



In Memoriam: Eddy Zemach (1935-2021)



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THE AMERICAN SOCIETY FOR AESTHETICS:
AN ASSOCIATION FOR AESTHETICS,
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Eddy and I had been heartily engaged in a vigorous and much enjoyed exchange which had thrived some decades when, Zap!, it was abruptly silenced years back by some severe neurological evil. Nothing to be done. The End. And so I had been straightaway made that much at a loss without even the courtesies available to those wishing to extend good wishes to the terminally ill.

You may wonder what our first meeting was like. It might seem more like an encounter of sorts. Way back in the mid-1980s, I read what must have been a very flawed, if not dreary, paper at the regional American Society for Aesthetics session at Asilomar. During the discussion period, this very well-groomed silver-haired guy, quite unknown to me, has his turn. Without any of the usual civil preliminaries, he starts firing away: "There are at least five things wrong with your thesis. They are these...", and so Eddy proceeds to demolish my shaky structure brick by brick. Of course, he was dead on. What can one say when faced with one's manifest foul-ups? And yet at the time I thought: "Now, here's someone I can really get on with!" And so it was. Can this have been a case of 'Takes one to know one'? 'Birds of a feather', notwithstanding my entirely lacking the predatory craft of this Israeli bird of prey? Our association flourished.

Let it not be said that I didn't have my own comeback, however merely authoritarian. Some seasons on, at another session of this association, I wound up chairing what could well have been at least as wanting a presentation as my own. During the talk, Eddy, as if trapped in the stands, uncontrollably spluttering with fury at the nonsense unfurled, insisted on sparing all of us any more insult and demanded having his say on the spot. His mission was clearly to expunge any of the objectionable virus to which we were otherwise haplessly exposed and thereby to prevent any further infection. I discovered then the uncoded might of the session chair. "Shut up, Eddy!" I barked. "You'll have your turn when it comes." Lo, he behaved! And so too the prim academic formalities were then temporarily retired to handle this loud, very smart, altogether philosophically heavily-agitated man who'd really no serious patience for much besides getting swiftly to the point. No need, it seems, for

the standing polite orthodoxies of the academic conference and its neo-religious ceremonial customs. And once again a further kind of mutual understanding emerged, one not lacking a certain merry twinkle of goodwill.

I suppose I should say something about the setting of these meetings because that, no doubt, worked its influence. They were held at Asilomar State Beach and Conference Grounds State Park near Pacific Grove in California. For the likes of a philosophy gathering, the coastal geography is altogether distracting. And yet here the aesthetics crowd obeyed its proper call and chose a setting which is, without wanting to sound too banal, simply beautiful. That alone might have accounted for the draw these sessions had for many of us year after year, but, in other ways Asilomar outdid itself. The conference facilities allowed for just a few dozen participants, so one was quite utterly spared the oppressive sales convention mood hanging over the large national and regional gatherings of so many academic conferences. What does this suggest? Well, as you can suppose, all the sessions had to be plenary. Nothing was specially scheduled to proclaim the grandeur of some weighty philosophy maestro; nor could specialist covets vanish into their own private specialist spaces. On the other side, no one could respectably play hooky, the privilege of the anonymous juniors, either to seek out the lure of big city entertainment outside or to play whatever backroom politics academics like to suppose even they may enjoy. We all had to listen to each other. And mingle with each other. There was no opportunity for or interest in majesty and hierarchy. No peacocks strutted these grounds. We were rather something like a racket of magpies or the noisy gulls quite at home on the coast. One wound up making friends at Asilomar, not really in the category of colleagues or connections. It's just that we happened all to be there because of our common curiosity. I know this may sound for some quite romanticized. I guess that's what thirty-plus years distance can do.

It was in this unmatched setting that I got to know Eddy. And got very much to enjoy our intense chatter. Appreciate that I came from the wrong side of the tracks not only in light of my humble academic pedigree but also because of the damaging appeal candor has for me. There is no lack of egoism, self-importance and pomposity at some academic gatherings and I'd learned to expect a certain kind of dismissal some academics exercise lacking as they do great wealth or power. Not so with Eddy! Here was someone who, with me at any rate, had no pretensions nor any urge to lapse into bouts of superiority when the rank suited. We just talked philosophy and had a great time at it. I'd say this was not unlike making music together for fun, but that won't quite work.

Our association extended, during the longer off-seasons, to a flourishing correspondence. Zoom wouldn't have worked because we both greatly enjoyed writing what used to be called 'letters'. Email took over, but ours was not a communication distinguished by the telegram-like character of Twitter or iPhone texting. Our exchanges typically went on for what would have been pages. And they were very frequent as if a way of making do for want of direct talk by exploiting the immediacy of the new medium. What special importance does this have? I've known over the years many academics who'd not waste their time in such correspondence unless it was thought an avenue for publication; i.e., career advancement. So they send you their one-liners. Not so with Eddy. We just wrote at length as we'd have argued at length over some distinction or some position or whatever else philosophers bicker about. I came much to depend on this kind of relationship not least as a way of having my mind challenged in ways otherwise unavailable.

So I was very cut up when Eddy lost his mind those many years ago. No surprise. What a punishment that his organic machine persisted as it did wanting throughout certainly one of its most valuable powers. So, finally, rest in peace.

In Memoriam: *Aaron Allen Smuts* *(1975-2022)*

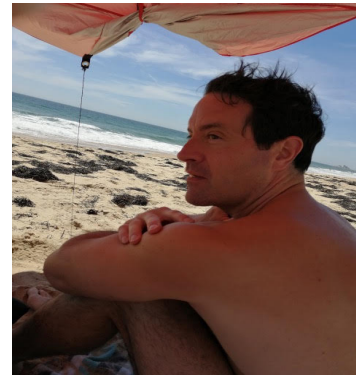


Photo courtesy of Heidi Bollich

Christopher Grau Clemson University

I first "met" Aaron first via email back in 2009 when he submitted a paper for an SPSCVA session at the Eastern APA. His paper "Pickman's Model: Horror and the Objective Purport of Photographs" stood out as the most interesting submission I had seen in a long time. (It was later published in *Revue internationale de philosophie*.) At the session we talked and quickly figured out that we had a lot of philosophical interests in common beyond the philosophy of film. We started corresponding regularly, sending each other papers for feedback and generally chatting. That correspondence continued for the next twelve years, amounting to several thousand emails. Thanks to the internet we ended up becoming quite close even though we only ever managed to meet in person twice (once at that SPSCVA session, and once when I visited Rhode Island College as an external evaluator).

Aaron was an unusual academic because he was not only especially good at philosophy but also talented at many other things. Had he chosen to go into finance, I'm suspect he could have retired at 35. Had he decided to become a personal trainer, I have no doubt he would have been extremely successful. (He was an avid weightlifter.) He could code professionally at a very high level, and he beautifully remodeled portions of his own house. But for most of his life what he most wanted to do was philosophy, and he did it very, very

well. Like his mentor and friend Noël Carroll, Aaron was remarkably prolific. Sometimes he could over-extend himself with projects and would bite off more than he could chew, but what he managed to chew was, in the end, still much more than most of us will accomplish over our careers. More importantly, his output is notable not only because there's so much of it—his work is consistently illuminating, enjoyable to read, and as Google Scholar and PhilPapers have documented, quite influential. How many other philosophers are there who can be said to have made lasting contributions to topics as diverse as meaning in life, film as philosophy, humor, love, death, and video games? I believe his influence is due not just to the fact that he took bold stances and defended them with aplomb, but also because he had a knack for investigating underexplored (i.e., “not mainstream”) topics that are nonetheless naturally compelling to pretty much anybody with an interest in philosophy. In addition, he managed to maintain a lively sense of humor while also having little tolerance for bullshit, whether it be of the Continental faux-profound variety or a result of the Analytic tendency to engage in unnecessary technicalities and formalizations so as to seem “scientific”. I often didn't agree with Aaron on particular philosophical issues, but I invariably enjoyed engaging with him and his work. He reminded me that philosophy can, when done well, actually be *fun* while still sincerely pursuing the true and the good.

I have assigned Aaron's “Rubber Ring: Why do we listen to sad songs?” every time I have taught aesthetics, and without fail that has been the reading which inspires the most fruitful discussion of the semester. It's not that students buy every assertion he makes, but they just love that someone is philosophizing insightfully about something so approachable and engaging—who hasn't wondered at the mysterious sway a sad song can have over us? In that essay Aaron explicitly connects the importance of sad songs to their ability to help us recognize and appreciate personal loss, arguing that undergoing such recognition and appreciation is crucial for figuring out what one most cares about. Further, he argues that a proper understanding of such loss *requires emotion*—it cannot be achieved through mere abstract intellectual reflection. He ends that essay, strikingly, with: “Feeling sadness is constitutive of what it is to understand the significance of our lives.” That bittersweet remark has always impressed me as deeply true, and I've found myself listening to sad songs a lot these past few days while trying to process the untimely loss of a remarkable thinker and good friend.

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Memorial Notice: Ann Hutchinson Guest (1918-2022)



*Photo courtesy of
Diana Byer and the New York Theater Ballet*

Ann Hutchinson Guest, winner of the Lifetime Achievement Award of the ASA Selma Jeanne Cohen Dance Aesthetics Prize in 2008, has died. An expert in Labanotation, she was the founder of the Language of Dance Centre in London and the Language of Dance Center in Connecticut. The other Lifetime Achievement Awards in 2008 were awarded to her late husband, Ivor Guest, and the late Sally Banes.

JAAC Special Issue:

The Aesthetics of Creative Activism

Guest editors: Elspeth Tilley and Nicholas Holm

Publication is expected in Spring 2023

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. 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
- Didacticism 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_jaac_creative_activism_.docx>

Deadline: August 1, 2022

ASA PRIZES, PUBLICATIONS, AND GRANTS in 2022

ASA PRIZES

Feminist Aesthetics Prize: \$1000 prize
DEADLINE: June 1, 2022

<<https://aesthetics-online.org/page/feministaestheticsprize>>

ASA PUBLICATIONS

JAAC Special Issue: "The Aesthetics of Creative Activism"
DEADLINE: August 1, 2022

<https://aesthetics-online.org/resource/resmgr/files/jaac/cfp_jaac_creative_activism_.docx>

ASA Newsletter

DEADLINE: August 1, December 1

<<https://aesthetics-online.org/page/newsletters>>

ASA GRANTS

ASA Grants: The grants program has been re-opened, effective immediately.
Proposals accepted at any time.

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

ASA Student Conferences:

Proposals accepted at any time

<http://aesthetics-online.org/resource/resmgr/files/calls/CFP_student_conferences.pdf>

News from the National Office

It's been over two years since we all first heard of COVID-19 and our work life and so much more changed dramatically. Slowly but surely we have been cautiously returning to pre-pandemic life, but it seems it will never be quite the same. Our first in-person meeting was last July in Santa Fe, NM for the Rocky Mountain Division meeting. We thought we had turned a corner, only to be hit by Delta a few weeks later. Our Southern Division met outside under a tent in October. Our Annual Meeting in Montréal was a great success in November and we beat the next variant wave, Omicron. The Pacific Division returned to an in-person meeting in March of this year in Berkeley and our Eastern division is meeting in Philadelphia this month. At both meetings, indoor mask wearing was again mandatory from the host cities.

Attendance has been off at all these meetings by as much as a third of what we might have expected pre-pandemic, but the meetings are holding their own financially and all meetings seemed to be very welcome relief to members weary of the isolation of Zoom life. For the Annual Meeting in Portland next November, submissions are in the same range as pre-pandemic meetings and we expect another successful meeting. For comparison, the submissions of papers and panels:

- 2022 (Portland): 87 papers and 17 panels
- 2021 (Montreal): 116 papers and 15 panels
- 2020 (Washington, DC/Virtual): 79 papers and 10 panels
- 2019 (Phoenix): 93 papers and 4 panels
- 2018 (Toronto): 105 papers and 15 panels
- 2017 (New Orleans): 98 papers and 30 panels

Hybrid and online programs

We continually get requests for hybrid meetings that would allow full participation by people attending in person and people attending on Zoom. The financial and staffing burden for such comprehensive hybrid meetings is prohibitive, not just for the ASA but for most other members of the American Council of Learned Societies. I thought it

would be helpful to examine the range of options for providing both types of meetings for our members.

1. An in-person meeting one week followed a week or two later by a meeting entirely online is an option that the American Philosophical Association, the Dance Studies Association, and other large organizations have offered. This model has been suggested to all of our program committees for meetings since last fall and all have declined. As all of our program committees are volunteers who are already stretched thin, the consensus seems to be that this amounts to organizing two separate meetings, a bridge too far. The option remains open for future meetings, but it does involve a substantial increase in the work of the program committees.
2. An in-person meeting with fully-online sessions integrated into the schedule in the same time frame. This has been tried by some much larger organizations but, again, greatly increases the work of the program committees to organize.
3. Improvised, jerry-rigged sessions with a speaker on a zoom connection fed into a laptop on the front table with other presenters. Somebody on the panel needs to provide the laptop and Zoom hook-up. Additional speakers are needed so the in-person audience can hear and mics are needed for the audience so the Zoomed presenter can hear. A reliable WiFi service is needed to get this to work, something we can't always count on at our meetings. We had quite a bit of experience with this approach in Montréal. Some sessions were marginally acceptable. Others were disastrous. This is not a model that we can count on to solve these challenges in the future.
4. A fully hybrid meeting with special equipment and staffing in each session room so persons in the room can fully interact with a group of persons on Zoom. The problem with this approach, as the APA has explained on its website, is that the costs of the technology and extra staffing to make this work are prohibitive. Conference hotels are particularly onerous in their charges for this AV enhancement. We know some university campuses are upgrading classrooms to incorporate this technology, but to schedule our meetings onto those campuses means working around their teaching schedules and ensuring that the university location is reasonably accessible to long-distance travelers. We also have to plan for charges from the University to use their rooms and equipment. If any ASA members know of universities with such upgrades that might be an appropriate site for future meetings, please contact us and we will find out what it would cost and when we might be able to schedule.
5. The option we developed in 2020 and are expanding in 2022 is to have (a) in-person meetings, as we have had since July 2021 and (b) a Virtual Summer Aesthetics Festival, co-sponsored with the British Society of Aesthetics and the Kent Aesthetics Research Centre. The Summer Festival means that presenters and audience members who cannot travel to our in-person meetings for any reason have a venue where they can share their work and get meaningful feedback. We expect we will need the Summer model for the indefinite future, whether due to COVID travel restrictions or the difficult getting travel funds for many of our members and other persons interested in aesthetics. We have announced three programs in early June and welcome more submissions for later in the summer.

Responding to COVID complications with virtual components to our overall programming is much more difficult and expensive than it might seem at first consideration. We are a small society (about 600 members), with no actual staff, no IT expert, and no physical office for storing equipment. Societies much, much larger than ours are having a difficult time integrating these new format alternatives into their programming. We hope our members will be patient and realistic in looking toward future programming models.

Finances

At this writing, we are waiting for the fiscal report from our new publisher, Oxford University Press, for our 2021 earnings. Not that many years ago, our journal revenues contributed 70% of our operating budget, but those days are long gone, with the rapid changes in the publishing world and the pressure for Open Access publishing. As soon as we have a final report from OUP on 2021 earnings, our finance committee and trustees will be taking another hard look at our budget to see if we can lift some suspensions necessitated in June 2020. The Trustees have already lifted the suspension on Grants, although they also changed guidelines so they are somewhat more restrictive. Please see the ASA website for details. Should travel support be increased to recognize the current worldwide inflation? Should the Dissertation Fellowship be increased for the same reasons? If and when any such changes are made by the Trustees, we will publicize widely.

We do want to note that the hotel rates we have in contracts for the annual and divisional meetings are looking increasingly attractive, with current inflation. Some contracts extend into 2024. At the Eastern meeting this month, we actually filled our entire room guarantee long before the deadline, the first time in many years that has happened! When planning your travel to future meetings, do take a look at our lodging arrangements and don't assume we can get more rooms when we run out. We normally get free meeting rooms in exchange for guaranteeing a certain number of lodging nights. People on very tight budgets are always free to stay elsewhere, of course.

We are holding our own on membership and are doing especially well with memberships in the student and the unemployed categories. Membership dues are a small part of our overall revenue, but keeping an active membership through the years remains a very high priority. Raising dues to fully offset publishing declines is not an attractive option to anyone.

Volunteers

As a small society, we rely heavily on volunteer members to organize meetings and staff the many review committees for our various prizes and grants. We are very pleased that a group of senior members has stepped up to address the leadership challenges in the Eastern and Pacific meetings. For the Pacific meeting last month, thanks to Gemma Arguello Manresa and Jim Hamilton for co-organizing the meeting. Thanks also to their new steering committee, Renee Conroy (Chair), Jennifer Judkins, and Dominic Lopes. For the Eastern division meeting this month, thanks to the program committee co-chairs, John Carvalho and Deborah Knight. Thanks also to their program committee: Christopher Bartel, Renee Conroy, Javier Gomez-Lavin, Carolyn Korsmeyer, Nils-Hennes Stear. If you have attended any of our divisional or annual meetings in the past, please step up to volunteer to help in the future.

We also need extensive volunteer help in forming the review committees each year for our many prizes and grants. Especially if you won in the past, please pay it forward and agree to serve on a review committee for future applicants.

Last year we sent out a Survey Monkey to find out for which things members would like to volunteer. We have been able to make good use of those responses. If you would like to complete that survey, please go to Survey Monkey: <<https://www.surveymonkey.com/r/K8HYBL5>>

As always, we are open to your questions, concerns, and recommendations. Write to <secretary-treasurer@aesthetics-online.org> We would love to hear from you.

Julie Van Camp
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Aesthetics News

ASA Trustees Adopt Additional Policies on Discrimination

At its meeting February 14, 2022, the ASA Board of Trustees unanimously adopted

several policies recommended by the ASA Committee on Discrimination, Harassment, and Respectful Behaviors.

Guidelines for Session Chairs at ASA Meetings

Several recommendations have been adopted to enhance fairness in participation by panelists and audience members. The complete policy is here:

<https://aesthetics-online.org/resource/resmgr/files/Recommendations_for_session_.pdf>

Amendment to ASA Policies: Non-native English speakers

The [ASA Policies on Discrimination, Harassment, and Respectful Behaviors](#) are amended to acknowledge structural barriers for non-native English speakers, as follows:

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, **linguistic style, fluency or accent**, or other legally protected characteristics.

<https://aesthetics-online.org/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

Recommendations for Forms of Address
The Trustees adopted the following recommendations:

1. Explore inclusion of preferred pronouns on the program (on an optional basis).
2. Explore the availability of pronoun stickers that are larger and in different colors.
3. Explore additional distribution of Ley Cray's article "[Minimizing Misgendering](#)" from the ASA Newsletter, such as inclusion of the link to the article on the meetings pages for ASA meetings.
4. Remind Chairs to be aware of and respect participants' preferred pronouns.

Co-chairs Announced for 81st ASA Annual Meeting

The ASA Board of Trustees has named the Co-chairs of the Program Committee for

the 81st ASA Annual Meeting: Sheila Lintott (Bucknell University) and Gemma Argüello Manresa (Universidad Nacional Autónoma de México). The meeting will be held at the Hilton Crystal City at National Airport in Arlington, VA, November 15-18, 2023.

Both have previously served on the program committee for earlier annual meetings and been active in programs in the ASA Divisions. Argüello is co-chair of the ASA Feminist Caucus Committee and Social Media Editor. Lintott organized the ASA-co-sponsored conference on "The Ethics and Aesthetics of Stand-Up Comedy."

For more information on the Meeting: <<https://aesthetics-online.org/events/EventDetails.aspx?id=1385535&group=>>.

ASA Announces 2024 Annual Meeting

The American Society for Aesthetics is pleased to announce that the 82nd ASA Annual Meeting will be in Chicago at the Palmer House October 23-26, 2024. As more information becomes available, it will be posted here: <<https://aesthetics-online.org/events/EventDetails.aspx?id=1611686&group=>>.

Bacharach and Judkins Elected as ASA Trustees

The American Society for Aesthetics is pleased to announce that Sondra Bacharach and Jennifer Judkins have been elected as ASA Trustees for a three-year term, February 1, 2022 – January 31, 2025

The two trustees completing their terms on January 31, 2022, are Keren Gorodeisky and Monique Roelofs. We are very grateful for their service to the ASA.

Sondra Bacharach is an Associate Professor at Victoria University of Wellington. She has been an active member of the aesthetics community since 1999, having served as the ASA Newsletter Editor, a Trustee, program committee member, Feminist Caucus co-chair, mentor for ASAGE, and a regular member of the Diversity Caucus. She's published in the *Journal of Aesthetics and Art Criticism*, the *British Journal of Aesthetics*, *The Monist*, and the *Journal of Aesthetic Education*, on topics like authorship, collaboration, street art, and hair and appropriation. She is grateful to the ASA for welcoming her into the aesthetics community. As a Trustee, she would like (1) to help the ASA be more inclusive in terms of its members and its research; (2) to increase the visibility of aesthetics to the broader philosophical community; (3) to support

aestheticians whose jobs are at risk.

Jennifer Judkins is newly retired from the UCLA Herb Alpert School of Music, where she was Adjunct Professor and Chair of the Graduate Program in Musical Performance. An orchestral percussionist, she has performed with the Los Angeles Philharmonic and New Music Group, and the Los Angeles Baroque Orchestra, among other ensembles. Her ASA experience includes co-chairing an ASA Pacific Division meeting, serving on the Finance Committee (2015-2020) and on a National Program Committee (Toronto 2017), in addition to two separate terms as a National Trustee. Recently, she had the pleasure of co-editing (with Jeanette Bicknell and Carolyn Korsmeyer) *Philosophical Perspectives on Ruins, Monuments, and Memorials* (Routledge 2020). Her goals for the ASA include maintaining our commitment to diversity in substance and membership, and in particular increasing our engagement with the performing arts.

The ASA will elect three new trustees and a Vice-President in December 2022. Information on the election process will be publicized this fall on this website, the ASA Newsletter, and other venues.

Zuckert Named 2022 Richard Wollheim Lecturer

The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that Rachel Zuckert will be the Richard Wollheim Lecturer at the BSA Annual Conference at Oxford University, St Anne's College, September 9-11, 2022.

Professor Zuckert is Professor of Philosophy at Northwestern University. Her research has concentrated most on the Critique of Judgment, including work on Kant's aesthetics, philosophy of biology, and questions concerning the possibility of empirical knowledge. She won the ASA Outstanding Monograph Prize in 2008 and again in 2020 for *Kant on Beauty and Biology: An Interpretation of the Critique of Judgment* (2008) and *Herder's Naturalist Aesthetics* (2020) and is a former ASA Trustee (2014-17).

For more information about Professor Zuckert: <<https://philosophy.northwestern.edu/people/continuing-faculty/zuckert-rachel.html>>

For more information about Professor Wollheim: <<https://senate.universityofcalifornia.edu/files/inmemoriam/html/richardwollheim.htm>>

[htm](#)>

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

Previous Wollheim Lecturers:

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

Tamara Levitz named Danto Lecturer for 2022 ASA Annual Meeting

The American Society for Aesthetics is pleased to announce that Tamara Levitz, Professor of Comparative Literature and Musicology and Director of Graduate Studies at UCLA, will give the Arthur Danto Memorial Lecture at the 80th ASA Annual Meeting in Portland, Oregon. The lecture will be presented Friday, November 18 at 5:30 pm at the conference hotel, followed by a reception in her honor.

Professor Levitz works extensively on musical and literary modernism, and in 2013 won the Otto Kinkeldey Award of the American Musicological Society for her monograph *Modernist Mysteries: Perséphone*. Since that time, she has researched structures of white supremacy and racial exclusion in the formation of the music disciplines of the United States. Her engagement with the aesthetics of music began when she was an M.A. student in Berlin in the 1980s, and most recently led her to write the entry on the "Twentieth-Century" for the *Oxford Handbook of Western Music and Philosophy* and to engage with Benjamin Piekut in a dialogue on "Vernacular Avant-Garde: A Speculation" (<<https://asapjournal.com/the-vernacular-avant-garde-a-speculation-tamara-levitz-and-benjamin-piecut/>>). She is currently working on a monograph called *Settler Colonial Humanists and the Racial Foundations of Comparison*, which will engage with the history of Comparative Musicology and Comparative Literature.

For more information on Professor Levitz: <<https://complit.ucla.edu/person/tamara-levitz/>>

For more information on the Annual Meeting: <<https://aesthetics-online.org/events/EventDetails.aspx?id=1184489&group=>>>

Nathan L. Smith named ASA Dissertation Fellow for 2022-2023.

The American Society for Aesthetics is pleased to announce that Nathan L. Smith (Duke University) has won the ASA Dissertation Fellowship for 2022-2023. He was selected from among a very competitive group of eight applicants by a review committee of senior ASA members.

His dissertation, directed by Fredric R. Jameson, is called *The Structure of Aesthetic Experience* and

... has the double task of explaining the nature of... aesthetic experiences – what they are and the conditions under which they occur – and explaining why they matter (i.e. their normative weight or value) and hence our aesthetic reasons for action. The gambit of the project is that aesthetic properties (of particular focus, beauty) can explain the nature of aesthetic experience at the same time as grounding its value. To put the theory in capsule form, I argue that we act in pursuit of aesthetic properties because of the peculiarly valuable experiences they cause in us. The motivation is two-fold: compared with the mundane, aesthetic experiences have a peculiar phenomenal quality, including their pleasure...; and the experiences have a peculiar perceptual structure, namely that some aesthetic properties can be experienced singularly, which runs counter our usual complex perceptions...

Smith earned his BA at the University of North Carolina at Chapel Hill, with Highest Honors in Philosophy and Cultural Studies. He has presented several papers at meeting of the ASA and the APA.

This is the eighth year for the ASA Dissertation Fellowship. The previous winners were:

- 2021-22: Jenny Judge, New York University
- 2020-21: David Collins,

McGill University

- 2019-20: Kathryn Wojtkiewicz, Graduate Center-City University of New York
- 2018-19: Caitlin Dolan, University of California, Berkeley
- 2017-18: Madeleine Ransom, University of British Columbia
- 2016-17: Marilyn Johnson, Graduate Center-City University of New York
- 2015-16: David Johnson, Northwestern University

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

Guidelines: <<https://aesthetics-online.org/page/dissfellowships>>

ASA Announces New Members of Committee on DHRB

The American Society for Aesthetics is pleased to announce three new members of the Committee on Discrimination, Harassment, and Respectful Behaviors for three year terms from January 1, 2022 - December 31, 2024.

- Jennifer Judkins, Assistant Director of Bands and Adjunct Professor of Music, UCLA (retired)
- Jayson Miller, Professor of Philosophy, Warren Wilson College
- J. Lenore Wright, Associate Professor, Interdisciplinary Core, Baylor University

Nominations, including self-nominations, were invited in September 2021. The applications were reviewed by the Feminist Caucus Committee and the Diversity Committee. Their recommendations were made to the Board of Trustees, which made the final appointments at its December 13, 2021 meeting.

The terms of three members expire December 31, 2021: Theodore Gracyk, Andrew Kania, and Carolyn Korsmeyer. All were eligible for a second term, but declined. 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 will be eligible for re-appointment at that time. They all join the ASA Ombudsperson, Jeanette 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_discriminati.pdf>

ASA Announces New Feminist Aesthetics Prize

The American Society for Aesthetics is pleased to announce a new Feminist Aesthetics Prize to encourage new, unpublished work on feminist aesthetics, generously funded in perpetuity by an endowment donated by Peg Brand Weiser.

Prize

The prize will be \$1000 for the prize and \$1000 for travel to the ASA Annual Meeting to present the unpublished work at a special session at the meeting.

Eligibility

Eligibility is restricted to persons who are ASA members as of the date of the submission deadline.

Deadline

The submission deadline will be June 1, 2022 for the first prize, with February 1 as the deadline for each successive prize, with the prize to be awarded every two years in even-numbered years.

Review

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

Submission

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

Selection Criteria

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

Publication

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

ASA Trustee Decisions on Support for Students and Status of ASAGE

The ASA Board of Trustees, at its meeting February 14, 2022, reviewed the 15-year history of ASAGE (ASA Graduate E-Journal) and voted unanimously to terminate publication as of June 30, 2022 and explore alternate ways of supporting student members. The Trustees are very grateful to the many student editors and writers over the years who have contributed to this on-line publication.

Thorough review assessments were made in 2017 and again this year of the challenges facing the student publication. Especially important is the increasing pressure on students to avoid publication in student journals to enhance their competitiveness in the faculty hiring process. The ASA will now focus on seeking input from student members about how the ASA can best serve students in this changing environment. Volunteers are also being sought for an ad hoc committee to work with the trustees in developing those plans. To provide input and/or volunteer for the committee, please complete this brief survey: <<https://www.surveymonkey.com/r/GL382K2>>.

The final issue of ASAGE will be published this spring.

The most recent edition: <<https://asageorg.wordpress.com/2021/12/28/vol-13-no-2-2021-fall-winter-issue/>>.

2022 Virtual Summer Aesthetics Festival

The American Society for Aesthetics, the British Society of Aesthetics, and the Kent

Aesthetics Research Centre are pleased to announce the 2022 Virtual Summer Aesthetics Festival to enable persons interested in aesthetics to share work-in-progress with other such scholars for dialogue and discussion. This service will be offered from May through August 2022. Responsibility for oversight of the program will rest with a committee consisting of designated representatives of the ASA, BSA, and Kent Centre.

Eligibility to present at the Festival: All presenters, including papers, panels, commentators, and chairs, must be members of either the ASA or the BSA in 2022.

What ASA/BSA members need to provide:

A paper or panel presentation arranged by the ASA/BSA member to be live-streamed on Zoom, or a comparable vehicle widely available via Internet at no charge for persons interested in viewing; in case of panels, the planned presentation should include commentators and chair. Ordinarily, the session should not be for more than 90 minutes for a paper with discussion or two hours for a panel.

You should submit a substantial abstract of the proposal (at least 500 words) or the complete paper suitable for review. We reserve the right to require the complete paper, as needed to adequately review.

A specific date and time when the live stream will be available, with scheduling to be as accommodating as possible to persons in North America, Europe, and Asia. Please allow sufficient time: at least two weeks for review and another two weeks for publicity.

The organizer/presenter should use their own Zoom account for the presentation. (The committee will consider hardship requests for ASA or BSA to host the session on their Society Zoom accounts.)

Information on how to access or sign up, depending on the medium used, with appropriate security measures. Security might require registering with the presenter. We strongly discourage open publication of the Zoom address to prevent “Zoom-bombers.” Information on how to obtain a copy of the paper in advance of the session, if the member wishes to make that available.

How to apply:

ASA members should submit their proposal to <secretary-treasurer@aesthetics-online.org>

BSA members should submit their proposal to <admin@british-aesthetics.org>

You may also submit your proposal to the Kent Aesthetics Research Centre at <m.s.smith@kent.ac.uk>, which will verify membership with BSA or ASA.

What ASA/BSA/Kent will do:

- Provide review to ensure that the presentation is appropriate for distribution by ASA/BSA/Kent as part of the Virtual Summer Aesthetics Festival
- Any paper or panel accepted by the program committee for the 2021 ASA Annual Meeting but which could not be presented due to COVID will be automatically considered appropriate for inclusion, although the originally scheduled commentator and chair need not be included.
- For others, representatives of ASA/BSA/Kent will arrange for a review for appropriateness
- The goal is to screen out material inappropriate for publicity by ASA/BSA/Kent, such as scammers, material unrelated to aesthetics, etc.
- Distribute a list of available presentations with names of presenters, titles of presentations, time and date of presentation, access information
- The list will be distributed weekly or bi-weekly, depending on interest, to ASA bulk email, webpage, ASA-Facebook, Twitter, and Philos-L, the BSA publicity mechanisms, and the Kent publicity mechanisms

Virtual Summer Aesthetics Festival Announces June Programs

The 2022 Virtual Summer Aesthetics Festival is pleased to announce three programs in June. The Festival is co-sponsored by the American Society for Aesthetics, the British Society of Aesthetics, and the Kent Centre for Aesthetics. Attendance is free and open to all.

June 3: The Aesthetic Value of Scientific Experiments (panel)

<https://aesthetics-online.org/events/EventDetails.aspx?id=1621636&group=>>

June 8: Does Kant Really Have an Account of Humour?

<https://aesthetics-online.org/events/EventDetails.aspx?id=1626358&group=>>

June 10: The Ethics of Cover Songs (panel)

<https://aesthetics-online.org/events/EventDetails.aspx?id=1626071&group=>>

Do you have a proposal for the Festival?

Guidelines: <https://aesthetics-online.org/news/news.asp?id=590512>

Friends of the ASA

Over the past two years, 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. Some members have been laid off from full-time positions and not rehired. In response, the Trustees took several steps, including a reduction in GREEN membership dues. They also established the Friends of the ASA to raise funds to help address these problems.

Twenty-four ASA members, including all of the trustees and officers last January, have donated a total of \$9,490 for \$1000 travel grants for persons with papers accepted for the Annual Meeting who do not have institutional travel support. Fifteen members have donated at least \$100: María José Alcaez León, Kristin Boyce, David Davies, Julian Dodd, Susan Feagin, James Harold, Thomas Leddy, Richard Miller, Russell L. Quacchia, Brian Soucek, Robert Stecker, Jeffrey Strayer, Paul Thom, Julie Van Camp, Peg Brand Weiser, and Michel-Antoine Xhignesse.

For the Annual meeting in Portland, Oregon, the Friends have funds in hand to support six \$1000 travel grants. These funds are in addition to six \$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 organiza-

tion. 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

ASA Announces Reopening of the Grants Program

The American Society for Aesthetics is pleased to announce the reopening of the ASA Grants Program, with revised guidelines. The program had been suspended in June 2020 due to COVID restrictions. It is now available for application. The revised guidelines, approved by the ASA Board of Trustees at its meeting February 14, 2022, are here:

<https://aesthetics-online.org/page/majorgrants>

Inquiries should be directed to secretary-treasurer@aesthetics-online.org

Irene H. Chayes Travel Grants to ASA Eastern and Pacific meetings

Recipients of the Irene H. Chayes Travel Grants for spring divisional meetings have been announced. Congratulations to all!

Pacific meeting in Berkeley: Liam Barer (University College London), Tad Bratkowski (McKendree University), and Jens Dam Ziska (UCLA)

Eastern meeting in Philadelphia: Devon Bailey (University of Johannesburg), Liam Barer (University College London), Onerva Kiiainlinna (University of Helsinki), Elzė Sigutė Mikalonytė (Vilnius University), Stephanie Mills (Queen's University), and Jeremy Page (Uppsala University)

The Irene H. Chayes Travel Grants support presentations at the divisional and annual meeting by persons without institutional travel support. They have been made possible by the generous bequest from Irene H. Chayes.

Call for Volunteers for ASA Activities

The American Society for Aesthetics frequently calls upon its members to volunteer to serve as reviewers of papers, panel proposals, and books submitted for Division meetings, prizes, and other opportunities. Members are also frequently called upon

to serve as commentators on papers being presented at the ASA Annual Meeting and the four ASA Divisional meetings. The ASA also has several committees that rely on volunteer service.

ASA Members are welcome to submit their interests here: <https://www.surveymonkey.com/r/K8HYBL5>.

The purpose of this survey is to enable interested members to inform the ASA of their interest and qualifications in serving in any of these roles. You are free to skip questions, as you wish.

There is no guarantee that persons submitting information here will be selected. Nor is there any obligation that you accept every request made of you from this information.

By submitting this survey to the ASA, you are giving us permission to share your answers with ASA officers, trustees, and other ASA officials. The ASA will not post any of this information to its website or other public venues.

ASA Trustees Adopt Resolution on Virtual and In-Person Meetings

The American Society for Aesthetics Board of Trustees unanimously adopted on November 17, 2021, a Resolution on Virtual and In-Person Meetings for future meetings, as follows:

WHEREAS, the ASA Board of Trustees

- Recognizes the value of meeting in person for its annual and divisional meetings, to encourage interaction and networking among professional colleagues, as well as the drawbacks of expensive travel, and
- Also recognizes the value of virtual meetings to facilitate professional activities for persons not able to travel to in-person meetings for whatever reason, as well as the loss of informal networking with others in the field.

THEREFORE, the ASA Trustees direct the Secretary-Treasurer, working with the Officers and the BOT,

- To explore virtual meetings that complement the schedule of in-person meetings, including, e.g., Summer Virtual

Aesthetics Festivals, possibly in collaboration with such organizations as the British Society of Aesthetics and the International Aesthetics Association

- To encourage the Feminist Caucus Committee and the Diversity Committee to explore meetings and Symposia conducted virtually, to increase participation
- To explore the feasibility of adding a virtual component to divisional meetings and the annual meeting, such as models used by the Dance Studies Association and the American Philosophical Association
- To encourage potential grant applicants to explore virtual presentations at minimal cost for conferences and workshops as an alternative to in-person gatherings
- To monitor the evolution of technology for hybrid meetings that is cost-effective and logistically realistic for a small society.

ASA Trustees Approve Freeze on Membership Rates through 2022

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has unanimously approved a freeze in all ASA Membership rates and categories through December 31, 2022.

To see the rates: <https://aesthetics-online.org/resource/resmgr/files/Membership_Application_2021.docx>.

The ASA encourages all members to consider GREEN memberships, which were instituted in 2017. Green members have all the benefits of regular members, but do not receive print copies of the *Journal of Aesthetics and Art Criticism*. All members (green and regular) have full access to the journal on the website of the publisher, Oxford University Press.

Green memberships are considerably cheaper than regular memberships. E.g.,

- Student green worldwide-\$25 vs. Student North America-\$55 vs. Student international-\$70

- Regular green worldwide-\$70 vs. Regular North America-\$100 vs. Regular international-\$115

You can switch to green when you renew your membership. Or we can make that switch for you for your next membership renewal. Just write to <secretary-treasurer@aesthetics-online.org>

New School for Social Research Aesthetics Symposia

April 22 and 29, 2022

Symposium 1, April 22

In *The Great Good Place*, Ray Oldenburg coined the term “third places” to refer to the “core settings of informal public life.” Among the third places he discusses are English pubs, French cafes, and American taverns. In that work, Oldenburg discusses the personal and social value of third places. There is almost no explicit talk of aesthetic matters in the work, and when there is, the focus is on the visual aesthetics of interior design and architecture. But pubs, cafes, taverns and the like are, at least under ordinary non-pandemic conditions, important locations of aesthetic experience and value. Moreover, the aesthetic experiences and values we find in such spaces go beyond those associated with design and architecture and include experiences of ambiance or atmosphere, encounters with the individual or general style of such places, the aesthetic dimension of the social interactions that typically take place there, and the way in which third places may manifest creativity and other aesthetic virtues.

This symposium will serve as an introduction to, and example of, aesthetic theorizing about third places. Meskin’s paper will provide an overview of the topic and make the case for its significance. The papers by Lehtinen and Adams will focus on the aesthetic investigation of specific kinds of third places—specifically, public libraries and outdoor dining structures—and, in so doing, provide concrete examples of third place aesthetics in action.

Symposium Schedule

- **2pm:** Aaron Meskin, “Third Places Aesthetics: The Experience of Bars, Cafes, Coffee-shops and Pubs”
- **3pm:** Sanna Lehtinen, “The Shared Aesthetics of the New Public Library”

- **4pm:** Zed Adams, “Curbside Cabanas and the Aesthetics of Impermanence”

Symposium 2, April 29

Over the past ten years, Robert Pippin has published a series of books on film that combine detailed readings of specific films and filmmakers with broader reflections on the philosophical significance of cinema. In this afternoon symposium, we will discuss these writings of Pippin’s on film, with a specific focus on his recent book, *Filmed Thought: Cinema as Reflective Form* (Chicago 2020). Pippin will be present to respond to the comments and participate in the discussion.

Symposium Homework

To prepare for the symposium, please read chapters one, two, three, and ten of Pippin’s *Filmed Thought* and watch *Rear Window* (Hitchcock, 1954), *Talk to Her* (Almodóvar, 2002), and *The Kid with a Bike* (Dardenne Brothers, 2011).

Symposium Schedule

- **2:30pm:** Zed Adams (New School for Social Research): Introduction
- **2:35pm:** Paul Kottman (New School for Social Research): “A Race of Peeping Toms”
- **2:55pm:** Response by Robert Pippin and Discussion
- **3:30pm:** Gregg Horowitz (Pratt Institute): “Is what you want something you can discuss?: Knowing, and not, in *Rear Window*”
- **3:50pm:** Response by Robert Pippin and Discussion
- **4:25pm:** Francey Russell (Columbia University): “Illuminations: On Dreams, Desire, and Cinematic Self-Consciousness”
- **4:45pm:** Response by Robert Pippin and Discussion

Aesthetic Dis/interestedness and Affects

LOGOS Research Group in Analytic Philosophy and the Society for Philosophy of Emotion
Location

Zoom (Central European Summer Time). Please, see the call for registration below. It is fully online and free to attend.

Program

Thursday, May 19, 2022

14:00-14:15 Introduction

14:15-15:30 Peter Lamarque (University of York, England): Poetry: Experience and Affect

15:35-16:15 Ivan Iyer (Indian Institute of Technology, New Delhi, India): The Conflicting Interests of the Kantian Sublime: Agitation and Suspension as Disinterested Affect

16:20-17:00 Keren Gorodeisky (Auburn University, Alabama, USA): Aesthetic Agency? The Authority Approach

30 Minute Rest/ Social Time

17:30-18:10 Jacopo Frascaroli (University of York, England): Aesthetic Experience, Affect and Dis/interestedness: Insights from the Predictive Processing Framework

18:15-18:55 Daan Evers (University of Groningen, Netherlands): Aesthetic Non-naturalism and Positive Affect

19:00-20:15 Nick Zangwill (University of London, England): Disinterestedness: Analysis and Partial Defence

Friday, May 20, 2022

14:00-15:15 Ingrid Vendrell-Ferran (Philipps University of Marburg, Germany): Aesthetic Appreciation, Aesthetic Values, and Intentional Feelings

15:20-16:00 Kris Goffin (University of Antwerp, Belgium & KU Leuven, Belgium): The Teleosemantics of Aesthetic Emotions

16:05-16:45 João Lemos (Nova University of Lisbon, Portugal): Propaganda as a Loathsome Art. A Kant-Inspired Account of Propaganda

30 Minute Rest/ Social Time

17:15-17:55 Uriah Kriegel (Rice University, Texas, USA): A Fitting-Attitude Approach to Aesthetic Value?

18:00-18:40 Anthony Öhnström (Uppsala University, Sweden): Examining the Role of Desires in Experiences of Beauty

18:45-20:00 Adriana Clavel Vázquez (University of Oxford, England): Situation, Affect,

and Aesthetic (Dis)interest

Call for Registration
(fully online and free to attend)

<https://docs.google.com/forms/d/e/1FAIpQLScXrFG9iv9UbM30wCYmX-ITVeZo7MHht0sIA06dF5pONZ-yn4w/viewform?usp=sf_link>

Scientific Committee

Aarón Álvarez González (Barcelona)

Tom Cochrane (Flinders)

Filippo Contesi (Barcelona)

Esa Díaz-León (Barcelona)

Manuel García-Carpintero (Barcelona)

Cecilea Mun (Louisville)

David Pineda-Oliva (Girona)

Enrico Terrone (Torino)

For abstracts of talks and all other details please visit

<<https://www.philosophyofemotion.org/spe-events/independent-spe-events/conference-aesthetic-disinterestedness-and-affects-program/entire-two-day-program>>

Organizer

Aarón Álvarez González (<aaron.estribor@gmail.com>)

Invitation: Bloomsbury Contemporary Aesthetics Library

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

Bloomsbury Digital Resources is kindly making the site available to members of the American Society for Aesthetics through June 6, 2022. To access information on how to log in:

- log into your ASA member account at <https://aesthetics-online.org>
- look for the big red Members button on the upper-right

- Click the drop-down menu for Bloomsbury Publishing and follow the instructions.

If you have trouble logging into your ASA account, contact <secretary-treasurer@aesthetics-online.org> for help.

IJACDT Call for Reviewers

International Journal of Art, Culture, Design and Technology (<<https://www.igi-global.com/journal/international-journal-art-culture-design/41032>>) (currently being renamed to: International Journal of Art, Culture, Design and Technology) invites applications for Aesthetics journal-article peer reviewers.

We are a growing journal, currently expanding our scope – and thus our Editorial Review pool - to include Aesthetics experts. We offer reviewing experience and guidance (to those that want it) to emerging scholars, for whom this would be an appropriate level of experience.

If of interest, please submit an online application via: <<https://www.igi-global.com/journals/become-a-reviewer/>>. (The publisher will be adding more Research Field checkboxes to the site, so please check any that are relevant to you, and the editor will get to know your work better through the Statement and CV you submit.)

Popular Inquiry: The Journal Of The Aesthetics Of Kitsch, Camp And Mass Culture

2022:1 (Vol 10)

LIBER AMICORUM

FOR ARNOLD BERLEANT

(All articles are freely available at <<https://www.popularinquiry.com/issues-articles>>) Editors of the Issue: Mădălina Diaconu and Max Ryyänen

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Calls for Papers

ASA Pacific Division Meeting
Graduate Hotel, Berkeley, CA,
March 10-11, 2023.
Deadline: November 30, 2022.

The meeting will focus on "Applied Aesthetics."

The ASA Pacific Division invites paper and panel submissions on any topic in aesthetics or the philosophy of art that has concrete application beyond philosophy. Potential areas of application could include museum, performance, and art market practices; historic preservation; debates over public art, monuments, and architecture; intellectual property law; street art and land use regulations; disability studies; political protest; equality movements; curatorship and restoration; genre policing; food and cooking; religion; cultural heritage and appropriation; bodies; or the environment. The list is meant to be inspiring, not exhaustive.

We hope to assemble a program made up of diverse topics and speakers. We especially encourage submissions from students and from members of traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others).

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 not be part of the pre-read sessions. You may submit a paper or be a member of a proposed panel, but not both.

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

Send submissions in PDF or Word format to the 2023 Program Chair, Brian Soucek, at bsoucek@ucdavis.edu. Please also use that address if you have any questions, or if you 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. Everyone must also register for the meeting. This applies to presenters, panelists, commentators, and chairs.

Computer Creativity in Music Performance, Improvisation, Composition Aesthetics, Ethics, Performance Practice, Musical Creativity
Ascea, Italy
May 26 - 29, 2022

Deadline: April 20, 2022
Computer systems have been used in some capacity within most areas of the arts. In

some cases the use of computer systems in music, as well as in visual arts, provoke claims of 'computer creativity' and/or 'computational creativity'. Are such claims justified? Is the judgement of 'creativity' in a computer system a binary question, or may there be gradations? And how can such judgements be supported—by evidence, or subjective experiential narrative, or in some other manner? What are the effects of such 'computer creativity' in music and/or in other art forms on aesthetics, ethics, performance practice, musical creativity and/or other related fields? How does the inclusion of a computer system change musical performance practice? Does the inclusion of computer systems change the aesthetic result in principle, or can the listener rely on musical experience as a phenomenon? Can a computer system take ethical responsibility for its musical or artistic output? In relation to music especially: are aesthetics computable? Are ethics computable?

The XIIth International Wassard Elea Symposium, held in Ascea, Southern Italy, invites musicologists, computer scientists, musicians, philosophers and other interested parties to submit papers on the topics of this year's theme. Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, *Wassard Elea Rivista*.

There is no registration fee; participants will receive details about accommodation rates in due course.

Inquiries are very welcome. Full papers (attached in Word format) should be sent directly to the organizers:

Dr. René Mogensen, Birmingham City University, England: <Rene.Mogensen@bcu.ac.uk>, or Prof. Lars Aagaard-Mogensen, Italy: <wassardelea@gmail.com>.

NOTICE: At this time you are additionally invited to submit chapters, original work, to the forthcoming anthology: *Improvisation and Creativity: Music, Arts, and Computers*. Please send works, proposals, etc., to Dr. René Mogensen, The Royal Conservatoire, Birmingham City University, England: <Rene.Mogensen@bcu.ac.uk>.

Journal of Comparative Literature and Aesthetics **Special Issue: Design and its Relations**

Deadline: 31 May, 2022
Vol. 45, No. 4, Winter 2022

Guest Editor: Michalle Gal
Shenkar College, Israel

Design is an omnipresent aesthetic visual phenomenon, culturally loaded and broadly influential. Moreover, design is internally linked to fields such as ontology, cognition and perception, ethics, politics, and social conduct, as well as to transcendent or popular art and everyday aesthetics, our environment, science, technology, and economics. While it is traced back to antiquity, design's status as a self-standing discipline, whose practice and theory are taught, formulated, and researched in academia, is fairly new.

This special issue seeks to reveal and study the interactions between design as an aesthetic field and various concepts, ideas, phenomena, or disciplines. The issue thus joins the up-and-coming philosophical, mainly aesthetic, research of design—which we find required given that design furnishes so much of our surroundings.

We invite potential contributors to submit an abstract of 500-1,000 words (with a brief bio-note) to the guest editor Michalle Gal at <michalle.gal@shenkar.ac.il> with a copy to <jclaindia@gmail.com>.

All papers must be original and unpublished with a short declaration of the same.

Important Dates

- Submission of abstract: 31 May 2022
- Intimation of selection of abstracts: 15 June 2022
- Full Paper submission: 30 October 2022

About the Journal

The Journal of Comparative Literature and Aesthetics (ISSN 0252-8169) is a quarterly peer-reviewed academic journal published by Vishvanatha Kaviraja Institute, India since 1977.

The Institute was founded by Prof. Ananta Charan Sukla (1942-2020) on 22 August 1977, coinciding with the birth centenary of renowned philosopher, aesthetician, and art historian, Ananda K. Coomaraswamy (1877-1947), to promote interdisciplinary studies and research in comparative literature, philosophy, aesthetics, criticism of the arts, art history, and the history of ideas. He edited and published the journal for over 40 years as the founding editor.

The journal is committed to comparative and cross-cultural issues in literary under-

standing and interpretation, aesthetic theories, and conceptual analysis of art. It also publishes special issues on critical theories of current interest. It has published the finest of essays by authors of global renown like René Wellek, Harold Osborne, John Hospers, John Fisher, Murray Krieger, Martin Bucco, Remo Ceserani, J B Vickery, Menachem Brinker, Milton Snoeyenbos, Mary Wiseman, Ronald Roblin, T R Martland, Gordon Epperson, Judith Lochhead, Charles Altieri, Martin Jay, Jonathan Culler, Richard Shusterman, Robert Kraut, T J Diffey, T R Quigley, R B Palmer, Keith Keating, and others. Some of these celebrated essays have been published by Routledge in book form. The journal is indexed and abstracted in EBSCO, ProQuest, the MLA International Bibliography, Master List of Periodicals (USA), Ulrich's Directory of Periodicals, ERIH PLUS, The Philosopher's Index, CNKI, WorldCat Directory, PhilPapers, Literature Online, Gale (Cengage), ACLA, Academic Resource Index, United States Library of Congress, and the British Library.

Celebrated scholars of the time like René Wellek, Harold Osborne, Mircea Eliade, Monroe Beardsley, John Hospers, John Fisher, M H Abrams, John Boulton, and many Indian and Western scholars had been members of its Editorial Board.

Twitter: <<https://twitter.com/jclasukla>>

Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft

Special Issue

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

Planning Ahead? ASA Events in 2022

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

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

2022 Virtual Summer Aesthetics Festival, May - August 2022
Apply at any time
<<https://aesthetics-online.org/news/news.asp?id=590512>>

ASA Southern Aesthetics Workshop, Charleston, SC, October 14-15, 2022
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1599529&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.

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 how 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 sub-mitted contributions should not exceed 45,000 characters (including spaces and footnotes).

The Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft (ZÄK), founded in 1906 by Max Dessoir 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 on 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.

Film and Philosophy

Volume 27, 2023

Deadline: June 30, 2022

Film and Philosophy publishes peer-reviewed articles about film from a philosophical perspective. Established in 1994, it is published annually by the *Society for the Philosophical Study of the Contemporary Visual Arts* (SP-SCVA).

Submissions:

Articles:

The journal welcomes original submissions from every philosophical perspective on topics related to film. The journal will consider articles from graduate students and encourages submissions from women and minorities to reflect the diversity of our community.

Manuscripts should be 5000-7500 words (plus end notes) in length. All articles should

be formatted in Word and follow Chicago style guidelines. They should be accompanied by a 150-word abstract and prepared for anonymous review.

Submissions should not be under consideration for publication elsewhere. Please include a current postal address, institutional affiliation, and email address in a separate document.

All submissions and editorial correspondence should be sent to <filmphiljournal@gmail.com>.

Book reviews:

Film and Philosophy is accepting timely reviews on books about film, film and philosophy, film criticism, and the film industry. Reviews should be approximately 2000 to 3000 words in length.

Film reviews and criticism:

Film and Philosophy is accepting reviews of recent films as well as short pieces of criticism. Reviews should be approximately 2000 to 3000 words in length.

If you have any questions about submissions, please contact our editor, Laura T. di Summa at <eirenelaura@gmail.com> or <filmphiljournal@gmail.com>

Membership services for SPSCVA, and publishing services for *Film and Philosophy*, are provided by the *Philosophy Documentation Center*:

<www.pdcnet.org/filmphil>
<www.filmandphilosophy.org>

Indexing:

Film and Philosophy is indexed by ERIH PLUS, the International Index to Film Periodicals, MLA International Bibliography, The Philosopher's Index, PhilPapers, and other services.

ISSN 1073-0427 (print)
ISSN 2643-9239 (online)

Southern Aesthetics Workshop Call for Abstracts

Deadline for submission: August 5, 2022
The ASA Southern Division announces a two-day workshop, **October 14-15, 2022**. Pandemic-permitting, the workshop will be held in-person at the College of Charleston, SC. The workshop will be pre-read in format, featuring a total of ten presenters

including a keynote. A senior presenter and a junior presenter are invited. Submitted papers will fill the remaining slots, with at least two of these open slots reserved for junior scholars. Each speaker will have two commentators.

Work in any area of aesthetics or the philosophy of art is welcome, though we encourage submissions that explore issues of special concern in the South, broadly construed, and issues pertaining particularly to Charleston, such as Low Country Music, food and food culture, cultural appropriation, sites of conflict, and monuments. Scholars are welcome to submit no matter where they live or work.

The deadline for extended abstracts (no more than 500 words) is **8/5/2022** and decisions will be made by **8/26/2022**. Completed papers (no longer than 3500 words) must be sent to commentators by **9/23/2022**. Submissions should be sent to <SouthernAestheticsWorkshop@gmail.com>.

Submissions will be reviewed by members of the SASA organizing committee and the 2022 conference committee. Commentators and chairs of the pre-read sessions will be drawn from the active members of the Southern Division of the ASA.

All persons on the program other than the invited keynote – including presenters, commentators, and chairs – will be required to be ASA members in 2022 before their names will be announced on the public program. Registration will be \$40; \$10 for students. The workshop will be open to anyone registered.

Queries can be sent to <SouthernAestheticsWorkshop@gmail.com>

The 2022 Conference Committee is:

- John Gibson (University of Louisville)
- Keren Gorodeisky (Auburn University)
- Madeline Martin-Seaver (Auburn University)
- Aaron Meskin (University of Georgia)
- Jay Miller (Warren Wilson College)
- Jonathan Neufeld (The College of Charleston)
- Elizabeth Scarbrough (Florida International University)
- James Shelley (Auburn University)

Bodies of Pain: Somaesthetic Explorations
Florida Atlantic University

Boca Raton
November 3-4, 2022

Deadline: August 20, 2022

Pain seems an inevitable feature of embodied life, and a complex one. Although often identified with a mere physical sensation, pain clearly has its mental or spiritual forms and features. Indeed, even physical pain is experienced as a mental event and seems to bridge the alleged divide between body and mind that somaesthetics contests. While Freud's pleasure principle and common sense suggest that our behavior aims at "an absence of pain and displeasure... and... at the experiencing of strong feelings of pleasure," our actual conduct displays a willingness to pursue practices (recreational or religious) involving considerable pain and to enjoy pleasures that contain significant admixtures of pain.

We typically consider pain as negative in value, but clearly it has valuable uses. Eastern and Western medical practices often involve pain, which can be part of either progress toward or away from a patient's recovery. Pains alert us to dangers, from the simple lesson of a hot stove to the somatically felt pangs of recognizing moral wrongs. Pains teach us about the physical and ethical contours of our world, and range in variety and intensity, from disturbing discomfort to excruciating agony. These multiple manifestations find significant expression in the arts as well as in countless fields of academic research. Having focused largely on pleasures and beauty, somaesthetics should examine more closely the realm of pain and consider the most promising ways to understand it, ways that go beyond mere palliative care. As pain has an extensive history (including long narratives of painful oppression and persecution), it would also be interesting to learn from past cultural modes of handling pain and its uses.

The conference is open to contributions from diverse disciplinary perspectives in the humanities (including medical humanities), social sciences, and the arts, but also to pertinent contributions from therapeutic fields dealing with pain. Selected papers may be developed for publication in *The Journal of Somaesthetics* (<<https://journals.aau.dk/index.php/JOS>>) or in an edited book based on the conference papers to be published in the Brill book series *Studies in Somaesthetics*: <<https://brill.com/view/serial/SIS>> Please email your abstract and CV to both <shuster1@fau.edu> and <khollow4@fau.edu>. Notifications of acceptances will be sent out September 20th, 2022.

Failures in Aesthetic Judgment – A Special Issue of *Estetika: The European Journal of Aesthetics*

Deadline: 15 September, 2022

Guest Editor: María José Alcaraz León (University of Murcia)

Estetika: The European Journal of Aesthetics invites submissions for a special issue on failures in the exercise of aesthetic judgment. The submissions should not exceed 8,500 words, must be written in English, and prepared for anonymous peer review. For more specific guidelines, please visit the journal's website <<https://estetikajournal.org>>.

Confirmed contributors to the special issue are Eileen John (University of Warwick) and Elisabeth Schellekens (Uppsala Universitet).

Recent debates on the validity of Aesthetic Testimony and the centrality of the so-called Acquaintance Principle suggest that there is more to the proper exercise of aesthetic judgment than mere endorsement of allegedly correct aesthetic judgments. For example, although it is reasonable to follow experts' judgments in certain matters of fact, it seems less acceptable to simply endorse or adopt experts' judgments in the aesthetic domain. That reliance on testimony, by contrast to some other areas of judgment, is not sufficient for aesthetic judgment has encouraged scholars to focus in turn on the importance of the personal involvement and autonomy of the aesthetic agent.

This special issue will focus on phenomena related to failed exercises of aesthetic judgment. The choice of the theme is motivated by the belief that a careful analysis of failures in aesthetic judgment can reveal significant aspects of the nature of aesthetic experience itself as well as the roles that perception, imagination, and learning have in its proper exercise.

Estetika welcomes submissions related to topics such as aesthetic snobbery, aesthetic akrasia, bad taste, inconsistency in the exercise of taste, development of taste, and aesthetic alienation. Submissions connecting these themes to the notion of aesthetic normativity are especially encouraged.

Article manuscripts should be submitted by September 15, 2022 at the latest via <<https://estetikajournal.org>>.

The planned publication schedule is as follows:

- Submission deadline: September 15, 2022

- Decision and comments sent out: October 31, 2022
- Final drafts due by: December 15, 2022
- Publication date: end of March 2023

We would appreciate if you communicated your intention to submit a paper (ideally with a provisional title and short abstract) by 31st of May 2022.

If you have any questions, please contact the editors at: <<https://estetikajournal.org/contact/>>.

Estetika is a leading journal for philosophical aesthetics in Europe. For more information on the journal, please visit the journal's homepage: <<https://estetikajournal.org/>>.

Conference Reports

Music Improvisation and Creation, Human and Computational

WASSARD ELEA XIth
International Symposium
October 20-23 2021, Ascea, Italy

René Mogensen

Philosophers, musicians, artists, and other researchers met at WE XI Symposium to discuss the theme of "Music Improvisation and Creation, Human and Computational" this fall in the sea-side town of Ascea (SA). Diverse areas of expertise and perspectives contributed to a truly inter-disciplinary series of discussions concerning music improvisation, creativity and the potentials for computational music improvisation. Multiple conceptualisations of human music improvisation practice were presented and discussed. Several oppositions were drawn between human practice and the perceived potential of machine improvisation. However, the potential of human-computer co-improvisation was also examined. I will summarise some of the key points in the sequence they were presented at the symposium; more details and related points are found in the full papers.

Hugh Steinmetz spoke with experience from a long career as an active composer and music improviser. With his musician's perspective, Steinmetz described improvisation as 'stream of consciousness' which is

dependent on human 'consciousness, sub-consciousness, emotional life, reptilian brain and total ancient inheritance'. He discussed a 'good' improvisation as occurring when the improviser 'in a "stream of consciousness" is able to invent new and interesting constellations (surprising melodies, phrases, forms and rhythmic patterns) without falling into the trap of reproducing licks'. This view would clearly exclude any unconscious machine from performing what he considered 'true improvisation'.

René Mogensen (organiser of WE XI Symposium) presented a paper arguing for an approach to computational 'co-improvisation' in group music improvisation; this included a model of computational creativity as contributing to a distributed group creativity. An overview of the SomSwarm system, which has been included in recent concert performances, was offered as a concrete example of an implementation of computational co-creativity.

Alessandro Bertinetto questioned whether computers and robots could improvise. He argued that improvisation is governed by, or dependent on, 'habits' and that '[p]reparation is a precondition of improvisation'. Furthermore, he proposed a view of algorithms as fixed systems which can only develop by substitution, not transformation. In contrast to algorithms, Bertinetto argued that habits are transformed and 'generated through repetition and training'. He concluded that human habits are not algorithmic and so computers could not improvise but that human improvisation with 'machines can interestingly exemplify key aspects of artistic creativity'.

Philip Read claimed that 'humans have unlimited access to imagination' (of particular import to artists), where 'imagination is boundless', and also that '[I]logic and reason limit our imagination'. Read further claimed that a human mind is 'balanced' between imagination and logical limits. Read considered Artificial Intelligence (AI) to be based solely on logic, with no access to imagination and so AI could not be creative.

Rex Gilliland sought to 'demystify' creativity and thereby 'demystify' improvisation. In particular, Gilliland cited Robert W. Weisberg as simplifying the view of creativity to consist of conscious reflection, rather than unconscious intuitionism or associationism. Improvisation was thus claimed to be enabled through 'experience and preparation', where the 'vast majority' of thinking needed for improvisation is 'done in advance' of the improvisational performance. Gilliland questioned whether art works can be 'cre-

ated' by computer systems 'without relying on continued aesthetic feedback from their programmers'.

Ellen Moysan proposed improvisation as the performance of an 'inner song'. The 'inner song' concept refers to an imaginary aural object, 'grasped as something from the inside' of a person (pace Husserl). The performance of the inner song is then something heard externally by the person, a perceived sound. She also proposed the teaching of improvisation as being guidance in how to develop one's inner song.

A revised version of the paper by Richard Herriott and Joni Mok was read, which proposed a comparison between improvisation in design and in music. They divided 'problem solving' into 'rational inquiry' and 'intuitive inquiry'. They concluded that design and music 'both rely on improvisation as the motor of creation, but apply them in almost symmetrically opposite ways'.

Lars Aagaard-Mogensen (local organiser of WE XI Symposium) examined meanings and uses of a range of English terms such as 'musicality', 'creation', and 'artificial intelligence'; and thereby questioned the concepts under discussion. He pointed to a distinction in language: 'to master a commonsense concept is to fit it onto the world; to master an articulated theoretical concept is to learn to fit the world into it'. During 'improvisation', 'decisions' occur unpredictably, but when we apply a term such as 'free jazz' to a performance, what is 'free' about it, and 'why is it jazz?'.

The first day of the Symposium ended with an exercise in meditation lead by Eva Gengta Lorenzen, with the idea that this could be a technique to assist improvisational activity. This was followed by a short drive to the local restaurant Il Nido, where a full Menu di Gustazione, Cilentan style, was enjoyed by all the Symposium participants. The second evening dinner was at the symposium hotel (Hotel Bacco) where an improvised music and action painting performance was given, involving many of the symposium participants. The final morning ended with a roundtable discussion about observations, new ideas, and conclusions.

This whirlwind exposition of the WE XI Symposium has of course resulted in numerous omissions for which I apologise. I warmly recommend the reader to refer to the full papers and commentaries (Wassard Elea Rivista VII, 2 & 4, VIII, 1 & 2) for more details and the greater breath of ideas omitted here.

Active Aestheticians

DARREN HUDSON HICK will begin a tenure-track appointment at Furman University this fall.

ARMEN MARSOBIAN, Southern Connecticut State University, has won a \$60,000 NEH-Mellon Fellowship for Digital Publication for his project "A Virtual Exhibition of Ottoman Era Anatolian Armenian Vernacular Photography 1880s-1920s." The Fellowship will support research and writing leading to a digital exhibition of Ottoman era Anatolian Armenian vernacular photography and an accompanying catalog.

C. THI NGUYEN, University of Utah, won the American Philosophical Association's 2021 Book Prize for *Games: Agency as Art* (Oxford, 2020). The Book Prize is awarded in odd years for the best published book that was written by a younger scholar during the previous two years.

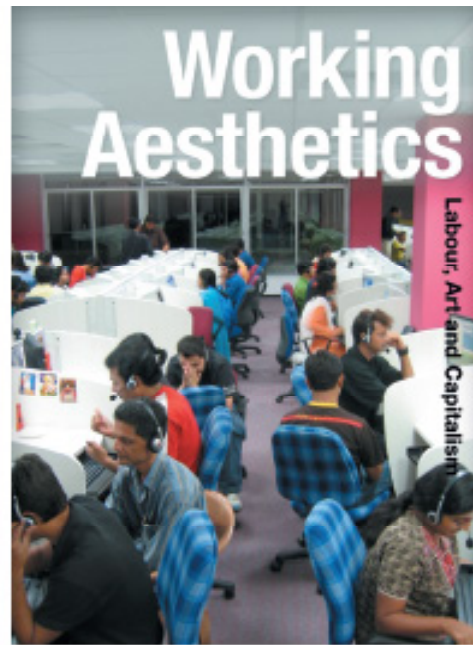
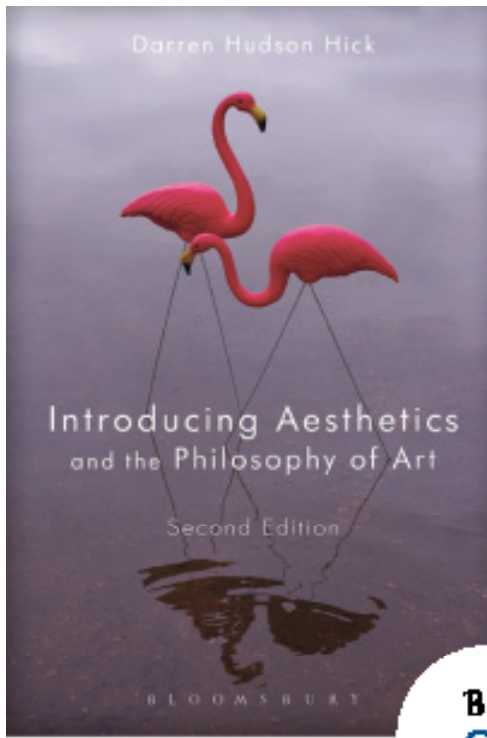
ANNA CHRISTINA RIBEIRO has been promoted to full professor in the Department of Philosophy at Texas Tech University. Professor Ribeiro arrived at Texas Tech in 2006, upon graduation from the University of Maryland, under the supervision of Jerrold Levinson. At TTU she is affiliated with the Fine Arts Doctoral Program in the College of Visual and Performing Arts, and teaches graduate courses in contemporary aesthetics, history of aesthetics, as well as targeted seminars in philosophy of poetry, literature, and aesthetics properties, among others. She also teaches philosophy of film, philosophy of literature, and an introduction to philosophy at the undergraduate level. Ribeiro is a TTU 'Integrated Scholar' honoree for excellence in research, teaching, and service. She was the recipient of the 2016 American Society for Aesthetics Ted Cohen Prize for her article 'The Spoken and the Written: An Ontology of Poems' (in *The Philosophy of Poetry*, edited by J. Gibson, Oxford 2015). Ribeiro serves on the editorial board of the *British Journal of Aesthetics* and the *Bloomsbury Studies in Philosophy and Poetry* book series, and recently served as a Trustee of the American Society for Aesthetics. She has been awarded fellowships from the National Humanities Center and the Mellon/Woodrow Wilson foundations, and has visited at the Max Planck Institute for Empirical Aesthetics and at the Universities of Vienna and Barcelona. Most of her work has been devoted to carving out a dedicated philosophy of poetry within aesthetics. Professor Ribeiro's monograph,

Beautiful Speech: The Nature, Origins, and Powers of Poetry is the culmination of that work and will soon be completed and published by Oxford University Press.

GRANT TAVINOR, Lincoln University, Canterbury, has won an Erskine Fellowship at Canterbury University next year. He will be giving seminars and teaching a graduate course in digital aesthetics.

THOMAS WARTENBERG has published a new book, *Thinking Through Stories: Children, Philosophy, and Picture Books* (Routledge). The book argues that teaching philosophy to young children is crucial to their development, that picture books are a great resource to use to teach philosophy, and confronts important objections to the usefulness of picture books. ASA members can get a 20% discount from Routledge using the code ESA22.

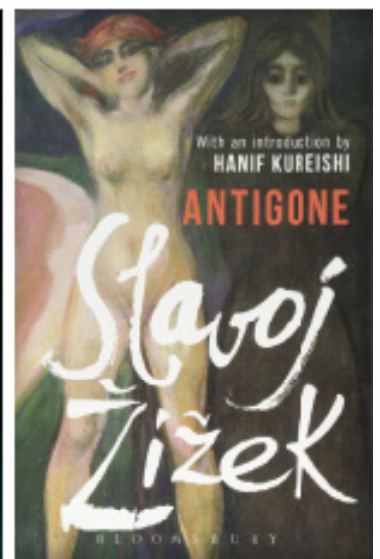
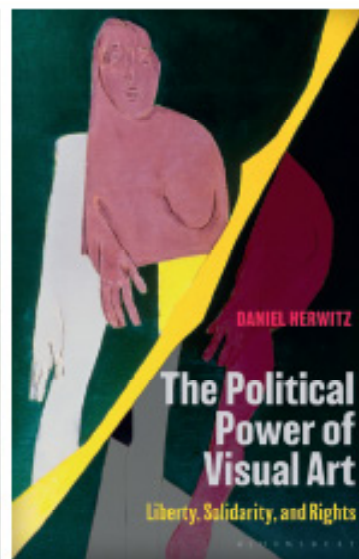
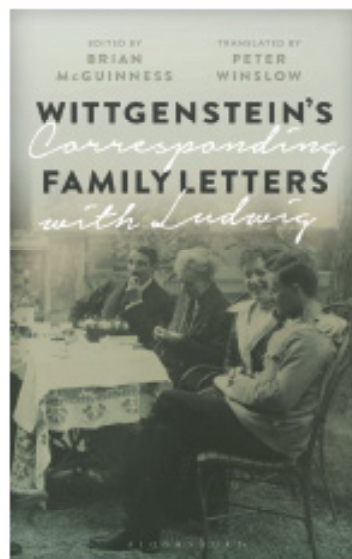
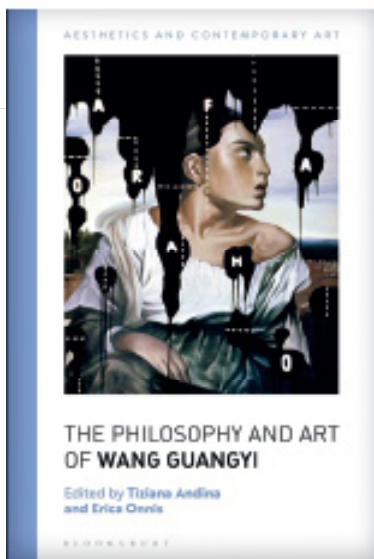
RACHEL ZUCKERT, Northwestern University, has won a \$60,000 Fellowship for *Essays on Eighteenth-Century Scottish Aesthetics*, an essay collection on the Scottish Enlightenment philosophers and their vision of aesthetics.



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JAAC Special Issue

The Art and Aesthetics of Capitalism

Guest Editors: Brian Soucek and Melissa Zinkin

Publication: Spring 2024

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

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

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

If you have questions please contact:

Melissa Zinkin <mzinkin@binghamton.edu> and
Brian Soucek <bsoucek@ucdavis.edu>

ASA Newsletter

EDITED BY

Shelby Moser

&

Michel-Antoine Xhignesse

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email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

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

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@capilano.ca>

Deadlines: December 1, April 15, August 1