about how time was being managed in the session. Having noted the little time that remained, he proceeded to ask an extremely long question in which he mischaracterized the speaker’s central thesis, continuing along the same trajectory even after she corrected him. In Taylor’s (2017) characterization, which I endorse, the questioner languorously … mansplained and whitesplained her, in a long, obtuse question that displayed not just near-total ignorance of the theoretical resources that animated the paper, but also nearer-total indifference to the possibility that his incomprehension might reflect his own misunderstanding rather than the author’s mistakes.

Here, women of color are presumed incompetent to organize their own session or identify the thesis of their own research.

At the same meeting, artist Fahamu Pecou discussed his work and related conceptual matters, only to face white philosophers asking questions about the logistics of sagging pants: wouldn’t it be hard to run from the police? These episodes were discussed by A.W. Eaton (2017) and Paul Taylor (2017) in the Aesthetics for Birds blog, followed by Charles Peterson’s (2017) reflections on the need for organizational transformation. I commend these posts to you as essential though painful reading. Taylor gives this searing description of the question period after Pecou’s talk:

And there we were, chattering away in front of the Urban Negro exhibit at an old world’s fair, with question after question inviting the speaker to reveal the exotic mysteries behind what we were seeing.… What are those creatures doing? What might they have been thinking?

Just as Taylor describes in his post, I personally know philosophers of color who may never return to ASA meetings because of their experiences receiving chilly and ignorant responses to their own work and watching the same happen to others.

2. Our evaluations often seem to us to be direct, appropriate responses to the content of what we are encountering. We are occasionally conscious of the distorting effects of, say, anger, hunger, or dislike. But evidence suggests that filters distorting what we perceive and how we evaluate it are pervasive and often invisible to us. A 1997 analysis by Goldin and Rouse established that the practice of masking the identity of musicians during auditions accounted for a large increase in the number of women hired into major orchestras. Why would this be? Of course, overt gender bias played a part: some evaluators rated women unfavorably because they just didn’t want women in the orchestra. But evidence suggests an additional phenomenon: knowledge of the performer’s gender serves as a filter that affects how we hear the sound the performer produces. The filter itself is invisible to us: we think we are hearing the sound and its aesthetic qualities directly. But it may be that the music sounds more powerful, more dynamic, when it issues from a body we understand as male; and it sounds a bit too delicate, tentative, when it issues from a body we understand as female.

How a performance strikes us—be it a musical performance or a philosophy talk—may be shaped by filters we are unaware of. The implicit bias literature establishes that race and gender serve as filters in just this way, leading to diminished ratings of the credentials and achievements of women and people of color. Importantly, belonging to the group that is targeted does not inoculate you against acting on these forms of bias.

Implicit bias is often treated as a largely cognitive phenomenon, a matter of associations among concepts. But when we are in embodied encounters, our responses span the cognitive, emotional, physical, behavioral, aesthetic and ethical. Moreover, the context of the encounter may shape our expectations about who and what we will and should find there. These matters—how we encounter each other as embodied persons, the filters through which we perceive each other, how our perception and imagination inform our interpretation and treatment of each other—are deeply relevant to aesthetics.

Wittgenstein (1966) suggested that a central concept in aesthetics is the matter of what strikes us as right or fitting in a context. Our aesthetic sense is active in detecting violations of our sense of fittingness: a door hung a bit too high, a suit cut too short. One of our aesthetic impulses is to make adjustments until things seem right to us, until they seem to fit. This is a matter of feel, of sensibility, not of rationality or objective criteria.

We can bring these ideas together in a consideration of the situation involving Prof. Tsosie. As I mentioned, I was struck by how her embodied presence upended my expectations about who I would find at the ASA. It stands to reason that others, too, registered this. Moreover, this form of raced and gendered embodiment is not neutral, as the research on implicit bias tells us: it tends to activate distorting filters that lead to underrating the performance of the person thus embodied. The seeming—indeed, the actual—lack of fit may have triggered a corrective mechanism: something feels wrong, especially given that this speaker is on the plenary stage; something doesn’t fit; we (“we”) need to fix it. We need to convey to the speaker and all here present that neither she nor her work belongs in that position.

The panel including multiple women of color supports a similar analysis. Something about this situation feels wrong. It violates expectations about who will be present and what will and should occur at the ASA. Not only was the composition of the panel surprising, but the form of discourse was out of place, tending toward the postcolonial and continental. The participants did not even manage time in the session in the way we understand to be right and fitting. Corrective action was required: to restore the sense that things are right and fitting, the participants and all present needed to be informed or reminded of how ASA participants should comport themselves. The need for corrective action was especially urgent given that more and more of these kinds of people and kinds of events have been cropping up: the 2017 meeting featured several events involving scholars and artists of color who did not travel within the channels that have been carved in the intellectual terrain by longstanding participants.
Obviously, the white men whose interventions I have described would reject my analysis. And my project here is not psychiatric: the point is not to defend the attribution of a particular mental landscape to a particular actor. But at the same time, one may not know one’s own mind. The mechanisms I am discussing are deeply self-concealing. The situation is shrouded in plausible deniability: the actors can claim that it is merely incidental that those targeted happened to be women of color. If we accept that narrative without further consideration, we will remain stuck.

3.

A number of things need to be made visible. I’m trying to start that project here by creating what José Medina (2013) describes as epistemic friction: I’m offering an analysis of events that rubs up against and calls into question alternative understandings. Epistemic friction is a corrective to epistemic insensitivity, a state of being lulled into uncritical acceptance of a narrative that an empowered or dominant group might wish us to buy into, such as the narrative that we’ve been doing all we reasonably can about diversity and everything is mostly fine.

What else needs to be made visible? In Black Is Beautiful: A Philosophy of Black Aesthetics (2016), Paul Taylor describes four kinds of cultural invisibility for Black people: invisibility of presence, where there is a sheer absence of Black people in a context; invisibility of personhood, where Black people are present but their status as persons goes unrecognized; invisibility of perspective, where the bare moral personhood of Black people may be acknowledged but their distinct and legitimate perspectives on things are not; and invisibility of plurality, when the distinctiveness of a Black perspective may be recognized but that perspective is assumed to be monolithic, such that there is only one or a very small stock catalogue of Black ways of being.

Fahamu Pecou was, literally, visible, and the fact that he had been invited to speak suggests acknowledgement of his personhood and perspective. His work and discussion made visible a Black youth subculture and its participants, acknowledging Black personhood, perspective, and plurality. But despite the fact that Blackness and Black people were, in a sense, visible in all the ways Taylor discusses, visibility is a matter not only of presentation but of uptake. Whether something is visible to me depends on whether I have the resources to process it. And the discussion following Pecou’s presentation suggests that many did not possess those resources: as Taylor describes, some of the discussion seemed scarcely to acknowledge Black personhood, much less perspectives and plurality.

We are, then, in a situation where people are present and things are happening, but what we need to see is not always visible to us because we lack the resources: conceptual, perceptual, cognitive, even emotional. I don’t except myself: I have been called out by a member of the ASA for a lack of attention to racial plurality beyond Blackness, and I have no doubt have many other limitations that I’m unaware of.

This gives us a hint about what is needed. Rendering the invisible visible is a communal epistemic project, for it involves conceptual and perceptual resources that some already have and must be empowered to impart to others. Crucially, the very people who have been targeted by exclusionary activity are the ones most likely to possess these resources. The historic and contemporary absence and invisibility of people of color in the ASA is why so many of us lack the resources to see what is presented. This is also true of queer people, fat people, and disabled people: so few are present in our meetings that the resources for noticing exclusionary dynamics are grossly underdeveloped. This absence, like the absence of people of color, is a tremendous loss from every possible perspective, not least the epistemic. Scholars working in other disciplines, including Sara Ahmed, Jack Halberstam, Tobin Siebers, and Rosemarie Garland-Thomson, have offered analyses of aesthetic aspects of queerness and disability that could tremendously enrich the discourse of philosophical aesthetics, but their work remains largely unknown here... invisible.

As may be obvious, this situation creates a vicious cycle in which exclusionary dynamics are reinforced by multiple factors. When scholars from communities largely absent from the ASA’s intellectual spaces submit their work, it may be rejected because those tasked with evaluating it do not see that the topics are a “good fit” for our conference or journal or feel that the work is lacking in “quality” because they do not recognize the legitimacy of the methods or sources employed—which is itself a function of prior conditions of exclusion and absence. When these scholars’ work is included through an alternate mechanism, such as a keynote lecture or panel presentation, hostile or ignorant audience responses actively reinforce the exclusionary dynamics that prevented these scholars and their work from being better represented in the ASA from the start, communicating to all present that the exclusion was and remains appropriate: these scholars and their work do not belong here. Nominal or token inclusion that doesn’t directly address these exclusionary conditions makes the situation worse.

We need a communal project of nurturing the development of conceptual resources, creating epistemic friction, holding each other accountable and learning to be accountable when others help us to see, however uncomfortable that may be. The key to all of this is to find ways to center, support, and provide opportunities for community for scholars currently subject to forces of invisibility, including absence and isolation. A collective that does not include, invite, support and celebrate the contributions of people of color, queer people, fat people, and disabled people cannot think, intend, or will itself into true inclusiveness. As Charles Peterson (2017) has written, "To open up the ASA as a space of inclusivity, a real struggle must be waged. This struggle cannot be thrust exclusively on the shoulders of marginalized members and their allies and must be waged by all members of the organization. This is a programmatic struggle, a discursive struggle and it is an internal struggle that necessarily must be waged by the majority members."

The community we need must be built consciously, intentionally, with commitment and energy, with intellectual and administrative labor. This is an architectural project, and it cannot be haphazard. We need to think actively, creatively, and collectively about how to build organizational infrastructure that supports true community, true valuing not just of racialized bodies in the room but of the kinds of intellectual contributions that have long been absent—especially contributions on topics and employing methods and paradigms that violate settled expectations. We need to move away from defending what feels right and fitting and toward a different set of aesthetic values, perhaps complexity, complication, excitement, uncertainty.

This must be a project of care, first and foremost because of wounds that have been inflicted on many people of color in the events I described; not to mention the wounds of isolation, frustration, and disappointment for those who have attended ASA meetings without finding supportive community. We need to create opportunities of
welcome and social bonding that foreground the needs, interests and concerns of people who have not usually found an intellectual home in our academic spaces.

Interestingly, the 2020 Annual Meeting of the ASA, which was held virtually due to the COVID-19 pandemic, offers some clues about how this might be done. The program committee, led by C. Thi Nguyen, devised carefully-structured opportunities for social interaction, including a variety of activities where people could participate in ways of their choosing or try out ideas in a supportive, low-stakes environment. Perhaps the fact that each person took up an equal amount of real estate within their own little Zoom rectangle helped break down the clustering together of people who already know each other and diminish some of the usual power dynamics. Scholars from historically excluded communities made presentations about topics that have not been much discussed at the ASA, and in my observation these were warmly received with lively discussion and a supportive tone. It is interesting to consider whether the fact that many presenters and audience members were participating from visible domestic spaces may have subtly humanized us for each other, reminding us that we are whole people with lives, not philosophy machines that need to have our programming continually honed through aggressive questioning. Also, of course, the prospects for virtual participation with a low registration fee made possible the participation of disabled scholars, fat scholars, economically marginalized scholars, scholars with family care responsibilities, and others for whom travel is an obstacle to attendance at in-person meetings.

Because the 2020 meeting was so successful, I hope the ASA will consider revising or rescinding the policy adopted January 29, 2020, that prohibits video presentation at ASA Annual Meetings (in all but exceptional circumstances) on the grounds that it “significantly reduces opportunities for dialogue and discussion, reduces registration revenues, and presents expensive technology challenges.”

Leaving aside the fact that the prospects for an in-person meeting in Montréal look tenuous as of this writing in early August 2021 due to a surge in the Delta variant of COVID-19, we now know (through many months of experience and experimentation) that there are great prospects for meaningful and even improved forms of intellectual contact via videoconferencing. In-person engagement—not to mention a few days of excused absence from the normal circumstances of work and life—can be enjoyable and intellectually stimulating for some, but it “reduces opportunities for dialogue and discussion” to zero for those for whom travel is prohibitive for a wide variety of reasons. Members of communities that tend to be absent from our meetings are disproportionately likely to experience one or more financial, health or life circumstances that prevent them from traveling. Why not think creatively about how this might be done. The program committee, led by C. Thi Nguyen, devised carefully-structured opportunities for social interaction including a variety of activities where people could participate in ways of their choosing or try out ideas in a supportive, low-stakes environment. Perhaps the fact that each person took up an equal amount of real estate within their own little Zoom rectangle helped break down the clustering together of people who already know each other and diminish some of the usual power dynamics. Scholars from historically excluded communities made presentations about topics that have not been much discussed at the ASA, and in my observation these were warmly received with lively discussion and a supportive tone. It is interesting to consider whether the fact that many presenters and audience members were participating from visible domestic spaces may have subtly humanized us for each other, reminding us that we are whole people with lives, not philosophy machines that need to have our programming continually honed through aggressive questioning. Also, of course, the prospects for virtual participation with a low registration fee made possible the participation of disabled scholars, fat scholars, economically marginalized scholars, scholars with family care responsibilities, and others for whom travel is an obstacle to attendance at in-person meetings.

More broadly, we need an ethicoaesthetics of community that involves intentional design of opportunities for participation and effective engagement. In our design process, we should not just acknowledge but foreground the needs, interests, and concerns of those who have not historically found an intellectual home within the ASA – for without such foregrounding, it will come more naturally to prioritize the needs of those who already find the ASA to be a welcoming space. We need not just nominal inclusion, but active welcoming of people and competent uptake of perspectives that have been historically marginalized or excluded.

In her book Staring: How We Look, disability theorist Rosemarie Garland-Thomson (2009) notes that some kinds of looks, even between strangers, create relationship, acknowledge our common humanity, suggest that we are here for each other. These forms of looking can be critical in our ongoing sense of ourselves as persons. But when we encounter someone who is, in Garland-Thomson’s terms, “unusually embodied,” we often fail in acknowledgement: we either stare or look away. Staring treats a person as an exotic other. But as Garland-Thomson powerfully argues, looking away, too, is damaging: it makes a person invisible. Truly seeing, and seeing truly, consists in finding a way to look with acknowledgement and appreciation, without the exoticizing and objectifying stare, and finding a way to hear what is being said without a distorting filter that impugns its validity. Looking and listening in these ways is the mechanism through which personhood, perspectives, and plurality are revealed. We must support each other in developing the capacity and resources to look, and to see.

References


Niemann, Yolanda Flores, Gabriella Gutiérrez y Muhs, & Carmen G. Gonzalez, eds. 2020. Presumed Incompetent II: Race, Class,
In Memoriam: Joseph Zalman Margolis (May 16, 1924 - June 8, 2021)

The entries to follow are some memorial thoughts from the Julie C. Van Camp, Andrea Baldini, and Aili Bresnahan on Joseph Margolis, President of the ASA from 1988-1990 and Laura H. Carnell Chair in Philosophy at Temple University from 1991 until his death in June of this year. Additional information on his life can be found in this obituary from The Philadelphia Inquirer online: <https://www.inquirer.com/obituaries/joseph-margolis-philosopher-temple-professor-author-obit-20210719.html>

See also the Wikipedia entry under his name: <https://en.wikipedia.org/wiki/Joseph_Margolis>

Please also note that there will be a memorial panel for Margolis at the 2022 Eastern ASA meeting in Philadelphia, announced here <https://aesthetics-online.org/events/EventDetails.aspx?id=1233115&group=> and as follows:

Special Session to Commemorate the Work of Joe Margolis

The Eastern Division of the ASA meeting in Philadelphia, April 22nd, 2022, will host a panel to commemorate the work of Joe Margolis. The panelists will include Julie Van Camp (Emerita, California State University, Long Beach), Richard Shusterman (Florida Atlantic University), Espen Hammer (Temple University), and Aili Bresnahan (University of Dayton). John Carvalho (Villanova University) will serve as Chair. Joe’s many contributions to Philosophy in the Philadelphia area make a commemoration at the Eastern Division meeting especially appropriate. We look forward to hosting you there.

© Sherri Irvin 2021
Joseph Margolis: the early years at Temple

Julie C. Van Camp
Professor Emerita of Philosophy, California State University, Long Beach

I arrived at Temple University’s Department of Philosophy in fall 1969, the same semester as Monroe Beardsley, who had just left Swarthmore, and one year after Joe Margolis. John Fisher, who became editor of the *Journal of Aesthetics and Art Criticism* a few years later, was already there. I had always understood that it was Fisher who made the most of an infusion of state funds in the 1960s to recruit such stellar faculty as Margolis and Beardsley. My undergraduate advisor had told me that if I was serious about aesthetics, Temple was the only place to go and I have never regretted that decision.

I took two seminars with Margolis, one on epistemology and one on metaphysics. I no longer remember what we read. I do remember being terrified of him! But that turned out to be great preparation for sessions at the American Philosophical Association which featured ferocious “commentary” and supposed “discussion” for the two papers I presented at Eastern meetings in the 1970s, the typical climate before pressures (mainly from women) started to move the atmosphere to slightly more constructive and civilized dialogue. I learned to muster my courage and defend my positions, no matter the onslaught of challenges. And for that I am grateful.

Another striking memory that has stayed with me was his response to Nelson Goodman’s *Languages of Art*. Originally published in 1968, Goodman’s proposals created an unforgettable earthquake in aesthetics, and the controversies he generated linger even today. As far as I know, Margolis was first out of the gate with a serious critique of Goodman (“Numerical Identity and Reference in the Arts,” *British Journal of Aesthetics* 1970, 10: 138–46). Beardsley’s response was to assign Goodman’s book along with his own *magnum opus, Aesthetics: Problems in the Philosophy of Criticism* and W.E. Kennick’s anthology *Art and Philosophy* for our aesthetics seminar in fall 1969. I am not aware of any journal articles by Beardsley critiquing Goodman.

Margolis’s prolific output averaged an article a week and a book a year. (I sometimes wondered if people just couldn’t keep up with everything and gave up trying to do comprehensive analysis.) He famously wrote one article in his sleep. His habit in the 70s was to dictate articles which the department secretary, Grace Stuart, would transcribe. He was surprised that he had no memory of one of her transcriptions and concluded that he had dictated it in his sleep. I don’t know the article, but that episode is so characteristic of his boundless intellectual energy that I want to believe it happened.

Margolis was a member of my dissertation committee, which was directed by Beardsley, with Fisher and Charles Dyke filling out the membership. Although I did get my proposal approved and even finished a first chapter by 1976, my despair about the collapse of the job market led me to take a leave of absence to go to law school (Georgetown). In 1981, I decided to see if I could finish the dissertation and was optimistic that I was on a roll after passing the DC Bar exam. Fisher and Dyke signed off early on but I went through endless revisions trying to reconcile the starkly different world views of Margolis and Beardsley. This was in the era before word-processing or the internet, so every request for revision involved retyping-cut-paste-xerox-mail, but my draft was finally accepted by both. Then tragedy struck with Beardsley’s debilitating stroke. My defense was in December 1981 in the Beardsley living room of the charming townhouse on Delancey Street in Center City. Almost the entire faculty and many graduate students were there and faculty went around the room with their questions. I finally received my degree in January 1982.

Convinced that I would never land a tenure-track job in philosophy (which I finally did in 1990), I drifted away from the department and lost touch with almost everybody, especially once I relocated to California and now Denver. I did send update notes to Beardsley until his death in 1985, but confess that I didn’t make much effort to stay in touch with anybody else. I re-entered aesthetics and started participating in both ASA and APA meetings in the 1990s.

In 2000, I organized a session on “The Legacy of Monroe Beardsley” for the ASA Annual Meeting, with presentations by George Dickie, Richard Shusterman, Anita Silvers, and Michael Wreen. In a tangled exchange by email, it was determined that Margolis would participate from the audience, promising what he called a “carnivorous” critique. As a member of the APA Pacific program committee I was delighted to organize a session on “The Work of Joseph Margolis” in spring 2001 for the Pacific meeting in San Francisco. The papers by Göran Hermerén, Dale Jacquette, and Joanne B. Waugh were published in *Metaphilosophy* in October 2005 (36:5). It is a testament to his longevity as a scholar that a session I organized twenty years ago felt at the time like a tribute to a much-loved member of the profession in the twilight of his career!

I am both sorry and sad that I did not have much contact with him in recent decades. I’ve been delighted to learn that so many younger members of the profession have benefitted from his insight and guidance.

---

6

ASA NEWSLETTER
The “Uncanny” Life and Philosophy of Joseph Margolis: A Farewell

Andrea Baldini
Associate Professor of Aesthetics and Art Theory
at the School of Arts of Nanjing University and director of the NJU Center for Sino-Italian Cultural Studies

The philosopher of art Joseph Margolis passed away on June 8th of this year. I received the news about his passing while I was riding the subway on my way to a meeting with one of my students. The sad update was mentioned in an email that a common friend sent to me. Joe, as we usually called him, was 97 years old, born on May 16, 1924. He received his PhD from Columbia in 1953, where he met—among others—the influential philosopher and art critic Arthur Danto. He started teaching at Temple University in 1968, and would never retire.

The news hit me hard: after reading the email, I missed my subway stop not once, but twice, ending up being a bit late for my meeting. My mind started running faster than the train I was on, and years of memories started rushing through my head. I couldn’t hold my tears, just as I can’t while writing these few words to remember and celebrate one of the greatest aestheticians of the 20th centuries, and a dear friend.

I met Joe in the late summer of 2008, when I started my PhD at Temple University. Margolis would later become my advisor. The deep and personal relationship that I developed with him was not unusual among his students. Many of them could tell countless stories not only of his extraordinary philosophical acumen and argumentative wit, but also of his profound kindness and authentic humanity, which made Margolis very much loved in academia. To use one of his favorite terms, he was an “uncanny” individual in the most positive sense of the world: a rare mix of intellectual prowess and heartfelt sensibility.

Margolis was one of the main reasons why I went to Temple for my PhD. In my early days as an undergraduate student in Italy, I was naturally drawn towards his work, for he had the unusual ability of writing about complex philosophical problems with the rigor typical of the so-called “analytic” tradition, while at the same time showing the historical and cultural sensibility of “continental” approaches. This hybrid nature of his philosophizing would characterize more and more of his production in his later years, developing a highly original and far-reaching pragmatist philosophy.

I was lucky enough to experience first-hand Margolis’s wide range of philosophical interests during what would have become one of the moments that I treasure the most as a student. In 2009, I translated into Italian one of his books: What, After All, Is a Work of Art? For a whole year, we had weekly meetings where we would discuss for hours his views so that I could find the best ways to render his prose into a different language. In all honesty, it turned out to be a one-of-a-kind seminar in contemporary philosophy.

Though his most famous contributions are in the field of aesthetics, it is difficult to find an area of philosophy Margolis didn’t write about. One of his most cited papers, “The Concept of Disease,” concerns the philosophy of medicine. In it, he argues that diagnosing diseases partly depends on ideological considerations. And his positions were often—if not always—far from the mainstream. Joe was never a “fashionable” philosopher: he would often defend views that would question the very assumptions of well-established philosophical fields. For instance, he was one of the very few modern champions of relativism, which he endorsed as a way to reject any form of Kantian or post-Kantian universalism in all domains of human understanding and action, from epistemology to ethics and, of course, aesthetics.

Opting for relativism was not a provocative gesture for Margolis. It was, in his view, a philosophical move to accommodate the complexity of our cultural world. Perhaps many are not aware that, as an undergraduate, Margolis studied English literature. This exposure to literary studies profoundly informed his philosophical views. By witnessing firsthand and from within the informality and pluralism of literary interpretations, Margolis never settled for a principled theory of interpretation, favoring what he defined as a “radical” one, which refuses any form of absolute foundation and conceptualizes our interpretative activities as savoir-faire rather than science.

A signature feature of his theory of interpretation is the rejection of intentionalism. In some of his most notable contributions to the philosophy of language and the theory of linguistic meaning, Margolis attacked Grice’s widely accepted account of an utterance’s meaning as determined by the utterer’s intention. Margolis’s contention was that such a model abstracts “from the fullest use of language.” His rejection of intentionalism in artistic interpretation follows similar lines: it emphasizes the difficulties of referring in some privileged sense to an author’s intentions as the final authority in deciding among competing interpretations. On his relativistic model, competing interpretations need not be mutually exclusive. For Margolis, the possibility of an artwork’s plurality of meaning(s) must be taken as a sign of the constructivist nature of the world of human culture. The cultural world is, in effect, created by our very interpretative activity.

His theory of interpretation, in connection with his constructivism, has significant repercussions at the level of artistic ontology. In Margolis’s views, artworks are culturally emergent entities. In general, the formula is as follows: artworks are better understood as “careers” of interpretations historically situated in a particular cultural context. In this sense, the ontology of an artwork is never fixed, or “determinate,” as Margolis would say, but always in flux—a precipitate of social interactions—and yet “determinable.”

The far-reaching goal of Margolis’s aesthetics immediately appears when considering that his ontology of art functions as a model for his theory of the self. Humans are, for Margolis, just like artworks: culturally emergent entities, “second-natured” creatures whose identity depends on their very self-interpretative activities. It is therefore not surprising that, for Margolis, aesthetics occupies a key role among the philosophical disciplines. In effect, what we do when we create art is a metaphor and even a metonym for what we do when creating ourselves as persons.

By constantly emphasizing the existential meaning of theorizing, Margolis’s philosophy is a profound form of humanism. He nev-
er understood or treated philosophy as a mere academic game to show off one’s wits, or simply a job. In the presence of Margolis, as well as in his writings, I always felt something that reminded me of the original spirit of Western philosophy as it emerged in Ancient Greece: doing philosophy is, ultimately, thinking about how we should live our lives.

I’m not sure whether his philosophy helped Margolis figure everything out about his own life, which like many lives had its share of hardship. He fought in World War II, where he also lost a twin brother. And his second wife, whom he loved very much, passed away not long ago. But he found ways to cope with his own tragedies and traumas, showing some form of inner peace that follows from fully implementing the maxim “know thyself.”

Still, Margolis certainly knew how to live a good life, and that is perhaps the greatest lesson that he taught me. Of the many persons I have met in my life, he was one of the very few that seemed to enjoy a deep sense of happiness in his life. And I cannot but thank Margolis for sharing some of his wisdom with me.

In a moment of sadness, where also the world is facing an epochal challenge due to the COVID-19 pandemic, I treasure the moments we had: the happiness that we shared during the dozen years we knew each other personally. I will never forget our “philosophical” meals, where we would discuss our work while enjoying food and drink. In that informal setting, I learned many important lessons not just about philosophy, but about life – insights that are guiding my life decisions while bringing some light even in the darkest hours. Farewell, my dear friend Joe.

A few inadequate words in remembrance of Joseph Margolis

Aili Bresnahan
Associate Professor, Philosophy, University of Dayton and US Fulbright Scholar, Centre for Dance Research, University of Roehampton

Joseph Margolis was a philosopher with a world-historical outlook, something that he attributed to surviving multiple world wars and changes in culture. He read widely in analytic, continental, and classical pragmatist philosophy as well as literature and work in other disciplines. He embraced a pluralist view of the interpretation of culture and its artifacts; one in which false claims can be made but that allows for many different true interpretations that can change over time with concomitant changes in history and culture. He received his PhD in Philosophy in 1953 from Columbia University on the GI Bill after service in WWII, where Arthur C. Danto and Marx W. Wartofsky were fellow students (Danto also there after WWII service). At the time, Susanne K. Langer was a member of the faculty.

Margolis saw the world, including artworks, human selves and our place in it, as something necessarily requiring interpretation and re-interpretation, imagination, creativity, and what he called “cultural agency.” His faith in human persons (which he would always point out is not reducible to *homo sapiens*) included the ability to find what he would call *faute de mieux* solutions to intractable problems—what he called a “second-best philosophy” for lack of our recourse, as fallible, culture-situated human beings, to either perfect knowledge or understanding. This was part of his relativist stance and humanist ethics.

It was Margolis’ embracing of fallibilism—the idea of a human-constructed but real world that could only be known with imperfect human capabilities—that gave me the courage to think of myself as a nascent philosopher even at the beginning of my graduate studies in philosophy, and not to despair of my inability to master every area of it. I was Margolis’ research assistant and advisee at Temple University from 2008-2012. I was an “older” student, having already completed a Juris Doctor degree and having practiced law for a couple of years before seeking my doctorate in philosophy. By that time, I had also stayed home full-time with children for the 7 years it took for them to both be in school full-time. I worried, aloud, that my brain wasn’t the same as it had once been due to the stresses of parenting, a crumbling marriage, and lack of adequate sleep.

“Well, you know, Aili,” Margolis said (in his 80s at the time), “I’m about 50% of what I once was myself. The only difference between me and everyone else is that I’m aware of how little time I have left.” The “little time” he had in fact extended longer than typical for university professors—he went on to live, work, write, and teach until age 97, telling his colleagues at Temple that he planned to teach “just one more year” and retire at 98.

One of my tasks as his research assistant was to record his seminar lectures on a small, portable tape-recorder, the tapes from which

1 This essay originally appeared as a blog post at <https://aestheticsforbirds.com/2021/07/16/the-uncanny-life-and-philosophy-of-joseph-margolis-a-farewell/>. It has been edited by Alex King.


10 Joseph Margolis, Toward a Metaphysics of Culture (Abingdon: Routledge, 2019).
would then go, unedited, to his typist to prepare as draft chapters for a new book. There was always a new book in progress. In his seminars, one could watch Margolis in the process of composing new material out loud, based on some preparation but often using student questions as improvisational prompts to develop new ideas. After each seminar, I would follow him into his office like a puppy (uninvited but never turned away) and pepper him with ideas and questions. My questions were often both relentless and confused, and there were times that he had to use examples from dance or from literature or make an illustrative drawing for me on paper to help me to understand. He would then give me drafts of his work-in-progress to read and to discuss in the same way, as well as suggestions for others’ articles and books that could help me fill in the gaps in my education. No questions were off-limits and his answers to these, and to my follow-up questions, were thorough and candid.

Those few hours after each seminar were precious to me, it colored my graduate school experience in the golden and sometimes too-bright light of his brilliant and art-sensitive mind, and I am not alone among Margolis’ students to have experienced his dedicated patience, time, and attention. If I went to him for feedback on a submitted paper, he could usually pick it out quickly out of a huge, seemingly unmanageable stack of other papers and materials on his always untidy and over-flowing desk. High praise was a comment that my work was “not unintelligent” with his customary eye-twinkle and impish grin. Sometimes he would say that a paper contained “too much purple prose” or “lacked the courage of its convictions” or, worse, that it contained a philosophical misunderstanding. And then he would take the time to explain.

Now that I’m a philosophy professor myself, with a full teaching load as he had, I wonder where he found the energy to be so present for me and for so many other students over the years. Why he never made me feel rushed, never made me feel unwelcome, was sometimes flirtatious but never made me feel leered at or harassed or exploited, and never made me feel as if my ideas weren’t valuable, even if underdeveloped. I wonder at how he was able to achieve a warm and co-conspiratorial attitude with students like me, often saying “come over to the Dark Side” when we liked a view of his that was particularly unpopular or radical, flashing his always-mischiefous smile. In this way, Margolis was wise and large enough to have a sense of humor about himself and his reputation as a polemic, even though he took his work extremely seriously.

In sum, the hole that the death of Joseph Margolis leaves in the fabric of the world of all those who knew him is a large one, even comforted as we might be by the reflection that he had a long, rich, well-lived life full of interesting work, reading, writing, and conversations that lasted in its richness up until he took his last breath. I try now, in honor of his gift to me, to read widely and to treat my students the way he treated me—as proto-philosopher and colleague, and as someone whose earnest best efforts are worthy of time, care, and respect. I think his work as a philosopher is good, better than he was perhaps given credit for in his lifetime and that perhaps future generations will appreciate more in time. But it is the memory of the way that he lived as a reader, a writer, a teacher, and as a mentor in philosophy that I cherish most—he showed me, and demonstrated, one possibility for a beautiful, rich, and enduring human life.

ASA Digital Archives

For the last several years, we have been collecting and digitizing important ASA archives. By placing these on the Members section of the ASA website, they are available to all members. We are still missing a few key documents. If you are cleaning out your office, please see if you might have any of these. You can mail them to us for scanning and we’ll reimburse your postage. Or you can scan a PDF yourself and send. Contact <secretary-treasurer@aesthetics-online.org> if you can help. Here’s what we have:

- **Division Archives**: We have programs from all the Divisions, going back to the 1940s for Pacific. But we are missing some programs for all and would be grateful for help in filling in those gaps.

- **ASA Newsletter Archives**: We have the complete set back to 1980 when the Newsletter was started by Selma Jeanne Cohen. These provide a fascinating history of ASA for much of its history and include essays by notable members which cannot be found elsewhere.

- **ASA Records**: We have minutes, annual meeting programs, and other materials from our founding in 1942. A few things are missing which we hope members can help us retrieve.
The following is a list of texts from the blurry, tough-to-define tradition known as “black studies” that I think philosophers of art and aesthetics ought to be reading. These texts, as texts from “black studies,” are both outside of the standard frames of philosophy and centered on the intersection between blackness and aesthetics. Of course, then, these texts will be of special interest to those who work on raced aesthetics, and social aesthetics generally. However, I share this list to encourage philosophers who do not work at that precise intersection to engage with these texts. I believe these texts are useful for “philosophy of art simpliciter”; or, another way to put it: I think philosophers of art should be creating theories on raced aesthetics, and social aesthetics. Of course, then, these texts will be of special interest to those who work on raced aesthetics, and social aesthetics generally. However, I share this list to encourage philosophers who do not work at that precise intersection to engage with these texts. I believe these texts are useful for “philosophy of art simpliciter”; or, another way to put it: I think philosophers of art should be creating theories of “art simpliciter” by taking into account the innovative, systematic contributions of these theorists, and by taking into account blackness more generally. These texts have much to offer, much more than mainstream philosophers often imagine; I encourage you to explore them!

1. *In The Break: The Aesthetics of the Black Radical Tradition* by Fred Moten

   One of those books that’s become mythology. It’s hard to find a work on black aesthetics post-2003 that doesn’t cite it. It’s not dramatic to call it a paradigm shift. Introduces or reimagines crucial aesthetic concepts like “improvisation,” “ensemble,” “form” and art as language.

   **Essential for:** phil of poetry, of music, ontology of art, aesthetic experience, history of aesthetics (especially Derrida, Marx, and Kant)

2. *Black, White, and In Color: Essays on American Literature and Culture* by Hortense Spillers
   <https://press.uchicago.edu/ucp/books/book/chicago/B/be3624045.html>

   The brilliance of Spillers collected all in one place! A foundational text that illustrates the centrality of semiotics in Spiller’s theory of art, and is crucial to developing an account of American literature.

   **Useful for:** philosophy of literature, semiotics

3. *Black Masculinity and the Cinema of Policing* by Jared Sexton

   A somewhat under-read, but brilliant, extension of the Afropessimist corner of black studies. A sharp and comprehensive account of the norms of intelligibility constraining popular cinema through figures of the police, the patriarch, and the black man.

   **Useful for:** philosophy of cinema

4. *Blackpentecostal Breath: The Aesthetics of Possibility* by Ashon T. Crawley
   <https://www.fordhampress.com/9780823274550/blackpentecostal-breath/>

   One of my favorite books of all time. A brilliant grounding of anarchic sociality in aesthetics and spirituality.

   **Useful for:** philosophy of performance, philosophy of music, aesthetic experience, aesthetic relationality

5. *Seeing the Unspeakable: The Art of Kara Walker* by Gwendolyn DuBois Shaw
   <https://www.dukeupress.edu/seeing-the-unspeakable>

   A brilliantly deep contemplation of both Walker and her work, with deep ramifications for theorizing about gallery art in the 21st century.

   **Useful for:** philosophy of visual art, philosophy of modern art, philosophy of museums

6. *None Like Us: Blackness, Belonging, Aesthetic Life* by Stephen Best
   <https://www.dukeupress.edu/seeing-the-unspeakable>

   A genius intervention on black studies itself, employing queer theory, art studies, and philosophy of history to challenge the possibility of recuperating facts and phenomena of black historical and aesthetic life.

   **Useful for:** ontology of art, historical aesthetics

7. *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday* by Angela Y. Davis

   A brilliant and, at the time, unprecedented study of women-driven blues and its aesthetic, social, political, and philosophical complexities.

   **Useful for:** phil of music, social aesthetics

   <https://www.dukeupress.edu/red-white-and-black>

   Both a long-overdue theory of black cinema and a demand for a return to structuralism as the model of social philosophy. Argues that modern cinema is defined by an erasure of gratuity that makes the representation of blackness impossible.
Useful for: philosophy of cinema, philosophy of art generally

9. In the Wake: On Blackness and Being by Christina Sharpe
<https://www.dukeupress.edu/in-the-wake>

A brilliant poetic examination of the phenomenology of living in what Saidiya Hartman calls “the afterlife of slavery”, through a close examination of art.

Useful for: philosophy of art, art and emotion

10. Dark Designs and Visual Culture by Michelle Wallace
<https://www.dukeupress.edu/dark-designs-and-visual-culture>

A collection of Wallace’s criticism and essays. Wallace’s work on gender often overshadows her extensive aesthetic theorizing: no more!

Useful for: philosophy of art, social aesthetics, philosophy of cinema, philosophy of pop culture

11. Abstractionist Aesthetics: Artistic Form and Social Critique in African American Culture by Phillip Brian Harper
<https://nyupress.org/9781479818365/abstractionist-aesthetics/>

It argues that black aesthetics is best understood not as enframing and presenting the “truth” of black life, but as the opportunity to radically circumvent the logics of intelligibility; abstraction becomes a crucial way to imagine that.

Useful for: philosophy of poetry, philosophy of visual art, philosophy of modern art

12. Notes on Trap by Jesse McCarthy
<https://nplusonemag.com/issue-32/essays/notes-on-trap/>

Even as “philosophy and hip hop” has some traction, the “low art” of trap is erased. This article shows how much it has to offer us.

Useful for: philosophy of music

13. The Devil Finds Work by James Baldwin

One of the greatest writings on film (not just “film criticism”) ever. Seriously. Not to be missed.

Useful for: philosophy of cinema, “identification” in art

14. Laughing Fit to Kill: Black Humor in the Fictions of Slavery by Glenda Carpio

A deeply intricate study of the tradition of black humor, with special focus on categorizing different forms of humor and their social work

Useful for: phil of humor, phil of stand-up comedy, phil of literature, emotion and art

15. Black Looks: Race and Representation by bell hooks

This collection shows that hook’s insights into art stretch far beyond “eating the other.”

Useful for: philosophy of art, philosophy of popular culture, gender and art

16. Monstrous Intimacies: Making Post-Slavery Subjects by Christina Sharpe
<https://www.dukeupress.edu/monstrous-intimacies>

A survey of literature aimed at examining the complex ambiguity of black subjectivity. Sharpe’s first work, it exemplifies her razor-sharp analytics.

Useful for: philosophy of literature, social aesthetics

17. Film Blackness: American Cinema and the Idea of Black Film by Michael Boyce Gillespie
<https://www.dukeupress.edu/film-blackness>

This brilliant text argues that black cinema isn’t a genre, but a way of looking, which reveals the complexity of art experience.

Useful for: philosophy of cinema

18. The Black Body in Ecstasy: Reading Race, Reading Pornography by Jennifer Nash
<https://www.dukeupress.edu/the-black-body-in-ecstasy>

Nash argues that critical theorizing on art so often erases the possibility of radically complicit—rather than oppositional or disidentificatory—pleasures.

Useful for: philosophy of porn, philosophy of cinema, pleasure and aesthetic experience

19. Black and Blue by Fred Moten
<https://www.dukeupress.edu/black-and-blur>

Over a decade after In The Break, Moten returned to aesthetics with a new, looser masterpiece that reimagines much of the earlier text. If you want a text that argues Glenn Gould is (in a bizarre, mystical, contradictory way) black... here you go.

Useful for: literally everything related to aesthetics

20. Blues People: Negro Music in White America by Amiri Baraka

Speaking of mythic texts, I think Blues People is in many ways the ur-text (even if not chronologically) of black aesthetics. A legendary account of not just black music, but the fundamental entanglement of white America and black aesthetics.

Essential for: everything, seriously, but most obviously the philosophy of music

Nicholas Whittaker
Doctoral Candidate
City University of New York/Graduate Center
May 2021
© Nicholas Whittaker 2021
News from the National Office

I wish I could say we were returning to pre-pandemic “normal” after a year and a half, but it’s becoming clear that this won’t happen soon or ever. It’s not just the relentless press of COVID variants, but the realization that our experiences during the pandemic have forever shaped our expectations about what is appropriate and necessary for our Society. I’ve appreciated hearing from so many of our members via e-mail, Zoom meetings, and finally in-person last month in Santa Fe. A few observations on how things are going:

- **Unemployed Membership Category**: In June 2020, the Board of Trustees approved this new membership category for Unemployed members, defined as anyone who does not have a full-time professional or academic appointment. The rate is $25/year-GREEN, the same as the student green membership rate. At this writing we have 35 members in this category. Many are brand-new, but many are long-time members that we might have lost entirely without this new option.

- **Overall membership**: We are holding our own, with 637 as of today. We expect that to climb a bit more with registrations for the Montréal meeting, regaining ground we lost the last two years. We continue to look for ways to make membership attractive to a wide variety of constituents and are always open to your ideas.

- **In-person meetings**: The Rocky Mountain Division meeting in Santa Fe last month was a great success, our first in-person meeting since the Phoenix Annual Meeting in October 2019. We did all we could to ensure compliance with requirements with the government of the State of New Mexico and the hotel. Although attendance was down somewhat, the meeting was welcomed by participants after such a long hiatus. The Southern Division meeting is going ahead with its in-person meeting in October, again, complying with University and state requirements at Auburn University. The tide is turning in the US, as major employers, universities, performing arts venues, and entire cities are requiring proof of vaccination for entry. The ASA will comply with all such requirements, of course, and urges anyone planning to attend an ASA event to complete vaccination. We presume that everyone attending one of our meetings understands that they are assuming risks by venturing out and that the ASA cannot guarantee their health and safety from COVID or anything else now or ever.

- **Virtual meetings**: It is clear from email in the past year and evaluations from our several virtual meetings that there is a continuing interest in some virtual meetings, even when we are able to meet in person. The Feminist Caucus Committee has already committed to a second symposium in summer 2022 on Zoom, which will make it possible for persons unable to travel for whatever reason to participate. We welcome comparable activities by other ASA groups, especially including the Diversity Committee. We are also looking at the possibility of another Summer Virtual Aesthetics Festival in 2022, perhaps in collaboration with the Kent Aesthetics Centre and the British Society of Aesthetics. If a group of ASA members wants to organize a no-cost virtual symposium with ASA sponsorship, they are welcome to submit a proposal at any time.

- **Hybrid meetings**: We have been asked about having genuine hybrid meetings, with some participants sitting in a room while others are Zoomed in with full partici-

Julie Van Camp
Secretary-Treasurer & Executive Director
American Society for Aesthetics
1550 Larimer St. #644
Denver, CO 80202-1602

<secretary-treasurer@aesthetics-online.org>

website: <www.aesthetics-online.org>
Carla Hemlock named Arthur C. Danto Memorial Lecturer

The American Society for Aesthetics is honored to announce that Carla Hemlock will be the Arthur C. Danto Memorial Lecturer at the 79th Annual Meeting of the ASA in Montréal, Friday, November 19, 2021.

Carla Hemlock is a Mohawk textile and mixed media artist who was born, raised, still lives in and has her studio in the Kahnawà:ke Mohawk Territory. Through comforting, non-threatening, traditionally feminine objects, her work aims to spark difficult conversations on historical, political, environmental and social issues. With respect to her quilts in particular, Hemlock “uses medium and subject matter to upset viewers’ expectations ... and to engage them in a critique of Native North American women’s histories and contemporary lives” (McLerran, 2017: 68). Her work Tribute to the Mohawk Ironworkers (2008, in the National Museum of the American Indian) was included in the 2019 exhibition ‘Smithsonian American Women, Remarkable Objects and Stories of Strength, Ingenuity and Vision from the National Collection,’ and her quilts and other bead and textile work have been included in group exhibits in the United States, Canada, Germany, Russia and France. In 2017, she received the Excellence in Iroquois Arts award from the Iroquois Museum in Howes Cave, New York, and in 2019/2020 she served on the advisory board for the Minneapolis Institute of Art ‘Hearts of our People’ Native Women Artists exhibit. Her works are in private and public collections including the Smithsonian National Museum of American Art and Renwick Gallery, The Smithsonian National Museum of the American Indian in Washington DC, The Boston Museum of Fine Arts, The National Museum of Fine Arts in Québec City, and the Minneapolis Institute of Art.

For additional information about the artist, please see:

3. Interview from Rematriation Magazine: <https://vimeo.com/312322505>

The Arthur C. Danto Memorial Lecture, established in 2014 in memory of Arthur Danto (1924-2013), is given each year at the Society’s annual meeting, typically by a practicing artist or by a scholar who is not in philosophy or related areas. Previous speakers:

- 2014: SOLI Chamber Ensemble, Trinity University
- 2015: Jonathan Green, Charleston, South Carolina
- 2016: University of Washington Chamber Dance Company, Seattle
- 2017: Fahamu Pecou, Atlanta, Georgia
- 2018: Ilene Sova, Toronto
- 2019: Natalie Diaz, Phoenix
- 2020: Joyce J. Scott, Baltimore

Shapshay and Stear named Co-Chairs of 80th Annual Meeting

Sandra Shapshay and Nils-Hennes Stear have been named co-chairs of the 80th Annual Meeting by the ASA Board of Trustees.

Shapshay is Professor of Philosophy at Hunter College and the CUNY Graduate Center and the ASA’s representative to the International Aesthetics Association. Stear is an Instructor at the University of Auburn and co-chair of the ASA Diversity Committee. Both have previously served on program committees for the Annual Meeting.

The 80th Annual Meeting will be held in Portland, Oregon, November 16-19, 2022. As more information becomes available about the Call for Proposals and the submission deadline it will be widely publicized on the ASA website and elsewhere.

A.W. Eaton is Associate Professor of Philosophy at the University of Illinois-Chicago. She received her PhD from The University of Chicago in both philosophy and art history in 2003. She works on topics in feminism, aesthetics and philosophy of art, value theory, and Italian Renaissance painting. Her special interests include the epistemological and ontological status of aesthetic value, the relationship between ethical and artistic value, feminist critiques of pornography, representations of rape in the European artistic tradition, and artifact teleology. Professor Eaton was a Laurence Rockefeller Fellow at Princeton’s Center for Human Values in 2005-6.

For more information on the meeting: <https://aesthetics-online.org/events/EventDetails.aspx?id=1459913&group>=

ASA Announces an Election for Two New Trustees

The American Society for Aesthetics announces an election for two new trustees in December 2021. 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, 2022 - January 31, 2025). The nominations will be announced on the ASA website and via e-mail to all members as soon as available. Bios of the nominees will be available in the December 2021 ASA Newsletter and the ASA website.

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 (November 28, 2020). 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).

Voting will be conducted on the ASA website from December 1-31, 2021, with an announcement in early January. All members of ASA in 2021 are eligible to vote by logging into the website, looking for the red “Members” button in the upper-right, and clicking the “Trustee elections” sub-menu. Members unable to vote online should notify the Secretary-Treasurer no later than December 1, 2021, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address, above. Keren Gorodeisky and Monique Roelofs will complete their terms as trustees on January 31, 2022. For more infor-
mation on the current trustees and the ASA By-laws, see the ASA webpage <http://aesthetics-online.org>. Look for the “ASA” red button in the upper-right and click the “About the ASA” sub-menu.

ASA Announces Travel Grants to 79th Annual Meeting

The American Society for Aesthetics is pleased to announce the award of travel grants of $1000 each to present papers and panel contributions at the 79th Annual Meeting in Montréal November 17-20, 2021.

Student Travel Grants: David Collins, Zoe Cunliffe, Alex Fisher, Jacopo Frascaroli, Alice Hellwell, Joseph Kassman-Tod, Jeremy Page, James Read, Axel Rudolphi, Jordan Shaw, Gozde Yildirim

Irene H. Chayes Travel Grants: Alexey Aliyev, Larissa Berger, Ciara Brozzo, Lisa Gombini, Luca Marchetti, Neri Marsili, Ben Roth, Katie Tullman

Friends of ASA Travel Grants: Alfred Archer, Hannah Kim, Mary-Beth Willard

Papers or panel presentations were submitted to the meeting by 42 students. Papers submitted from persons eligible for the Chayes and Friends grants totaled 16. The student grants are for full-time students with papers or panel presentations accepted for the program. The Chayes and Friends grants are for presenters of papers or panel presentations without institutional travel funding for this meeting.

For more information on the meeting: <https://aesthetics-online.org/events/EventDetails.aspx?id=1067550&group=>

Welcoming Lunch at Annual ASA

In recent years, a number of people have remarked, and in some instances even written about, the problem of cliqueiness at the annual meetings of the ASA. One difficulty with combating this problem is that its existence doesn’t rely on bad actors who can be disciplined or cajoled into mending their ways. Even warm-hearted, gregarious types such as we find populating the ASA may inadvertently bring about cliqueiness in virtue of the ubiquitous human tendency to seek out those whom we like and with whom we are more familiar. The leadership of the ASA’s Diversity Committee decided, therefore, to see whether anything can be done to gently disrupt this social dynamic.

Why us, you ask? It’s worth noting first that we all have an interest in fostering a conference and a society that is less cliquey. But beyond this, the problem of cliqueiness is just one facet of a broader problem concerning how welcoming the society is. And much of what has been said and written about the annual meeting’s cliqueiness is really a remark about how welcoming it is. The anecdotal evidence, at least, suggests that shortcomings in welcomingness have disproportionately impacted individuals to whose needs the Diversity Committee is meant to be most responsive. Therefore, if any extra reason for the Diversity Committee’s attention to cliqueiness is needed, this is it.

Among the planned interventions, probably the most significant is the organizing of a “Welcoming Luncheon” at this year’s annual meeting of the ASA. Anyone interested in getting to know other conference attendees that they might not otherwise get to know in an atmosphere of conviviality and respect—by which I mean, hopefully, more or less everyone—is invited. There are 80 slots available at this lunch and so those interested should register for the lunch when registering for the annual conference. For ASA members who are either students or unemployed, the lunch is free. For other ASA members, it costs $15.

IAA statement on Aesthetics for the World Humanities Report

The International Association for Aesthetics (to which the ASA belongs) was asked by UNESCO to contribute a statement on the importance of aesthetics within the humanities for the “World Humanities Report.” Sandra Shapshay, ASA’s representative to the IAA, reports that Zoltin Somhegyi, Secretary General of the IAA, solicited input from the EC members and sent the following on behalf of the IAA:

Aestheticians have and continue to contribute to greater conceptual clarity and normative understanding of many important issues facing humanity today. It is essential to speak about humanities and their role in the future of humankind if we do not want to live in a world without arts and culture. If we do not want to live without literature, aesthetics, and philosophy, then we should emphasize the need for the strong representation of humanities in the curriculum. The crucial role that aesthetics and aesthetic content can play in our life has been especially perceptible in the last months, i.e. during the COVID-19 pandemic. Many creative initiatives, including different forms of mediating art, both offline and online, have significantly helped people during these challenging times. It has made clear for many people how essential the arts truly are.

Some sub-fields where aesthetics and aestheticians can contribute on behalf of humanities in general:

1. The problem of climate change (and related environmental challenges) — The field of environmental aesthetics, which started in the 1980s and is now a robust sub-field internationally in contemporary aesthetics, tackles such questions as: How far can our experience of beauty and other aesthetic values help us in our concerns for environmental protection and preservation? Many aestheticians are quite hopeful about the power of aesthetic appreciation to support environmentalism, or to motivate environmental protection. Others are more skeptical, and raise awareness about tensions between current aesthetic preferences (e.g. for ‘fast fashion’ and manicured lawns) and environmental concern. Others see aesthetic appreciation as providing us with a coping strategy rather than a source of justification for environmentalist policies. This is a very active sub-field in aesthetics, which can shed light on humanistic concerns as well as public policy debates regarding anthropogenic climate change.

2. Monuments & memorials — Regarding politically controversial statues and other commemorative artworks and symbols, it is important to consider how to balance concern to remember past figures and deeds with building more inclusive, just societies. Aestheticians have provided important contextualization, conceptual clarity, and normative guidance with respect to how commemorative artworks (monuments and memorials) function in the public sphere; how their content, scale and style emotionally affects spectators; and provides an important lens through which to view these public debates roiling many societies today.

3. Everyday aesthetics — the burgeoning field of everyday aesthetics focuses on the aesthetic aspects of ordinary life, with an eye toward fostering more mindful and positive experiences of our ordinary practices and surroundings. Drawing attention to the aesthetic dimensions of food, sport, and body ornamentation, aestheticians have enriched our understanding and appreci-
that have historically fallen outside of the ‘fine art’ purview of philosophical aesthetics. The field has also broadened the discourse of aesthetic qualities to include ‘pretty’, ‘messy’, ‘organized’, ‘gaudy’, and ‘monotonous’, among others that pervade normal life. This field of aesthetics has also sparked greater attention to the negative aesthetic aspects that pervade people’s lives, in order to pose the ethical challenge of how best to improve the aesthetic well-being of all people.

4. There are several other subfields, research areas and focal points in contemporary aesthetics that have broad societal relevance, as well as primary and direct connections to other areas of humanities research, including for example aesthetics of the media, digital aesthetics, aesthetics of postcolonial studies, as well as the relationship of aesthetics to critical theory and cultural studies, aesthetics and the body, etc.

Xavier Vendrell Announced as Keynote Speaker for Southern Division

The ASA Southern Division announces that Xavier Vendrell, Professor of Architecture at Auburn University, will give the keynote address at the Southern Aesthetics Workshop, October 15-16, at Auburn. Vendrell is winner of multiple awards, including the prestigious FAD Award in both landscape and architecture. Currently, Vendrell serves as chair of the graduate program of Auburn’s renowned Rural Studio, an off-campus, design-build program in Hale County, Alabama. Professor Vendrell’s address will focus on the work of the Rural Studio.

For more information about the Workshop: <https://aesthetics-online.org/events/EventDetails.aspx?id=1483749>.

Evaluation Surveys of 2021 ASA Eastern, Pacific, and Rocky Mountain Meetings Announced

Thirty-eight people completed the Survey Evaluation of the Virtual 2021 ASA Eastern Meeting April 16-17. The organizers are very grateful for the time people took to share their views. To see the survey results: <https://aesthetics-online.org/resource/resmgr/conferences/2021ASA_Eastern_Division_Su.pdf>.


Twenty-four meeting participants completed Survey Evaluation of the Rocky Mountain Division meeting in Santa Fe, NM, July 16-18, 2021. The results are available here: <https://aesthetics-online.org/resource/resmgr/conferences/ASA_RMD_2021_Evaluation.pdf>.

ASA Diversity Co-chairs Step Down

The co-chairs of the ASA Diversity Committee, Paloma Atencia-Linares and Nils-Stear Hennes, have announced that they both intend to step down as co-chairs of the Committee this year, effective from the next meeting. This meeting will be held online after the ASA annual meeting, almost certainly in early December (exact date TBD). Saul Fisher will stay on as vice-chair.

Expressions of interest to take over the position of Chair(s) of the Diversity Committee were invited in July. The names of persons who volunteered for this position on the ASA’s Survey Monkey for volunteers has also been provided to the current chairs.

For more information on the work of the committee: <https://aesthetics-online.org/page/diversity>.

Dance Studies Association Announces Scholarship Winners

The Dance Studies Association announces four scholarships for the pre-conference workshop on Thursday, October 14 with A14Africa at the Annual Meeting at Rutgers University, NJ. The scholarships are provided with funds approved by the American Society for Aesthetics Board of Trustees. In addition, a limited number of registration fee waivers is available to ASA members for the Workshop October 14. Please contact <secretary-treasurer@aesthetics-online.org> if you are interested.

- Tashara Gavin-Moorehead, MFA in Dance (2021) California State University-Long Beach, USA

Ms. Gavin Moorehead is a professional dancer, choreographer and educator, based on Los Angeles. She is currently researching the relationship between Nguzo Saba, the seven principles of Kwanzaa, and improvisation as a liberation practice.

- Audrey Lane Ellis, PhD in Philosophy (2021) State University of New York-Stony Brook, USA

Dr. Ellis is a philosopher and dance critic trained in the traditions of phenomenology, ethics and aesthetics, in addition to women’s, gender, and sexuality studies. Her research focuses on contemporary philosophies of embodied knowledge and corporeal ethics, with an emphasis on how these theories are materialized in dance and improvisational practices.

- Sanchita Sharma, PhD in Culture and Performance student Department of World Arts and Cultures/Dance, University of California-Los Angeles, USA

Ms. Sharma is a dance artist, filmmaker, and scholar based on Los Angeles. Her research explores the role of somatics and touch in Indian contemporary dance, especially how material and cultural situations shape perception, corporeality and choreographic practice.

- Alma Gabriela Aguilar Rosales, PhD in Philosophy student Universidad Nacional Autónoma de México, México City, México

Ms. Aguilar Rosales is a philosophy and aesthetics student with a focus on dance, with an emphasis on choreography and improvisation, stereotypes and cultural policies, and the mind-body problem. She has studied the Day of the Dead in México as well.
as the Mexican-African practice titled La Danza de los Diablos in the region located between Oaxaca and Chiapas.

The American Society for Aesthetics Board of Trustees approved a $2,000 grant in partial support of the Dance Philosophy and Aesthetics events at the International Dance Studies Association annual meeting, to be held at Rutgers University, New Brunswick, NJ October 14-17, 2021.

In addition to the scholarships listed above, ASA funds are providing partial support for travel and lodging for representatives of A14Africa, an internationally-renowned arts, philosophy, and STEM fields organization.

Registration for the DSA Conference and the Workshop


The project is directed by Jeff Friedman, Associate Professor of Dance Studies, Mason Gross School of the Arts, Rutgers University. For more information, please contact Jeff Friedman: jfdance@mgsa.rutgers.edu.

Join Us in Montréal for the 79th Annual Meeting
November 17-20, 2021

We are pleased to invite you to join us at the 79th Annual Meeting of the American Society for Aesthetics in Montréal, Canada, November 17-20, 2021. For complete information, please see the ASA website: <https://aesthetics-online.org/events/EventDetails.aspx?id=1067550>

Program Committee: Sonia Sedivy, University of Toronto, Program Chair. Program Committee: Hanne Apelqvist, Thomas F. DeFrantz, Julian Dodd, John Dyck, John Gibson, Artisia Green, Sandra Shapshay, E. Hande Tuna, Michel Xhignesse

GOOD NEWS! The Canadian government has announced that US citizens/residents will be admitted August 9 and all others September 7. You must be vaccinated and submit a negative test. So long as we can be admitted to Canada with proof of vaccination and a negative test, but with NO quarantine requirement, we expect to go ahead with the meeting in Montréal. If this changes and it is necessary for us to switch to a virtual meeting, we will extensively publicize as soon as this decision is made.

Please check for details and updates for admission to Canada on this Canadian government site: <https://travel.gc.ca/travel-covid>

Program Schedule:

For the most up-to-date schedule, please see the web page, where it is available in both Word and PDF format. If you prefer a printed program at the meeting, please print that out and bring it with you.

The ASA meeting app Grupio includes the complete schedule and extensive helpful information about Montréal.

- download the free app from the Apple Store or Google Playstore
- search for “aesthetics” and you will find the 2021 meeting
- On your laptop: <http://www.grupio.com/asa2021> has identical content

Meeting Registration:

- Registration is now available on the web page with a credit card. To pay with a cheque, please use the mail-in form in this issue.
- A substantial discount is available for early-bird registration, at least 30 days in advance of the meeting, through October 17.
- ASA members also receive a substantial discount. Be sure to log in to this website first before registering.
- If you cancel at least 30 days before the meeting, you will receive a full refund.

Lodging:

- We hope you will join us in staying at the conference hotel. This helps us meet our lodging guarantee and receive free meeting rooms.

- When you complete the meeting registration, you will be sent the link to book a room at the hotel at our conference rate.

- October 15 is the deadline for booking a room at our conference rate.

- Please note that the room rates are Canadian dollars. With current exchange rates, the cost in US Dollars is about 75% of that rate.

- In addition, you might be eligible to receive a rebate from ASA of $30 USD per night of your meeting registration for each night that you stay at the conference hotel. This brings the effective rate of the hotel lodging below $150 USD single or double. The form to claim the rebate after the meeting is included in this newsletter.
The winners of the 2021 Irene H. Chayes New Voices Awards are Irene Martínez Marín (Uppsala University) and Nicholas Whittaker (CUNY Graduate Center).

Martínez Marín’s paper is “Akrasia and the Structure of Aesthetic Rationality.”

Nicholas Whittaker’s paper is “Black Voices on Aesthetic Love.”

Both papers will be presented at the ASA Annual Meeting November 17-20, 2021. They were selected from 12 applicants for the prize this year.

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

The winners in 2018 in the inaugural competition were Emmanuel Ordóñez Angulo, University College, London, and Daniel Wilson, University of Auckland, New Zealand. The winners in 2019 were Shannon Brick and Zoe Cunliffe, both at the CUNY Graduate Program. The winners in 2020 were Christopher Jenkins, Oberlin College, and Hannah Kim, Stanford University.

Applicants were asked to demonstrate the following characteristics:

1. The author’s understanding of the barriers that lead to the underrepresentation of women, ethnic and racial minorities, non-gender-conforming individuals, persons with disabilities, persons from low-socio-economic-status backgrounds, and other members of groups historically underrepresented in higher education careers. Evidence of this understanding may be drawn from the author’s life experiences and educational background, and should be explained in a short personal statement.

2. The author’s capacity to apply their understanding of the conditions of underrepresentation to their research. Applicants should demonstrate this critical perspective by, for example, proposing research topics that pertain in a substantial way to the artistic production or aesthetic experience of underrepresented groups.

Preference is given to applicants who are students, faculty on fixed-term, non-tenure-stream contracts, or not in academic employment. Award recipients each receive a $1,000 prize. Papers were reviewed anonymously with all other papers for the meeting by the ASA program committee, without any information on their request for the New Voices Award or other support. Eligibility for the Irene H. Chayes New Voices Award was reviewed by the co-chairs of the ASA diversity committee. The final selection was made jointly by the Chairs of the Program Committee (Sonia Sedivy) and the Diversity Committee (Nils-Hennes Steer and Paloma Atencia-Linares). The winning papers will be presented at the Annual Meeting in November.

Applicants for the 2022 awards should apply by March 1, 2022. Guidelines: <https://
These awards have been made possible by the generosity of a large bequest from the estate of Irene H. Chayes to the American Society for Aesthetics. Irene Hendry Chayes (1916-2014) received her B.A. and M.A. from New York University and her Ph.D. from Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton.

Somaesthetics Research Award

Solveig Aasen has won the inaugural Somaesthetics Research Prize for 2021 for her article “Crossmodal Aesthetics: How Dance and Music Can Match,” published in The Philosophical Quarterly 71.2, 223-240 (2020). The full text is available in Research Archive.

Solveig Aasen

Aasen is currently a Researcher at the University of Oslo in the Department of Philosophy, Classics, History of Art and Ideas, funded by the Norwegian Research Council. She received her PhD in Philosophy at University College London and her Bachelor’s in Philosophy at the University of Oslo. She has presented her work at meetings of the ASA in Toronto and Philadelphia.

The 2021 Prize winner was selected by a committee appointed by the President of the ASA. The prize is $1000. The winner is encouraged but not required to attend the meeting, and travel expenses to the meeting will be provided. Thirteen nominations were received. Eligible works were articles or chapters/sections of books published in English between May 1, 2018 – April 30, 2021.

The review committee said of the paper:

This paper tackles a difficult problem that has attracted the attention of empirical and philosophical researchers: to explain the “match” or congruence between what’s audible in music and what’s visual or kinesthetic in dance. The committee was struck by the philosophical sophistication of the paper, both in the skillful and honest examination of the existing literature on the topic, and in the account of the “match” in terms of the qualities of movement that guide both musicians and dancers.

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.

The next prize will be awarded in 2023 for work published between May 1, 2021 - February 28, 2023. The Submission deadline is March 1, 2023. Complete guidelines: <https://aesthetics-online.org/page/somaestheticsprize>

Submissions should be directed c/o Julie Van Camp, ASA Secretary-Treasurer at 1350 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 March 1, 2023.

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 online on ASA Donation site.

Selma Jeanne Cohen Prize in Dance Aesthetics


Anna Pakes

Eleven nominations were received for the prize. Dr Pakes recently retired from the University of Roehampton, where she taught since 2003. She previous taught at what is now called Trinity-Laban, where she also completed the PhD.

The review committee noted:

Anna Pakes’s book— the first monograph on the metaphysics of dance to appear in a decade—makes significant and original contributions to the understanding of central aspects of dance of interest to the ASA dance community. It is truly exceptional in bringing out the importance of dance ontology both for assessing aspects of dance practice and for the ontology of art more generally, and does so in a way that provides a rich dance-historical context for the consideration of more abstract issues.

The prize was established in 2008 in memory of Selma Jeanne Cohen, and with enormous gratitude for her generous bequest to the ASA. The $1000 prize is awarded every year, for critical articles or books of distinction in dance aesthetics, dance theory, or the history of dance published in English.

Dr. Pakes will be honored at the 79th Annual Meeting of the American Society for Aesthetics in Montréal, November 17-20, 2021, at the annual Dance Scholars Breakfast at the meeting.

In 2022, the Prize will be awarded for an outstanding article published from May 1, 2020 - February 28, 2022. In 2023, the Prize will be awarded for an outstanding book published from May 1, 2021 - February 28, 2023. The submission deadline will be March 1 of the award year.

For more information about the prize: <https://aesthetics-online.org/page/CohenPrize>

Outstanding Monograph Prize

The 2021 Prize for Outstanding Monograph has been awarded to Jonathan Gilmore (CUNY Graduate Center & Baruch College) for Apt Imaginings: Feelings for Fictions and Other Creatures of the Mind (Oxford, 2020) Gilmore, a philosopher of art and art critic, is Associate Professor of Philosophy at the CUNY Graduate Center and Baruch College.
Apt Imaginings offers an original and deep exploration of the connections between fiction, art, and imagination. Gilmore makes a strong argument for the idea that the norms for the appropriateness of our emotions and desires toward fictional things can be contrary to the norms that govern our emotions and desires toward analogous things in the real world. The book is rich with sensitive treatment of examples and cautious engagement with empirical research, and the writing is exceptionally clear. It is a genuine pleasure to read.

Fourteen nominations were received for the prize. The selection was made by a committee of three senior ASA members appointed by the ASA President. The Outstanding Monograph Prize has been awarded annually since 2008. The 2022 prize will be awarded for a monograph published in 2021. The submission deadline is February 1, 2022, with the prize awarded at the 2022 Annual Meeting in November. Complete guidelines: <https://aesthetics-online.org/page/MonographPrize>

Dr. Claire Anscomb received her PhD from the University of Kent in the History and Philosophy of Art in 2019. For more information about her work: <https://www.claireanscomb.com/>

Here is the abstract for Dr. Anscomb’s winning paper, “Creative Agency as Executive Agency: Grounding the Artistic Significance of Automatic Images”:

This article examines the artistic potential of forms of image-making that involve registering the features of real objects using mind-independent processes. According to skeptics, these processes limit an agent’s intentional control over the features of the resultant “automatic images”, which in turn limits the artistic potential of the work, and the form as a whole. I argue that this is true only if intentional control is understood to mean that an agent produces the features of the work by their own bodily movements alone. Not only is this an unrealistic standard to uphold, but I show that a definition of intentional control based on the skeptic’s position does not prohibit an agent from realizing the features of a work by means beyond their own actions. An agent can exercise intentional control over the features of a work if they successfully anticipate the effect that the remote consequences of their actions will have on these. This, I argue, entails that to exert intentional control over the features of a work is to exercise “creative agency”, which is a species of executive agency. Consequently, I defend the idea that the origins of automatic images in creative agency grounds their artistic significance.

Outstanding Student Paper Prize

Alex Fisher has won the Outstanding Student Paper Prize for the 79th Annual Meeting, to be held in Montréal November 17-20, 2021.

This paper considers the use of cases drawn from narrative fiction, arguing that fictional cases can be used in two distinct ways. First, suitably realistic fictions are chosen, such that actual conclusions are drawn from merely

John Fisher Memorial Prize

The winner of the John Fisher Memorial Prize for 2021 is Dr. Claire Anscomb for her paper entitled “Creative Agency as Executive Agency: Grounding the Artistic Significance of Automatic Images.”
fictional cases, exemplified by Miranda Fricker’s introduction of testimonial injustice. Second, a phenomenon is only illustrated with a fictional case, and is then argued to actually occur with real cases. These two uses of fictional cases are compared to rival accounts of thought experiments, before it is argued that fictional cases are in various circumstances preferable to both thought experiments and real cases.

Arthur Danto/American Society for Aesthetics Prize

The American Philosophical Association and the American Society for Aesthetics are pleased to announce that Professor Sarah Elizabeth Lewis (Harvard University) has been selected as the winner of the 2022 Arthur Danto/American Society for Aesthetics Prize for her paper, “Groundwork: Race and Aesthetics in the Era of Stand Your Ground Law.” It was published in *Art Journal* 79:4 (2020) 92-113.

Sarah Elizabeth Lewis
Photo credit: Stu Rosner

The Danto/ASA Prize, in the amount of $1,000, is awarded to a member of the APA and the ASA for the best paper in the field of aesthetics, broadly understood. In addition, a symposium in Lewis’s honor will be held at the 2022 APA Eastern Division meeting. The prize is in honor of the late Arthur Danto, a past president of the APA Eastern Division. The deadline for the next prize is January 20, 2023.

Lewis is an associate professor at Harvard University in the Department of History of Art and Architecture and the Department of African and African American Studies. Her research focuses on the intersection of African American and Black Atlantic visual representation, racial justice, and representational democracy in the United States from the nineteenth century through the present.

Amie Thomasson (Dartmouth College), the chair of the selection committee, said, Sarah Lewis’s paper ‘Groundwork: Race and Aesthetics in the era of Stand Your Ground Law’ is a beautifully written, original and penetrating paper that reflects on the concept of ‘grounding’ as it considers a range of works of art that address racialized life in the US. It is important work that insightfully bridges philosophy and art criticism, in a way that fits in perfectly with the legacy of Arthur Danto’s own work.

The competition this year included 15 papers. The selection committee also awarded an Honorable Mention to Michel-Antoine Xhignesse for “What Makes a Kind an Art-Kind?” Xhignesse teaches at Capilano University in Canada.

**Calls for Papers**

**American Society for Aesthetics**

**Pacific Division Meeting**

*Berkeley City Club*

*Berkeley, CA*

**March 18-19, 2022**

**Deadline: November 15, 2021**

The 2022 meeting of the Pacific Division of the American Society of Aesthetics will be the division’s second meeting at the Berkeley City Club in Berkeley, CA. After our 2021 virtual meeting due to COVID-19, we look forward to holding next year’s meeting in person.

We invite paper and panel submissions on any topic in aesthetics, broadly construed. Submissions from traditionally under-represented groups (including women, diverse gender identities, racial and ethnic minorities, and persons with disabilities, among others) are encouraged. If your paper or panel submission is accepted, you must become a member of the ASA and register for the conference. You may submit a paper or be a member of a proposed panel, but not both. If you would like to volunteer to serve as a session chair and/or as a commentator, please fill out and submit this form.

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.) The author will have three to five minutes to introduce the paper, followed by a ten-minute presentation by the commentator, with the remaining session time allotted for question and answer. This format will be strictly followed to facilitate 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.

Proposals for panels, author-meets-critics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and long abstracts of all papers (400 to 500-word each). These sessions will last an hour and a half with at least half-hour reserved for question and answer and they will not be part of the pre-read sessions.

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

Please send submissions in PDF format to <asapacific2022@gmail.com>.

Please email the conference organizers, Gemma Argüello & Jim Hamilton, at this address if you have any questions or would like to volunteer to comment on a paper or to chair a session.

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

**American Society for Aesthetics**

**Eastern Division Meeting**

*DoubleTree by Hilton Center City*

*Philadelphia, PA*

**April 22-23, 2022**

**Deadline: December 1, 2021**

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

Submissions on the themes, The Arts and the Pandemic, or Social Justice and the Arts, are especially encouraged, as are submissions from writers who self-identify with traditionally underrepresented groups.

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

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

The Program will include the annual Beardley Lecture sponsored by the Department of Philosophy at Temple University.

**Special Session to Commemorate the Work of Joe Margolis**

The Eastern Division of the ASA meeting in Philadelphia, April 22nd, 2022, will host a panel to commemorate the work of Joe Margolis. The panelists will include Julie Van Camp (Emerita, California State University, Long Beach), Richard Schusterman (Florida Atlantic University), Espen Hammer (Temple University), and Aili Bresnahan (University of Dayton). John Carvalho (Villanova University) will serve as Chair. Joe’s many contributions to Philosophy in the Philadelphia area make a commemoration at the Eastern Division meeting especially appropriate. We look forward to hosting you there.

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

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

For queries and submissions, please contact Deborah Knight and John Carvalho: <easa22.submissions@gmail.com>.

For more information on the meeting, please see the website: <https://aesthetics-online.org/events/EventDetails.aspx?id=1233115&group=>

We look forward to seeing you!

**Salish Sea Aesthetics Workshop II**

Marriott Hotel
728 Humboldt St
Victoria, British Columbia Canada
November 12-14, 2021

Deadline: August 15, 2021

Any topic in aesthetics is welcome.

The Board of Trustees of the American Society for Aesthetics approved a grant of $2,550 USD in partial support of the Salish Sea Aesthetics Workshop November 20-22, 2020, at the Marriott Hotel in Victoria, British Columbia. The Workshop has been postponed, due to COVID-19.

The 2021 meeting will be held at the Marriott in conjunction with the Annual Meeting of the Western Canadian Philosophical Association.

Project directors are David Friedell (Union College), James O. Young (University of Victoria) and Michel-Antoine Xhignesse (Capilano University).

Paul C. Taylor, the W. Alton Jones Professor of Philosophy at Vanderbilt University, will give the keynote address, supported by the Lansdowne Endowment Fund. He is the Vice-President and a former trustee of the ASA and author of Black is Beautiful: A Philosophy of Black Aesthetics, winner of the ASA Outstanding Monograph Prize.

The Aesthetics Workshop will consist of eleven session over the three days of the Meeting. The workshop builds on the Salish Sea Aesthetics Workshop in 2019 at the University of British Columbia, also supported by ASA, and furthers the establishment of a regional forum for aestheticians in the region of the Salish Sea. The region (sometimes referred to as the Pacific Northwest) stretches roughly from Portland, Oregon to British Columbia. Salish Sea is the indigenous name for the region.

For more information, please see the website: <https://mindartandmorality.wordpress.com>

**XIV Inter-University Workshop on Mind, Art and Morality: Aesthetic Normativity**

**Murcia, 5-6 May, 2022**

Deadline for submissions: 30 January 2022.

The Inter-University Workshop on Mind, Art and Morality promotes the interconnections across different areas in philosophy and, more specifically it favors the study of issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In previous editions, the Workshop has been devoted either to the production of a particular philosopher, such as Richard Wollheim, Jonathan Dancy, Christine Korsgaard, Shaun Nichols, David Filkenstein, and Malcolm Budd; or to explore topics like the Philosophy of Music (with Peter Kivy, Noël Carroll or Derek Matravers), Self-Knowledge (with David Filkenstein and Sarah Sawyer) Art and Negative Emotions (with Susan Feagin and Eileen John) or the Cognitive Value of Fiction (with Gregory Currie). On the 2022 edition, we intend to focus on the problems related to aesthetic normativity. Among others, we will consider issues concerning the kind of normativity exhibited by aesthetic judgments, the problem of aesthetic disagreement, the validity of aesthetic testimony, aesthetic akrasia and the problems related to the importance of aesthetic autonomy, such as aesthetic alienation, aesthetic injustice or snobbery.

**Invited Speaker:** Hanne Appelqvist (Helsinki Collegium for Advanced Studies)

**Call for Papers:** We invite submissions on any aspect of the current debate on any topic related to aesthetic normativity. Authors should submit full papers (5000 words) or extended abstracts (2000 words) by **January 30th, 2022**. Submissions should be sent to <mariajo@um.es>. The layout of the manuscript should accommodate anonymous refereeing (i.e. name and address on a separate sheet, and not repeated in the text). Notification of acceptance should be expected by March 15, 2022.

**For more information visit:** <https://mindartandmorality.wordpress.com>
What would it mean for art to be moral? It even seems as if art must be evil and immoral if it does not want to appear affirmative, boring, unattractive, or embarrassingly moralistic. Can art only fulfill its mission if it provokes the moral feel-ings of many people? Or does the demand that art should not bow to the prevailing morality, but should disturb and devalue it, fail to recognise the nature of art and the way it affects people? Does it possibly even underestimate the potential impact of moral art and the contribution it can make to improving social conditions?

If art is allowed to be moral: What does this mean for artists and for art production? Is it possible to produce art that deserves to be called “moral”—and if so, how? Are there criteria to which artists can orient themselves if they want to produce moral art? Or does the moral character of art depend above all on how it is commented on and situated by those who produce it?

Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft

Two Special Issues

Issue 67/1 ∙ 2022 Moral Art: Is Art Allowed to be Moral?

Deadline: December 31, 2021

Is art allowed to be moral? Or must art be evil: immoral, shocking, offensive? The first issue will lay a special focus on the relationship between art and morality with regard to the production of art.

What would it mean for art to be moral?

That in itself is an unanswered question. But as difficult as it is to answer, it seems to be clear to many of the art world’s stakeholders that art has the right to be immoral. Ever since Baudelaire’s Les Fleurs du Mal, it even seems as if art must be evil and immoral if it does not want to appear affirmative, boring, unattractive, or embarrassingly moralistic. Can art only fulfill its mission if it provokes the moral feel-ings of many people? Or does the demand that art should not bow to the prevailing morality, but should disturb and devalue it, fail to recognise the nature of art and the way it affects people? Does it possibly even underestimate the potential impact of moral art and the contribution it can make to improving social conditions?

If art is allowed to be moral: What does this mean for artists and for art production? Is it possible to produce art that deserves to be called “moral”—and if so, how? Are there criteria to which artists can orient themselves if they want to produce moral art? Or does the moral character of art depend above all on how it is commented on and situated by those who produce it?

Issue 67/2 ∙ 2022 ART MORALITY: Does Art Have to be Moral?

Deadline: June 30, 2022

Does art have to be moral? Or is it allowed to be reprehensible from a moral point of view?

The second issue will focus on the relationship between art and morality with regard to the reception of art. Should we tolerate immoral art? Or do we need a moral censorship of art?

Should we renounce the reception of art that is reprehensible from a moral point of view? Should we ban it from museums and public spaces? Should it be provided with warnings? Or should the reception of fascist art, for example, be possible without restriction? What determines whether art is immoral or not? Who makes this decision based which kind of standard? Is it even possible to qualify art as immoral in a sense that goes beyond a mere subjective opinion? Or does art, due to its essential ambiguity, not allow for such classifications?

Is it justified to toxify or even prevent the reception of works of art because the views or behaviour of their creators are morally reprehensible? Is art liable for the behaviour and the views of those who have created it? What kind of concept of art and artistic freedom lies at the bottom of views that attribute a harmful influence to works of art? In what way can and should we deal with or react to art that appears racist or sexist to some recipients?

Original contributions in German, English, or French that discuss questions such as these in a profound and thorough way—whether in a purely theoretical manner or using art of any kind as an example—are requested by 31.12.2021 (Issue 1) or 30.6.2022 (Issue 2) by email to the editorial office of the ZÄK: <zaek@ds.uzh.ch>.

The length of the submitted contributions should not exceed 45,000 characters (including spaces and footnotes).

The Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft (ZÄK), founded in 1906 by Max Dessor and re-founded in 1966, is one of the oldest peer-reviewed journals for aesthetics and the theory of art. In its 67th year, it addresses the relationship between art and morality. We welcome original contributions to two complementary topics that analyse the relationship between art and morality: from the perspective of artistic production and from the perspective of the reception of art.

Special Guest Edited Issue of Dance Research Journal

Deadline: December 30, 2021

Guest Editors: Thomas F. DeFrantz, Jasmine E. Johnson, and Eric Mullis

Assembly, Gathering, Being with Dance

Assembly is an affair of appearance in which dispersed people find a common ground in public view. The process is often interpreted as expressing self-determination and popular sovereignty. Dance, social, choreography, protests, and other forms of assembly are marked by actions which indicate shared beliefs about the body, the self, and broader social conditions. While spontaneous gatherings or carefully planned political protests might signal shared values through acts of popular will, such interpretations may belie the complexities of group formation. In light of contemporary contexts—including the global pandemics of COVID-19 and anti-blackness—impacting conditions of assembly, we think even more pointedly about the processes and politics of gathering. Assembly can be a strategy of turning the singular into the plural, or the crowd into the collective. The practice of gathering—whether in a classroom, at a protest, or online—is not simple or necessarily
Increasingly, gatherings are facilitated, framed, and disseminated by technological devices and artificial intelligence systems. What are the technologies that allow assembly? How have those technologies been crafted, and how are they deployed by people engaged in critical movement, through and beyond? How do dance studios materialize, and what sorts of shared rhetorics of corporeal agreement/disavowal are embedded in their operations? In our contemporary moment, in relation to all manner of previous events, how has protest continued to dance?

Possible areas of focus may include strategies of assembly in particular contexts (such as Native American powwows, vogue balls, multinational dance competitions, or public protests), gathering as both shared belief and disagreement, relationships between dance, place, and shifting cartographies of belonging, dance at/as protest, assembly, media representation, and public perception, and the possibilities and limitations of virtual dance assemblies.

For questions and suggested readings, please email: Eric Mullis: <mullise@queens.edu>

Contemporary Aesthetics, Volume 19 (2021)

Established in 2003 as the first online, open-access, and double-blind 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. Contemporary Aesthetics has a wide international readership currently from 162 countries. 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.

We are particularly interested in those papers on aesthetic issues that have not been adequately addressed in the Anglophone aesthetic discourse, whether regarding cultural traditions or authors. A comparative perspective is particularly welcome.

In the interest of broadening our scope and increasing accessibility to our readers, CA also welcomes shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word “Short Notes” offer an opportunity for discussion and may present points of view on topics such as modes of appreciation of environment or of a theater performance, an insight gained from a book, or a response to an article previously published in CA, as well as a summary of a recently published book on aesthetics that is not available in English.

Once accepted and copy-edited, articles and Short Notes are published 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 that the necessary permission has been obtained by the author. Please visit our journal page at <https://contempaesthetics.org/the-journal/>.

We invite your submission. There is no fee required for the author. Articles with a maximum length of 7,000 words (including abstract and endnotes) should be formatted according to the submission guidelines specified here: <http://www.contempaesthetics.org/pages/guidelines.html>. As for Short Notes, with the exception of discussions of books or articles, citations are ordinarily not required.

You can contact <editor@contempaesthetics.org> with any questions.

<www.contempaesthetics.org>

JAAC Announces CFP for Special Issue on Creative Activism

Deadline: August 1, 2022

The Editors of the Journal of Aesthetics and Art Criticism announce a Call for Papers for a Special Issue on The Aesthetics of Creative Activism. Guest editors will be Elspeth Tilley and Nicholas Holm. Publication is expected in Spring 2023.

The Editors welcome submissions on any philosophically informed exploration of artistic forms as activist interventions, including, but not limited to:

- Ethics and morality in and of artistic activism
- Relationships between aesthetic value and artistic activism
- Affect and effect in and of creative activism
- Race, creativity, and social justice: from jazz music to BLM and beyond
- Advancing an aesthetic theory of creative activism
- Didactics and its discontents
- Pandemic shock, climate grief, and compassion fatigue: artistic responses to overwhelming topics
- Catharsis and creative activism: compatible or opposing forces?
- Creative activists as futurists: the role of artistic imagination in accelerating social change and generating future solutions
- Creative activism evaluation: how does scholarship from aesthetics and art criticism help us determine outcomes and effectiveness?
- First-order change versus second-order change: can art achieve systemic alteration or only awareness and individual empowerment?
- Critically analyzing the forms, claims and creative processes of artistic activism: avoiding art-washing, and challenging assumptions about what works, what has value, and why
- Decolonization, anti-capitalism, and the role of creative activism in resistance or transformation

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see “Author Guidelines” on the JAAC page on the Oxford University Press website: <https://academic.oup.com/jaac/pages/general-instructions>.

Upload submissions to the JAAC online submission website, <http://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue.

If you have questions please contact:

Nicholas Holm <N.H.F.Holm@massey.ac.nz> or Elspeth Tilley <E.Tilley@massey.ac.nz>

For the complete CFP: <https://aesthetics-online.org/resource/resmgr/files/jaac/cfp_jaaccreativeactivism.docx>
Call for Nominations to Committee on DHRB

The American Society for Aesthetics is pleased to welcome nominations (including self-nominations) to the Committee on Discrimination, Harassment, and Respectful Behaviors for three year terms from January 1, 2022 - December 31, 2024.

Nominations should be submitted no later than September 15, 2021, to <secretary-treasurer@aesthetics-online>. The nomination should include a CV (no more than five pages) and cover letter explaining qualifications and interest in the work of the committee. Please confirm that someone is willing to be nominated before submitting their name. The procedures for selection are provided in the ASA policy approved in 2019.

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

The terms of three members expire December 31, 2021: Theodore Gracyk, Andrew Kania, and Carolyn Korsmeyer. All are eligible for a second term. The newly elected members will join Remei Capdevila-Werning, Alexandra King, and Charles Peterson, whose terms of membership are January 1, 2020 - December 31, 2022. They also will be eligible for re-appointment at that time. They all join the ASA Ombudsperson, Jeannette Bicknell, who chairs the Committee and attends all ASA divisional and annual meetings.

The ASA revised policies on Discrimination, Harassment, and Respectful Behavior were announced on July 12, 2019, and supersede previous policies. The policies were revised based on extensive work by the ASA Committee on Respectful Behaviors and the Board of Trustees. A draft was sent to all ASA members for comment and thirteen members responded with suggestions, most of which were adopted.

The complete policies are available on the ASA website under ASA Policies: https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discrimination.pdf>

In addition, the complete text of the revised policies is here, below.

AMERICAN SOCIETY FOR AESTHETICS POLICIES ON DISCRIMINATION, HARASSMENT, AND RESPECTFUL BEHAVIOR

This policy, approved by the American Society for Aesthetics Board of Trustees on July 12, 2019, is effective immediately and completely supersedes previous policies.

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

Accordingly, the ASA deplores all discrimination and harassment and is sensitive to the harm suffered by those who experience it. We expect participants in our meetings to demonstrate self-control and civility, even in the midst of strong disagreement, and not to engage in ad hominem attacks. Furthermore, we expect those participating in the ASA’s meetings and events to treat others with respect and not to engage in behavior that is offensive, discriminatory, intimidating, or harassing. This expectation applies to our speakers, contractors, volunteers, and attendees.

Our standards do not tolerate any discrimination or harassment on the basis of an individual’s sex (including pregnancy), sexual orientation, gender identity and expression, age, physical appearance, class, disability, race, ethnicity, religion, national identity, employment status, or other legally protected characteristics.

Generally prohibited conduct:

• Remarks that reinforce damaging social structures of domination (e.g., related to an individual’s sex (including pregnancy), sexual orientation, gender identity and expression, age, physical appearance, class, disability, race, ethnicity, religion, national identity, employment status, or other legally protected characteristics.

• Photography or recording without the subject’s consent.

• Sustained disruption of talks or other events.

• Retaliation against any person for consulting or cooperating with members of the Respectful Behavior Committee, or for filing a complaint.

• Demeanor and behavior that is recognized or ought to be recognized as offensive to non-dominant or vulnerable groups.

• Verbal abuse, jokes, and epithets that target race, ethnicity, religion, or national identity.

• Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.

Sexual harassment:

• Conduct of a sexual nature that is known or ought to
be known to be unwelcome, which may include instances of non-consensual sexual contact, stalking, repeated flirtations, lewd or lascivious behavior, advances, propositions, and pressure to engage in sexual activity.

- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from purposes of scholarly discussion. If potentially offensive content is included in examples presented at an ASA program, audience members should be alerted first.

- Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.

- Note: Neither occasional compliments of a socially acceptable nature nor consensual personal or social relationships constitute sexual harassment.

**Membership information and compliance**

This policy will be available in full on the ASA website and will be published annually in the ASA Newsletter. All transactions on the ASA website (e.g., membership, meeting registration) will require confirmation that the member has read and agrees to comply with this policy. Notice of this requirement will include a link to the complete policy.

**Reporting**

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

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

1) Consultation:

Any member of the Society may inform the Ombudsperson, a Respectful Behavior Com-

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

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

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

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

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

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

2) Complaint:

While any member of the ASA may report an alleged incident to the Ombudsperson or the Respectful Behavior Committee, only someone who is the target of disrespectful behavior or harassment may file a complaint. A complaint must be made in writing, and must be filed with the Ombudsperson or with any Officer or Trustee of the ASA, no more than one year after the incident. The person receiving the written complaint shall transmit it at the earliest opportunity to the Ombudsperson for investigation and shall maintain the confidentiality of the report.

The Ombudsperson will investigate the complaint. If the Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, they will select a member of the Respectful Behavior committee to be the investigator. The ASA Board reserves the right to appoint an external investigator in place of the Ombudsperson.

The investigator will interview the complainant, respondent and any witnesses. The investigator may or may not recommend a formal sanction against the respondent. The ASA President and Board must approve any sanction. (The only exception is for interim remedial action, in which case the President may act alone. See “Resolution” below for an example.)

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

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

3) Resolution

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

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

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

- The respondent makes a verbal apology to the complainant.
- The respondent submits, via the Ombudsperson, a written apology to the complainant.
- The respondent voluntarily leaves conference for the duration of that conference.
- The ASA President (or their delegate, if the President is not attending the conference) revokes conference registration of the respondent while
The respondent agrees not to attend ASA meetings or sponsored conferences for one year or a longer period (with compliance monitored by the ASA Secretary).

The ASA revokes membership of the respondent, either for a given period or in perpetuity.

Any other such restitution, as determined by complainant, respondent, and the Ombudsperson, following consultation with the Respectful Behavior committee.

ASA Ombudsperson

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

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

The Ombudsperson does not provide legal advice.

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

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

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

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

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

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

Respectful Behavior Committee

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

The nomination deadline for initial establishment of the committee shall be November 15, 2018, with submissions to be sent to <secretary-treasurer@aesthetics-online.org>. The nomination deadline commencing in 2019 shall be September 15 with submissions to be sent to <secretary-treasurer@aesthetics-online.org>.

Nominations shall include a short CV and cover letter addressing interest in and qualifications for membership on the Committee, including how they would contribute to the committee and its diversity.

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

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

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

Members must be members of the ASA throughout their term of service on the committee.

Working with the Ombudsperson, the Committee shall review for possible revision the existing policy each biennium following its adoption or subsequent revision, taking into account recommendations received from ASA members and the Board of Trustees, and shall be responsible for making recommendations for future revisions, as appropriate, with final revisions approved by the Board of Trustees.

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

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

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

As the membership of the Committee regularly rotates, the names shall be available on the ASA website with this posting of the policy, once approved.

Active Aestheticians

HANNAH KIM will begin as an assistant professor at Macalester College in Fall 2021.

Friends of the ASA

In the past year, the ASA Trustees have surveyed the impact of COVID and the financial calamities in higher education on our members to see what the ASA might do to help. The Trustees learned from many members that their employers had cancelled or suspended travel and research accounts to present their work at professional meetings. In response, they decided last winter to establish the Friends of ASA to raise funds to address these problems.

Nineteen ASA members, including all of the trustees and officers in January, donated a total of $8,805 for $1000 travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Ten members donated at least $100: María José Alcarez León, David Davies, Susan Feagin, Thomas Leddy, Russell L. Quacchia, Brian Soucek, Paul Thom, Julie Van Camp, Peg Brand Weiser, and Michel-Antoine Xhignesse. If any funds from the Friends donations are left after the Montreal meeting, the trustees will determine expenditure in 2022, with priority for travel grants to the Annual meeting in Portland, Oregon. These funds are in addition to eight $1000 Irene H. Chayes Travel grants, also for presenters without institutional travel support, and $1000 travel grants for all full-time students with papers accepted for the meeting and all prize winners.

Anyone wishing to contribute to this fund for the 2022 Annual Meeting can donate on the ASA website under Donations: <https://aesthetics-online.org/donations/>

ASA is a 501(c)(3) tax-exempt organization. All donors will receive a receipt which you can use for your tax returns. If you are donating a charitable roll-over from your retirement account, please mail the check to: American Society for Aesthetics, Friends of ASA, 1550 Larimer St #644, Denver, CO 80202-1602
Planning Ahead? ASA Events in 2021-2

The American Society for Aesthetics is pleased to welcome submissions for ASA opportunities for 2021-2.

**Dance Aesthetics: A14Africa Workshop**, Rutgers University, October 14, 2021
<https://aesthetics-online.org/events/EventDetails.aspx?id=1450909>
EARLY BIRD REGISTRATION DEADLINE: August 12

**Salish Sea Aesthetics Workshop II**, Victoria, BC, November 12-14, 2021
<https://aesthetics-online.org/events/EventDetails.aspx?id=1338147&group=>
SUBMISSION DEADLINE EXTENDED: August 15

**ASA Annual Meeting**, Montreal, November 17-20, 2021
<https://aesthetics-online.org/events/EventDetails.aspx?id=1067550&group=>
EARLY BIRD REGISTRATION DEADLINE: October 17

**ASA Pacific Meeting**, Berkeley, March 18-19, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1459913&group=>
SUBMISSION DEADLINE: November 15

**ASA Eastern Meeting**, Philadelphia, April 22-23, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1233115&group=>
SUBMISSION DEADLINE: December 1

**ASA Rocky Mountain Division**, Santa Fe, July 15-17, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1173362&group=>

**ASA Annual Meeting**, Portland, OR, November 16-19, 2022
<https://aesthetics-online.org/events/EventDetails.aspx?id=1184489&group=>

For the complete list of ASA Meetings and Workshops: Scroll down to MEETINGS near the bottom of the page on the ASA website. Click “more” to see the complete list.
ASA Opportunities in 2022

The American Society for Aesthetics is pleased to welcome submissions for ASA opportunities for 2022.

**Dissertation Fellowship for 2022-2023**
<https://aesthetics-online.org/page/dissfellowships>
Deadline: January 1, 2022

**Social Justice and the Arts Prize**
<https://aesthetics-online.org/page/socialjusticeprize>
Deadline: January 15, 2022

**Outstanding Monograph Prize**
<https://aesthetics-online.org/page/MonographPrize>
Deadline: February 1, 2022

**Irene H. Chayes New Voices Award**
<https://aesthetics-online.org/page/chayesprize>
Deadline: March 1, 2022

**Selma Jeanne Cohen Prize in Dance Aesthetics**
<http://aesthetics-online.org/?page=CohenPrize>
Deadline: March 1, 2022
Exploring the history of ideas and contemporary thought

Contact us for more information at OnlineSalesUS@bloomsbury.com
Or visit www.bloomsburyphilosophylibrary.com
MAIL-IN REGISTRATION
Mail to: The American Society for Aesthetics - c/o J. Van Camp
1550 Larimer St. #644 - Denver, CO 80202-1602

NAME _______________________________________________________________

NAME ON NAME TAG __________________________________________________

INSTITUTIONAL AFFILIATION ___________________________________________

MAILING ADDRESS ____________________________________________________
____________________________________________________________________________

E-MAIL ________________________________ PHONE _______________________

<table>
<thead>
<tr>
<th>ASA member (2021)</th>
<th>Amount Enclosed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Bird registration (postmark by Oct. 13)</td>
<td></td>
</tr>
<tr>
<td>Member-3-day: $120</td>
<td>Member-1-day: $55</td>
</tr>
<tr>
<td>Student/unemployed member-3-day: $65</td>
<td>1-day: $25</td>
</tr>
<tr>
<td>Regular registration (postmark after Oct. 13)</td>
<td></td>
</tr>
<tr>
<td>Member-3-day: $180</td>
<td>Member-1-day: $65</td>
</tr>
<tr>
<td>Student/unemployed member-3-day: $95</td>
<td>1-day: $35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-Member of ASA</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Bird registration (postmark by Oct. 13)</td>
<td></td>
</tr>
<tr>
<td>Non-Member 3-day: $215</td>
<td>Non-member 1-day: $80</td>
</tr>
<tr>
<td>Student/unemployed Non-Member 3-day: $115</td>
<td>1-day: $75</td>
</tr>
<tr>
<td>Regular registration (postmark after Oct. 13)</td>
<td></td>
</tr>
<tr>
<td>Non-Member 3-day: $270</td>
<td>1-day: $125</td>
</tr>
<tr>
<td>Student/unemployed Non-Member 3-day: $140</td>
<td>1-day: $85</td>
</tr>
</tbody>
</table>

TOTAL (US dollars only)
Make checks payable to The American Society for Aesthetics
I hereby request a rebate of my paid lodging at the Doubletree by Hilton/Montreal during the ASA 79th Annual Meeting, as calculated below. I understand that the maximum rebate is the registration fee I paid to attend the meeting. I also understand that this rebate is only available to persons who are not receiving an ASA travel grant for this meeting.

$30 USD/night for lodging at the conference rate at the Doubletree by Hilton:

_____ number of nights x $30/night: $______________

$15 USD/night for lodging shared with another ASA participant and paid at one-half the room rate:

_____ number of nights x $15/night: $______________

NAME _______________________________________________________________

MAILING ADDRESS ______________________________________________________

____________________________________________________________________________

E-MAIL ______________________________________________

PAYMENT METHODS:

_____ A credit on the credit card I used to register for the meeting.

_____ A paper check mailed to the address above.

_____ Payment to my direct-pay account at the ASA bank (US personal accounts only)

DOCUMENTATION: Please send a scan showing your paid lodging bill at the Doubletree from when you check-out. A reservation before the meeting is insufficient documentation. (We have on file your meeting registration, so it is not needed.)

SIGNATURE: ________________________________________________

DATE: ____________________________________________________
ASA Newsletter
EDITED BY
Shelby Moser
&
Michel-Antoine Xhignesse
ISSN 1089-1668

The Newsletter is published three times a year by the American Society for Aesthetics.
For subscription or membership information:
ASA, c/o Julie Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602 Tel. 562-331-4424;
email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

Send calls for papers, event announcements, conference reports, and other items of interest to:
Shelby Moser, Department of Philosophy, Azusa Pacific University, 901 E Alosta Ave, Azusa, CA 91702. <shelby.moser@gmail.com>
or
Michel-Antoine Xhignesse, Department of Philosophy, Capilano University, 2055 Purcell Way, FIR 404, North Vancouver, British Columbia, Canada V7J 3H5. <michelxhignesse@capilanou.ca>

Deadlines: December 1, April 15, August 1