

An abstract painting in the upper left corner of the cover. It features a dark, rounded bottle with a long, thin neck, rendered in dark brown and black tones. From the neck, a series of green, leaf-like shapes emerge, outlined in a vibrant yellow. The background of the painting is a deep, rich red. The overall style is expressive and painterly.

THE AMERICAN SOCIETY FOR AESTHETICS:  
AN ASSOCIATION FOR AESTHETICS,  
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# THE ARTS IC

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# 'Aesthetic' and 'Artistic': Distinct but Related

David Collins  
Churchill College, Cambridge

As an area of philosophy aesthetics is an amalgam of topics and concerns falling into two general areas that can, at times, seem like strange bedfellows. On one hand are questions about art involving its ontology, epistemology, and value. On the other hand are questions about the qualitative dimension of experience, especially sensory experience, and especially related to the evaluation thereof. Accordingly, the discipline is made up of both the philosophy of art and the philosophy of what can broadly be called the beautiful and the ugly – i.e., the experientially pleasant or unpleasant – without what connects them always being obvious.

While 'philosophy of art' is the clearest name for the first branch, 'aesthetics' might be the best term to use for the second in light of its focus on qualitative, and mostly sensory, experience and given the word's etymological origins in the Greek *aisthēsis* and the term's eighteenth century use by Baumgarten.<sup>1</sup> But using 'aesthetics' to refer only to the philosophy of qualitative experience, (though arguably more precise) would go against the established practice of using the term to refer to this *and* the philosophy of art without a clear need for doing so. Moreover, philosophical work on both types of question is often done by the same people and published by the same venues. It seems unnecessarily wordy to change the names of scholarly societies, journals, etc. to include 'and philosophy of art' after 'aesthetics'; using the one word with the other four left implied works well enough.

However, confusion can result when the word 'aesthetics' is used equivocally with respect to questions that only arise for art and not for the qualitative experience of things that are not art

(e.g., nature), or as an adjective for some feature that belongs distinctly to artworks and not also to non-art objects of experience. Sometimes this is imprecise but harmless: one example is the term 'aesthetic cognitivism' used to refer to discussions of the possible cognitive value of art, but not of non-artistic aesthetic phenomena such as natural beauty, functional

beauty or design aesthetics, or experiences of the sort that fall within the scope of 'everyday aesthetics.' Calling this 'artistic cognitivism' would be more accurate in relation to the object of concern here, but in similar cases there might be a reason why such a change, although more accurate, would be undesirable. One example might be the literature on 'virtue aesthetics,' which is concerned with virtues of the creation and reception of art rather than, say, virtues related to the appreciation of natural beauty, but where the term 'virtue artistics' would be extremely unaesthetic! Some instances of 'aesthetic' being used as an adjective for something that could apply to both branches and not just to art are unproblematic, even if art is most often what is talked about under such labels. The 'aesthetic testimony' literature might be such a case, since judgments of natural beauty or ugliness would seem to need to be based on the judge's first-hand experience just as much as judgments of an artwork's value.

Questions of value are where confusion is most likely to arise when the term 'aesthetic' is used equivocally. The kind of value something can have qua art and the kind of value a qualitative or sensory experience can have, or that an object can have due to its sensory and other qualitative properties, can come apart, and so should be distinguished. This distinction is rather commonsensical, as can be seen most clearly by considering works of art that are *prima facie* examples of good art but which are ugly or otherwise unpleasant to perceive and experience. Here we can think of musical works that are plausibly artistically good but sound harsh, dissonant, or otherwise sonically unpleasant – examples include Diamanda Galás's *Wild Women with Steak Knives* (look it up if you dare!) or

Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*—or paintings that are plausibly artistically good but which look grotesque, garish, or otherwise visually ugly—for example, many of Francis Bacon's paintings, or Picasso's *The Weeping Woman*.

There are less dramatic examples of the attractiveness of a work's sensory profile coming apart from its artistic value. People trying to appreciate, e.g., Duchamp's *Fountain* by attending to the pleasingness of its visual properties—the shininess of its porcelain, its purity of color, etc.—would be missing the point: *that* is not what makes it a good work of art, if it is one. Moreover, with works of the first sort mentioned above, increasing their visual or sonic pleasantness might lessen their goodness as art: Penderecki's *Threnody* or Picasso's *Weeping Woman* would not be as apt as expressions of their subject matter were they not as dissonant or ugly, just as *Guernica*'s political element would be diminished if it were nicer to look at.

While it may be fine to keep on using 'aesthetics' to refer to the discipline that also includes philosophy of art, the above considerations show there is reason to treat these two kinds of value as distinct, and 'aesthetic value' seems the best name for sensory pleasantness or unpleasantness; thus, it would be more precise to distinguish 'aesthetic value' from 'artistic value,' rather than using the former as a catch-all term for any sort of value a work of art has.<sup>2</sup> Most works of art are experienced through the senses<sup>3</sup>, and hence will have some aesthetic properties, but so will everything we experience through the senses including natural objects and non-art artifacts; this is something they have not qua artworks but qua sensory objects. Like natural and non-artistic artifactual objects, artworks can be attended to and evaluated aesthetically—i.e., and broadly put, in terms of the pleasantness or unpleasantness of their aesthetic properties—but just how these properties and their aesthetic value might contribute to a work's goodness or badness as a work of art—i.e., its artistic value—needs to be determined on a case-by-case basis. With some works, the positive aesthetic value of their sensory qualities will count favorably towards their artistic

value: for example, the gracefulness of the dancers' movements is not only aesthetically good but is part of what makes the "Diamonds" movement of Balanchine's *Jewels* artistically good as a work of dance. In other works, properties that are less aesthetically pleasing might count more towards the work's artistic value; for example, the angular movements in Nijinsky's choreography for *The Rite of Spring*.

Just as someone who attended to the perceptual form of *Fountain* expecting it to be aesthetically pleasant would be missing the point, an audience-member at a performance of the Nijinsky-choreographed *The Rite of Spring* who was paying attention only to the aesthetic properties of what they saw, and so judged it to be a bad work of ballet because they didn't enjoy the look of the dancers' movements, would be engaging with it in the same way as any other 'aesthetic' object and not fully as a work of art—that is, not only a sensory object, but the result of the artist's 'doings' and choices, with other, non-sensory properties (originality, authenticity, etc.) belonging to it qua artwork and so being relevant to its artistic value. But this implies that an audience-member at a performance of *Jewels* who only paid attention to the aesthetic properties of what they saw and who deemed it good because they liked its gracefulness would also be treating it merely as a sensory object, and so would also be overlooking an essential part of what it is qua work of art.

The fact that nearly every artwork has some sensory properties, and that in some cases the aesthetic value (or disvalue) of these properties will contribute to (or detract from) a work's value qua art, means that while artistic and aesthetic values are conceptually distinct in practice they can be, and perhaps often are, closely related. This would explain why these terms and types of value have often been conflated, especially in earlier eras when nearly all works of art were meant to provide enjoyable experiences. However, the kinds of property that could contribute to a work's artistic value would include more than aesthetic properties, especially properties pertaining to it as the result of an artist's 'doings' (i.e., creative choices and actions) such as originality, authenticity,

fittingness to subject matter or intention, being intertextually related to other works, etc. On this view, artistic value is most plausibly a kind of achievement value that can, but need not always, include aesthetic values among its components.

An alternative explanation is available for why art and artistic value has often been treated as a sub-species of 'the aesthetic', though it comes with certain metaphysical commitments relating to both art and human experience. This sort of view is found in thinkers such as Dewey (1934) and Langer (1957) who hold, respectively, that artworks are exemplary instances of coherent and organically unified qualitative experiences or articulate through their forms the vital structures of human felt experience. Because on these views artworks essentially deal with felt or qualitative experience, with how well one does so determining how good it is qua art, artistic value could be considered a sub-type of aesthetic value. Note, however, that 'aesthetic' is used here in a wider sense that applies not only to sensory experience but to 'felt' experience more broadly, including emotional and other affective elements as well as sense-perceptions. This would not conflict with the kind of sensory qualities and values that I have been referring to here as 'aesthetic' being sub-sets or potential components of artistic value; it would introduce a distinction between two senses of 'aesthetic,' each of which would stand in a different relation to 'artistic.' Whether it would be preferable to use 'aesthetic' in the broader sense – with something like fittingness or appropriateness replacing beauty as the highest aesthetic value – and to find another word for the sensory properties and values I have called 'aesthetic,' or to reserve the term for properties and values relating to sensation and perceptual experience, is a topic for a further discussion.

## Endnotes:

[1] See Guyer 2020, introduction.

[2] This position is in disagreement with Lopes 2011 which casts all artistic values as types of aesthetic value; see Hanson 2013 for a discussion of the problems with Lopes's argument.

[3] Exceptions include some works of conceptual art, such as Robert Barry's *All the things I know...* Literature as an art form poses some complications here, since the visual properties of the printed words we see on the page in front of us when we're reading usually do not count as properties of the work, which is imagined (often quasi-perceptually) rather than perceived through the senses, but I will bracket these complications as beyond the scope of this piece to address.

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Berkeley, CA, March 6-7, 2026

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## ASA EASTERN MEETING

Philadelphia, PA, April 10-11, 2026

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## ASA ROCKY MOUNTAIN DIVISION MEETING

Santa Fe, NM, July 10-12, 2026

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## ASA 84TH ANNUAL MEETING

Salt Lake City, UT November 18-21, 2026

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# In Memoriam: Grant Tavinor

## 1973-2025

It is with both warmth and respect that I remember Grant, both as a founding figure in the philosophy of video games, and as a kind and supportive aesthetics colleague. I first met Grant in 2015 when Shelby Moser and I put together an ASA panel on interactivity in art. Based on his excellent book, *The Aesthetics of Videogames*, Shelby and I were confident that Grant would be an ideal third panelist. This certainly turned out to be true. With a simple eloquence, Grant gave an example-driven paper about performance motivation in video games. The next time I saw Grant was in 2019, again at an ASA meeting, where I commented on a paper of his about virtual reality. This paper undertook the ambitious project of creating a taxonomy of cross-disciplinary and everyday conceptions of VR. Commenting on this paper was hard but only because I had too much to say in the allotted time. Later on, I gave Grant feedback on an expanded version of this paper. I was delighted when Grant brought out his book on VR, not only because of its timeliness, but also because I knew it would significantly push forward debate. It is fair to say that Grant was a pioneer in the fields of both philosophy of video games and VR. In my opinion, no one has done more than Grant in establishing video games and VR as important topics in philosophical aesthetics.

While admiring Grant as a colleague, I also admired him as a person. In our conversations, Grant conveyed incredible equanimity about his health struggles. He spoke with great warmth and pride about his wife. And, if he ever mentioned frustrations at work, he did so with tact and good humor. I will miss Grant very much.

Katherine Thomson-Jones  
Oberlin College

Grant Tavinor was remarkable for the clarity and consistency of his philosophical engagement with digital media. While Grant is best remembered for his work on video games, since at least 2018 he also turned his attention to virtual reality. These two topics are clearly connected: both are visual, interactive media that immerse users in virtual worlds. Each raises interesting questions about fiction, interactivity, and our aesthetic responses to such experiences. Through his work, Grant articulated the central themes of these topics, demonstrating the philosophical significance of digital media and inspiring many others to pursue similar inquiries.

While Grant was not the first philosopher to think about video games, he was the first to bring them squarely into the orbit of analytic aesthetics. Scholarship on the aesthetics of video games was – and arguably still is – dominated by scholars coming from fields like literary studies and film studies, where hermeneutical and critical theory approaches prevail. With his first book, *The Art of Videogames*, Grant demonstrated the usefulness of the concepts and methods of analytic aesthetics for understanding video games. Much of his early work focused on the fictionality of video games, drawing on Kendall Walton's account of fiction and fictional worlds. On Grant's view, a Waltonian framework maps neatly onto video games, but it also generates new puzzles and questions that require new conceptual tools to address the unique challenges raised by video games. Many of us have recognized the significance of his work and taken up the challenges he set out.

On a more personal note, I was inspired not only by his scholarly work, but also by his committed focus to pursue a topic that required him to perform a lot of the difficult work of trailblazing. Grant was someone who knew what he was interested in and pursued that passion unabashedly. I first encountered Grant at the American Society for Aesthetics Annual Meeting in Los Angeles in 2007. He gave a talk titled, "The Definition of Videogames". (His commentator was Aaron Smuts, another great voice that we lost too soon.) At the time, I was fresh out of grad school and deeply worried about being "taken seriously". I was initially drawn to Grant's work because of my lifelong love of video games, but I remember worrying at the time that video games wasn't a topic that would get much mileage—specifically, I worried that few people would take it seriously. I'm so grateful to Grant for proving me wrong on that point.

*Chris Bartel*  
*Appalachian State University*

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There is so much that could be said about Grant's contributions to the philosophy of video games, but one small moment captures a side of him that I grew to appreciate over the years. After exchanging messages with him for some time, I finally met him in person when we ended up on the same panel at the ASA's annual meeting in 2016. A small group of us went to lunch afterward, and for a brief stretch it happened to be just Grant and me, two introverts.

His work was on my mind since I was about to submit my dissertation on games, and with him sitting in front of me, I hoped for a chance to pick his brain. But with far too many serious questions in my head, the only one that came out was: "So how did you end up misspelling Tatooine twice [in *The Art of Video Games*]?" He paused, gave me a dry look, and then burst into laughter. "Oh, it's going to be like that, is it?" he said. Grant took what could have been an awkward lunch and turned it

into an easy, wonderfully off-kilter conversation. It was the first glimpse I had of his dry, endearing, and sometimes dark sense of humor. It was a small moment, but one I remember well.

Grant was also a generous and thoughtful editor. When I contributed a chapter to *The Aesthetics of Videogames*, the volume he co-edited with Jon Robson, it was my first published chapter, and Grant offered detailed feedback and writing advice that I still rely on today. His quirky personality and generosity made a lasting impression. I will miss him.

*Shelby Moser*  
*University of Utah*



# NEWS

## FROM THE NATIONAL OFFICE

As we approach the end of 2025 and look ahead to the new year, it is important to recognize the many members of the society who keep our programming running and our intellectual community vibrant. The acknowledgements in this column are drawn in large part from President James Shelley's remarks to the society at the Business Meeting luncheon held at the Annual Meeting in Baltimore, MD October 25, 2025.

First, we thank the co-organizers of the 83rd Annual Meeting held at the Lord Baltimore Hotel October 22-25, 2025, Adriana Clavel-Vázquez and Jonathan Weinberg, for the incredible energy they brought to the task of orchestrating a stimulating program, inclusive of regular sessions, special panels, the Richard Wollheim Lecture by Murray Smith, a performance by a local puppet theater, and a new series of "aesthetic pop-ups" showcasing the artistic talents of ASA members. The meeting was a great success, and we are grateful to Shelby Moser for taking the reins as the organizer of the 84th Annual Meeting to be held November 18-21, 2026 in Salt Lake City, UT.

We would also like to thank the members of the Annual Meeting program committee for 2025: Sondra Bacharach, Shen-yi Liao, Sheila Lintott, Derek Matravers, Shelby Moser, Jeremy Page, and Angela Sun. It is with great pleasure that we introduce the new program committee members for 2026: Lindsay Brainard, Jennifer Judkins, Andrew Kania, Sean Murphy, Karim Nadir, Stephanie Patridge, Matthew Strohl, Rossen Ventzislavov, and Nicholas Whittaker. The Annual Meeting is the society's largest yearly event, and it would not be possible without the efforts and enthusiasm of

dedicated program organizers and their committed teams.

Second, we applaud those who took on leadership roles in the four divisions in 2025 for providing excellent programming in more intimate regional environments. These include Eleanor Helms (Pacific Division); Darren Hick and Henry Pratt (Eastern Division); Emmie Malone (President), Bethany Henning (Vice-President), Jamie Dow (Secretary), and Ley David Elliette Cray (Past President) (Rocky Mountain Division); and Michael Dickson and Aaron Meskin (Southern Aesthetics Workshop). The variety of topics and approaches to philosophical aesthetics represented in these four regional meetings was both impressive and inspiring, and we thank these volunteers for their service to the divisions.

Third, the society would like to recognize the organizers of meetings sponsored by ASA grants in 2025. In 2024, the Board of Trustees voted to subsidize a conference on street art, "Painting the Town: Novel Themes and Problems in Contemporary Street Art", with a \$5,000 Major Project Initiative Grant. The event was held in mid-October at Georgia State University, and was co-directed by Tony Chackal and Shelby Moser. The conference, an extension of a 2015 meeting also sponsored by the ASA on the same topic, was a success by all accounts.

In 2025, the Board of Trustees also voted to subsidize the inaugural Southwest Graduate Aesthetics Conference with an ASA Student Conferences Grant of \$3,500. The event was held at the University of Arizona in mid-November, and was co-directed by graduate students Kyle Kirby, Ella LaRose, and

Lenin Vazquez-Toledo, with faculty advising by Hannah Kim and Jonathan Weinberg. We congratulate the organizers on curating a stimulating two-day event designed to introduce promising undergraduate and graduate students to aesthetics.

Although it is not possible to formally acknowledge everyone whose efforts help make the ASA a thriving community in which to explore the intersections of philosophy, art, and aesthetics more broadly, the society also recognizes a number of members who have held service roles throughout the year, and welcomes several new members into key positions of responsibility.

2025 saw the introduction of a group created by the Board of Trustees in December 2024, the Juries Committee, which is designed to bring transparency and efficiency to our various awards processes. The committee's composition for 2025 was as follows: Anthony Cross (chair), Jeanette Bicknell, John Dyck, Jennifer Judkins, and Rachel Zuckert. We are grateful to this new collective for overseeing the creation of excellent review teams for prizes this past year.

The Board of Trustees also appointed Charles Peterson to the position of National (or Lead) Ombudsperson starting in 2025. In this capacity Charles serves as ombudsperson for the Annual Meeting and oversees the service of the divisional ombudspersons. This year the members who helped promote welcoming environments at regional meetings were Jeanette Bicknell (Pacific Division), Remei Capdevila-Werning (Eastern Division), J. Lenore Wright (Rocky Mountain Division), and Ley David Elliette Cray (Southern Workshop), with Susan Spaid serving as an alternate divisional ombudsperson. We thank all of them for their important contributions to making the ASA a safe and productive academic community. Appreciation is owed to our outgoing ACLS delegate Ivan Gaskell and to our outgoing alternate ACLS delegate Jennifer Judkins for their years of service. We are pleased to welcome Jennifer Judkins into the role of ACLS delegate

for 2026, with Saul Fisher serving as the alternate for the coming year. We also recognize Monique Roelofs for her years of representation as our IAA delegate, and welcome her as she continues this position for another term beginning in 2026.

Thanks, also, to the co-chairs of DivCom, Hannah Kim and Nicholas Whittaker, as well as the co-chairs of our mentoring program, Andrew Kania and John Gibson. The efforts of these individuals foster significant scholarly relationships among community members, with emphasis on ensuring that junior scholars have the opportunity to become more involved with the ASA through reading groups, welcoming events, and one-on-one mentoring with senior members of the society.

Additional recognition is owed to the outgoing co-chairs of the Feminist Caucus Committee (FCC), Elizabeth Scarbrough and Sue Spaid, and a warm welcome is due to the new co-chairs of the FCC, Cheryl Frazier and Emmie Malone. Special appreciation goes to the newsletter co-editors, Julia Minarik and Mary Beth Willard, and many thanks to Gemma Argüello Manresa, who stepped down as the ASA's Social Media Manager at the end of 2024. A tremendous expression of gratitude is due to Rob van Gerwen, who retired in 2025 as our web-page editor after ten years of dedicated service.

Special thanks, too, to the *Journal of Aesthetics and Art Criticism* (JAAC) co-editors, Jonathan Gilmore and Sandra Shapshay, and to the JAAC book review editor, Jonathan Neufeld. As indicated in the 2025 JAAC Report, the journal's impact factor is at an all-time high, citations and downloads are at all-time highs, submission numbers are up substantially, and the acceptance rate is correspondingly down. These trends speak to their exemplary work on the journal in 2025.

Last, but certainly not least, the society thanks all the members of the Board of Trustees for their service throughout the year: John Dyck, Saul Fisher, Michalle Gal, Jonathan Gilmore, Darren Hudson Hick, Brandon Polite, Elizabeth

Scarbrough, Sonia Sedivy, Sandra Shapshay, and Nils-Hennes Stear, with additional thanks to Jonathan Neufeld (chair) and Jennifer Judkins for their service on the Finance Committee as non-trustee members.

In particular, we recognize three trustees who will complete their three-year terms on January 31, 2026: Michalle Gal, Brandon Polite, and Sonia Sedivy. The election for three new trustees to serve three-year terms beginning February 1, 2026 is open to members until the end of the day December 31, 2025. For details about the voting process, and to access the bios of this year's candidates for trustee, please see the "**Voting is Now Open for 2025 Trustee Elections**" news item on the ASA website.\*

Many thanks to everyone for a wonderful 2025, and we look forward to seeing you at an ASA event in the new year!

Respectfully submitted,

*Renee M. Conroy*  
*Secretary-Treasurer and Executive Director*

\*Please note that since the announcement of the nominees for trustee in the summer newsletter, there has been a change to the slate: Panos Paris has replaced Mary Beth Willard.

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## Aesthetics News

**REPORT ON PAINTING THE TOWN: A CONFERENCE ON THE PHILOSOPHY OF STREET ART**  
**October 9-10, 2025,**  
**Atlanta, GA**

Tony Chackal (Augusta) and Shelby Moser (Utah), Co-Organizers

Building upon the foundation laid by the previous conference held a decade ago by organizers Nick Riggle (University

of San Diego) and Christy Mag Uidhir (University of Houston), the aim of this conference was to introduce new issues and ideas on the philosophy of street art. This conference held at Georgia State University (GSU), also included a short documentary about Atlanta graffiti and Q&A with the director and an artist panel featuring artists Shanequa Gay and Peter Ferrari. Concluding the conference, members took a tour of Cabbage Town to view local works of street art.

We received 17 of papers and accepted 9. The film director and artists were invited to participate.

The program was robust and diverse, comprising a balanced number of papers between graduate students and full-time faculty, as well as between analytic and continental perspectives. Topics included Environmentalism Aesthetics, graffiti's performative aspects, an anthropological approach to international feminist muralists, and articulating what the 'street' is in street art. The keynote was delivered by Dr. Nicholas Riggle with a talk entitled "Street Art as Aesthetic Practice: Community, Conflict, Critique." Overall, this was a successful conference with many graduate students commenting that it was well-organized and friendly.

ASA funds provided honoraria for the keynote and the four artists, as well as accommodating funds for Nick Riggle and Shelby Moser. Funds also covered the conference room rate for two days. Georgia State University (Philosophy Department) contributed funds towards drinks and snacks over the two-day period as well as a discounted rate for the Cinefest Theater.

We'd like to express our thanks to the Trustees for approving the grant for our conference, to Renee Conroy who was really helpful throughout and started shadowing the organizing process before officially taking on her current role as Treasurer, and to Andrew Cohen (Professor and Chair of Philosophy at GSU) for being our point of contact on site. We are very grateful to the ASA and GSU for their generous support.

# NOMINEES FOR TRUSTEE



## Antony Aumann

Antony Aumann is Professor of Philosophy at Northern Michigan University. He has published articles on aesthetics in venues such as the *Journal of Aesthetics and Art Criticism*, *Journal of Aesthetic Education*, *Synthese*, and *Journal of the American Philosophical Association*. His 2019 monograph was titled *Art and Selfhood* (Lexington Books).

Aumann is a former president of the Rocky Mountain Division of ASA and co-organizer of the 2024 Existential Aesthetics Conference. He is also currently co-organizing the Eastern Division Meeting of the ASA. His goals as trustee are to create more opportunities for underfunded members of the profession, including graduate students, and to increase engagement with aestheticians outside the discipline of philosophy.



## Garry Hagberg

ASA member since 1982, Garry Hagberg, the James H. Ottaway Professor of Philosophy and Aesthetics at Bard College, gave his first paper that year. In the ensuing four decades he has given many papers, comments, and panel sessions, and had book sessions on three of his books. He has held all offices in the Eastern Division, hosted Eastern meetings at Penn State and Bard, was co-editor of the newsletter, was National Program Chair in 1997 in Santa Fe and on National program committees in 1991, 1993, 1995, and 1999, served as search committee chair for the ASA Secretary, served on the Finance Committee for some years, served on ASA prize committees, guest-edited a special issue on "Improvisation in the Arts", and is on the *Journal of Aesthetics and Art Criticism* editorial board.

In recent years Hagberg delivered the Wollheim and Beardsley lectures, and is a recipient of the Kivy prize. A trustee from 1999-2002, he is invited to run again to keep long-term ASA experience on the Board, which he is happy to provide while looking forward to the future. A jazz guitarist, Hagberg is eager to strengthen connections between the ASA and the performing arts, and especially eager to support younger philosophers getting started.



## Shelby Moser

Shelby Moser is an Associate Professor (Lecturer) in the Division of Games at the University of Utah. Her research focuses on games and aesthetics. Her publications include "The Heaviness of Play in Heavy Metal Music" (forthcoming) and "Videogame Ontology: Constitutive Rules, and Algorithms" (2018). She earned her PhD from the University of Kent, Canterbury (2018).

Shelby's been an active member of the American Society for Aesthetics (ASA) since 2016. She'll serve as the annual meeting chair (2026), has served as co-editor of the ASA Newsletter (2017-2022), reviewed for the *Journal of Aesthetics and Art Criticism*, co-chaired the Pacific Division meetings (2019, 2020), and has participated in two ad hoc committees. With Tony Chackal, she received ASA support to organize a conference on the philosophy of street art (Fall 2025). She's also presented papers and joined panels at numerous Annual and Divisional meetings.

Shelby would be honored to serve as Trustee. The Humanities face unprecedented challenges, and she is committed to helping the ASA respond in creative and practical ways. Having benefited from the ASA's support when game-focused research was not yet widely recognized, she aims to ensure the ASA continues to support emerging scholarship and develop new practices to sustain its success.





## Panos Paris

Panos is a Senior Lecturer (Associate Professor) in Philosophy at Cardiff University, working in aesthetics, specifically where aesthetics intersects with other values. Currently, he is developing a theory of beauty comprising both an aesthetic psychology and an axiology of taste that reveals beauty's inextricability from what we most care about. He has published widely in both specialist and generalist journals, and won the 2017 ASA outstanding student essay prize. For more information on his work, please visit [www.panosparis.com](http://www.panosparis.com).

As a Trustee of the ASA, Panos will harness his experience with the Society, which includes regularly attending its conferences and caucus meetings, as well as his role as a long-term Trustee of the British Society of Aesthetics, to contribute to the ASA's work to the best of his abilities. Specifically, he'd like to help foster stronger links between the ASA and its counterparts in the UK (BSA), Europe (e.g., ESA, NSAE), and beyond (e.g., IAA). He also hopes to encourage greater interdisciplinarity with a view of highlighting the centrality of aesthetics across all sorts of domains of theory and practice. He looks forward to the opportunity to serve the Society, and to work with the new Secretary-Treasurer to help forge the ASA's future direction.



## Elisabeth Schellekens

Elisabeth Schellekens is Chair Professor of Aesthetics at the Philosophy Department of Uppsala University, where she is currently Department Head. She received her PhD from Kings College London, holding appointments in London, Manchester and Durham before moving to Uppsala in 2014. Schellekens has published on conceptual art, aesthetic understanding, objectivism and subjectivism, Kant, intelligible beauty, and more. She currently leads the interdisciplinary research program, "Aesthetic Cognitivism and the Prospects of Criticism" (Templeton).

Formerly Co-Editor of *The British Journal of Aesthetics*, she served 11 years on the Editorial Board of the *Journal of Aesthetics and Art Criticism*. A regular participant at ASA meetings since 2002, Schellekens delivered the Richard Wollheim Memorial Lecture in 2023. Having overseen a period of considerable growth of the Aesthetics division at Uppsala, Schellekens has nurtured an environment in many respects unique in the subject. She has led numerous externally funded research projects and built a teaching syllabus which offers over a dozen Aesthetics courses every year. As trustee, she would put her experience of strengthening Aesthetics environments at the service of the ASA, and aim to build collaborations between the Society, its members and European grant infrastructure. Her primary goals include improving the visibility of Aesthetics within academic philosophy and the wider community.



## Nicholas Wiltsher

Nicholas Wiltsher is a lecturer in philosophy at St Andrews. He's also worked in Uppsala, Antwerp, Auburn, Porto Alegre, and Leeds. He has published on a range of topics in aesthetics, including gendered aesthetic practices, expression theory, and the status of the sub-discipline.

He is a frequent attendee of ASA events and a supporter of various initiatives to make them more welcoming and accommodating. As a trustee, he would hope to encourage: (1) exploration of possible institutional links with other learned societies in the arts; (2) extension of efforts to make attending the annual conference a practical financial possibility for a wide range of people; and (3) reflection on whether the ASA should primarily see itself as an American institution with global reach, or as a global institution with an American base.



## THE ASA CONGRATULATES SPECIAL PRIZE WINNERS SELECTED IN 2025!

The ASA recognizes those who received special awards for recent publications, as well as those who received honorable mentions, in 2025. Full bios and author comments on award-winning selections will be highlighted in the next edition of the newsletter.

### Outstanding Monograph Prize

KATHLEEN HIGGINS (University of Texas at Austin) for [\*Aesthetics in Grief and Mourning: Philosophical Reflections on Coping with Loss\*](#) (University of Chicago Press, 2024).

Notably, this the second time Professor Higgins has received this honor from the ASA for an original monograph.

### Selma Jeanne Cohen Prize in Dance Aesthetics

KATE MATTINGLY (Old Dominion University) for [\*Shaping Dance Canons: Criticism, Aesthetics, and Equity\*](#) (University Press of Florida, 2023).

### Honorable Mentions:

SEROUJ "MIDUS" APRAHAMIAN for [\*The Birth of Breaking: Hip Hop History From the Floor Up\*](#) (Bloomsbury Academic, 2023)

MEGAN V. NICELY for [\*Experimental Dance and the Somatics of Language: Thinking in Micromovements\*](#) (Palgrave Macmillan, 2023).

### Somaesthetics Research Prize

STEFANO MARINO for "[\*Pragmatist Aesthetics, Ethics of Taste, and Feminism\*](#)" in *Somapower: Somaesthetics Reads Politics* (Brill, 2024).

### Arthur Danto/American Society for Aesthetics Prize (honored in 2026)

For more information about this special prize awarded through a joint effort of the American Philosophical Association (APA) and the American Society for Aesthetics, see [HERE](#).

NICK RIGGLE (University of San Diego), "[Aesthetic Value and the Practice of Aesthetic Valuing](#)".

We are pleased that Dr. Riggle will be presenting this paper in a special session of the [Eastern Division APA Meeting](#) on January 8, 2026 in Baltimore, MD, with commentary by Robbie Kubala (The University of Texas at Austin) and Kenneth Walden (Dartmouth College).

### Honorable Mention:

JAMES YOUNG (University of Victoria), "[The Myth of the Aesthetic](#)".

Congratulations to these prize recipients! And many thanks to everyone who applied to be considered for an award from the ASA in 2025, as well as to every person who served on a review committee in the past year.

To learn more about the awards listed above and those offered in 2026, please [CLICK HERE](#) to access the ASA's grants and prizes page.

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## BOOKS FROM MEMBERS:

Sandra Shapshay, Glenn Parsons, and Ned Hettinger published a [\*Routledge Handbook of Nature and Environmental Aesthetics\*](#).

Thomas Wartenberg recently published a book with OUP [\*Thoughtful Cinema: Illustrating Philosophy Through Film\*](#).

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## CALL FOR EXPRESSIONS OF INTEREST FOR NEW RESEARCH GROUP: AESTHETICA PRIMA PHILOSOPHIA

We invite expressions of interest for a new international research group, to be established in early 2026, dedicated to questions at the intersection of aesthetics and theoretical philosophy. Aesthetica

Prima Philosophia will provide a platform for collaborative work on rethinking concepts such as truth, knowledge, representation, modality and reality through the lens of aesthetics.

The idea of aesthetics as a 'first philosophy' aims, on the one hand, to counter the predominant discursive paradigm in theoretical philosophy (e.g. reducing knowledge to propositions, being to empirical reality, truth to correctness) by reformulating these concepts as aesthetic phenomena or problems. On the other hand, it seeks to resist the tendency to treat aesthetics as a merely applied (or 'last') philosophy – an auxiliary theory of art focused on definitions of art or aesthetic properties – by reclaiming aesthetics as a primary site for re-engaging fundamental questions in sensuous, affective, imaginative and artistic modes of thought.

Our platform will host colloquia, workshops, conferences, a reading group and eventually a publication venue for work that expands the boundaries of aesthetics and theoretical philosophy. We welcome participants from any tradition.

To receive our mailing list or to participate, please contact Errol Boon (Freie Universität Berlin / Leiden Centre for Continental Philosophy): [errol.boon@fu-berlin.de](mailto:errol.boon@fu-berlin.de)

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## Calls for Papers

84th Annual Meeting of  
the American Society for  
Aesthetics | November 18-21,  
2026 | Salt Lake City, UT  
DEADLINE: March 1, 2026

The 84th ASA Annual Meeting will be held at the Hilton Salt Lake City Center, 255 South West Temple Salt Lake City, Utah 84101.

Program chair: Shelby Moser (University of Utah) Contact: [asa84thannualmeeting@gmail.com](mailto:asa84thannualmeeting@gmail.com)

The ASA welcomes submissions of papers or panels on all aspects of aesthetics and the philosophy of art. The Program Committee would like to especially encourage submissions: from aestheticians outside of the discipline of philosophy; from art practitioners; and, from individuals from across all the Americas in both hemispheres.

## Papers

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

## Panels

Proposals for panels, including author-meets-critics sessions, must include: (1) a brief description of the panel's aims and intellectual rationale; (2) 500-word abstracts for each paper to be included in the panel; and (3) the names, affiliations, and current email addresses of all participants. The Program Committee will prioritize panels that seek to foster dialogue across one or more of the encouraged categories listed above.

If any panelist is potentially eligible for one of the sources of support from the ASA noted below, this must be indicated at the time the panel is submitted.

## Conditions of Acceptance

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

**Duplication:** Papers presented at a 2026 ASA Division meeting are not eligible for the 2026 Annual Meeting.

**Either/Or:** People may submit one paper and also be included on one panel proposal, but they can only be on the program once. For this reason, anyone who is double-submitting in this way will have their paper proposal declined, should their panel be accepted, or vice versa.

**Attendance:** All presenters must be able to attend in person. It is against ASA policy to have Zoom presentations.

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

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

## Funding & Prizes

All full-time students with accepted papers or panel presentations will receive a travel stipend. These stipends are also available to those who complete the PhD in 2026 but remain unemployed at the time of the meeting. Students who submit papers, or those who are potential panel participants, must indicate their status as a student at the time of submission to ensure they are noted as eligible for these travel stipends.

Six Irene H. Chayes Travel Grants will be awarded to those presenting papers or panel presentations who do not have institutional access to travel funds. Up to two outstanding papers that "nourish and sustain an ethos of inclusivity in all aspects of the Society's activities" will receive Irene H. Chayes New Voices Awards. The outstanding student paper will receive a cash prize, in addition to travel support.

Further details on these grants and the meeting are available at the ASA 84th Annual Meeting Webpage.

## Submissions

Submit via the Submittable site, which will be open January 15 - March 1, 2026.

Please indicate whether you or any panelist would like to be considered for a travel grant in the submission form but do not indicate this in the submission itself. You will also be asked to indicate on the Submittable form what kind of audio-visual requests all participants in your proposed presentation might have. People requiring audio should be prepared to bring their own Bluetooth speakers.

## Queries

Please address all correspondence to the Program Chair at [asa84thannualmeeting@gmail.com](mailto:asa84thannualmeeting@gmail.com).

## Program Committee

Lindsay Brainard, Jennifer Judkins, Andrew Kania, Sean Murphy, Karim Nader, Stephanie Patridge, Matthew Strohl, Rossen Ventzislavov, and Nicholas Whittaker.

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## 2026 Canadian Society for Aesthetics

June 7 - 8, 2026

Dalhousie University

Halifax, Nova Scotia, Canada

DEADLINE: March 1, 2026

The 2026 annual meeting of the Canadian Society for Aesthetics will continue its forty-year history by accompanying the Canadian Philosophical Association's meeting at Dalhousie University in Halifax, Nova Scotia. Although our respective meetings will be independent of each other, the close association between the two societies in both meeting times and session content might afford a person the opportunity to participate in both if they so choose.

Submissions on any topic in aesthetics are invited. But special interest is

expressed for papers in the following areas:

- 1) Environmental aesthetics: natural or human-made
- 2) Narrative and character in any representational medium
- 3) Ethical and political issues in any of the arts
- 4) Logical and aesthetic challenges of artificial intelligence in computer-generated art experiences
- 5) The place of the arts and aesthetics in educational curricula (kindergarten through college and beyond)
- 6) Philosophy of music
- 7) New developments in 21st century aesthetic theorizing
- 8) The value of the humanities (especially aesthetics and the arts) in the context of present-day threats
- 9) Ontological and epistemological problems in any aesthetic area.

Preference will be given to completed papers of under 3000 words, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the programme. Submissions should be prepared for blind review. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion in the programme are required to pay the modest CSA membership and conference registration fees.

Some information about who we are: We are a small society who have been meeting continuously since the 1980s at various Canadian universities each year. We have regularly met under the auspices of the annual Congress of the Federation for the Humanities and Social Sciences. But since that body is not able to hold its full in-person meeting this year, we are continuing our own tradition by connecting with the Canadian Philosophical Association.

To foster a spirited and congenial atmosphere we do not schedule concurrent sessions and our programs incorporate

plenty of time for discussion of each person's presentation. For interested participants we continue our conversations each evening with pre-arranged dinners at local restaurants. In June 2025 we successfully met in Toronto at George Brown College (under the auspices of the aforementioned Congress) and we were gratified to enjoy the intellectual and social contact we find so stimulating every spring. We hope to continue that spirit in Halifax and welcome both old friends and newcomers to participate.

If you have a submission please send it as an e-mail attachment (PDF, Word or RTF formats) or send any inquiry to Ira Newman; Philosophy; Commonwealth University of Pennsylvania at Mansfield; Mansfield PA 16933 (USA); [inewman@commonwealthu.edu](mailto:inewman@commonwealthu.edu)

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**The British Society for Aesthetics Annual Conference**  
**11-13 September 2026**  
**St Anne's College, Woodstock Road, Oxford, OX2 6HS**  
DEADLINE: March 2, 2026

**CONFIRMED EMPSON LECTURER**  
Anna Ridler (Visual Artist)

### **SYMPOSIA**

Proposals for symposia are invited in all areas of philosophical aesthetics. Proposals may be for panels on particular themes, author-meets-critics sessions or other special sessions. Proposals for symposia should include: (a) a general description of the topic or theme; (b) the names and (where applicable) affiliations of all proposed participants; (c) brief abstracts of all papers.

Symposia will last two hours, including discussion time, and should normally have three participants (at most four). Students may not submit proposals for symposia, though symposia may include students as participants, in which case their status should be specified. All presentations are delivered in person.

The BSA has adopted the Good Practice Policy recommendations of the British Philosophical Association and the Society for Women in Philosophy. When drawing up a list of potential speakers, organizers must take appropriate steps to ensure that women are well represented, and provide evidence of having done so in their proposals. See the Good Practice website ([bpa.ac.uk/resources/women-in-philosophy/good-practice](https://bpa.ac.uk/resources/women-in-philosophy/good-practice)) for more information and advice. In addition, organisers are asked to take note of the BPA's Environment/Travel Guideline Scheme ([bpa.ac.uk/policies/](https://bpa.ac.uk/policies/)) which the Society also endorses.

### **PAPERS**

Papers are invited in all areas of philosophical aesthetics. All submissions should be prefaced by a 200-word abstract and must be prepared for anonymous review. All presentations are delivered in person.

There are two categories of submission: **Regular submissions** may not exceed 3500 words excluding abstract, footnotes & bibliography (around 30 minutes' reading time, to be followed by discussion). Students may not submit in this category.

**Student submissions** by students enrolled in MA or doctoral degree programmes at the time of submission are to be marked as such and may not exceed 2500 words excluding abstract, footnotes & bibliography (around 20-25 minutes' reading time, to be followed by discussion). Students whose papers are accepted will receive a stipend to defray conference fees, accommodation and up to £500 travel costs. (If you are an international student, please see the guidance below.)

Abstracts without full papers, papers that are not prepared for anonymous review and papers that exceed the maximum length will not be considered. You may either submit a paper or be a member of a proposed panel, but not both. Please also indicate whether you are willing to serve as a chair for a conference session.



We especially encourage women and members of other under-represented groups to submit. Funding is available towards the cost of arranging childcare for any speakers who may require it. Please ask for details.

Submissions should be sent by email attachment in Word format to:

[admin@british-aesthetics.org](mailto:admin@british-aesthetics.org)

with the author's name, affiliation (if applicable), submission status (Regular or Student) and contact details in the body of the email. Please also direct any questions to this address.

### International Entries for Student Submissions:

We welcome student submissions from the UK, and internationally, as long as they meet the eligibility criteria above.

If you are travelling from abroad, you will need a passport to attend the Annual Conference in the UK. Residents of some countries will also require a visa. (Please visit this page for guidance: <https://www.gov.uk/check-uk-visa>.)

The Society is not able to offer advice regarding visa applications. If any student speakers require a visa, it is their responsibility to apply for the correct one, within enough time to attend the Annual Conference.

On request, the Society can provide letters of invitation to support visa applications.

The travel grant cannot be used to cover the cost of passports or visa applications.

### PROGRAMME COMMITTEE

Alice Helliwell (co-chair, Northeastern University London), Mark Windsor (co-chair, Uppsala), Aurelie Debaene, Vid Simoniti (Liverpool), and 7 external members.

### BRITISH SOCIETY OF AESTHETICS NEW HORIZONS AWARD

As part of our commitment to increasing diversity and inclusion within British aesthetics and philosophy of art, the British Society of Aesthetics will bestow up to two New Horizons Awards to the best paper submitted to the Annual Conference by a member of a group tradition-

ally underrepresented in philosophical aesthetics. The winner(s) will receive a prize of £500 and a travel grant of up to £1000 to attend the conference in Oxford, and will be encouraged to revise the paper for submission to the British Journal of Aesthetics.

### Eligibility:

- Applicants should be postgraduate students or early career researchers (either having received their PhD not more than 7 years before the submission deadline, or not yet in permanent employment);
- Applicants should be members of an underrepresented group, including but not limited to: BAME; disabled; trans/non-binary gender identity; low socioeconomic status; first in their family to attend university. Women are not an underrepresented group for the purposes of this award.

### Applying for the Award:

- Applicants should submit a paper on any topic for the Annual Conference anonymously according to the instructions for submission;
- When submitting an anonymised paper on any topic for the Annual Conference (following the instructions above – deadline 2 March 2026); applicants need to include how they meet the eligibility requirements in the covering email. This can also be sent in a separate email if the paper has already been submitted.
- Please note that the Equity and Diversity Committee may request further information.

### Decision Procedure:

All submissions for the New Horizons Award will be considered by the Equity and Diversity Committee. They will select the winners of the New Horizons Award. If, in the opinion of the panel, only one essay (or no essay) merits a New Horizon Award, only one winner (or no winner) may be selected. The decision of the judges is final.

International Entries:

The New Horizons Award is open to postgraduate students or early career researchers in the UK, and internationally, as long as they meet the eligibility criteria above.

If you are travelling from abroad, you will need a passport to attend the Annual Conference in the UK. Residents of some countries will also require a visa. (Please visit this page for guidance: <https://www.gov.uk/check-uk-visa>.) The Society is not able to offer advice regarding visa applications. If the winner(s) require a visa, it is their responsibility to apply for the correct one, within enough time to attend the Annual Conference.

On request, the Society can provide letters of invitation to support visa applications.

The travel grant cannot be used to cover the cost of passports or visa applications. Data protection:

With respect to personal data, the BSA follows the requirements of the GDPR/Data Protection Act 2018: The purpose of the collection of data is to ascertain eligibility for the Award, which the BSA Trustees consider a proportionate means of achieving the Society's aim of encouraging and enabling underrepresented groups to participate in philosophical aesthetics;

- We request the minimum amount of data relevant to our purpose;
- We make every effort to ensure accuracy;
- We limit the storage of the data, deleting all personal information once the list of eligible submitters has been determined (though we retain anonymized statistics);
- We use only data that has been provided with explicit consent;
- Data concerning protected characteristics is deployed solely for assessing eligibility for the Award, with appropriate safeguards and without sharing the data outside the Trustees Committee;
- We deploy appropriate security measures to protect the data, including encryption and anonymization.



If you have any questions about the requirements or procedures, please contact the BSA Managers, Caroline Auty and Alice Dickinson, at [admin@british-aesthetics.org](mailto:admin@british-aesthetics.org).

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## BRITISH SOCIETY OF AESTHETICS ESSAY PRIZE:

DEADLINE: March 16, 2026

The British Society of Aesthetics runs a biennial essay prize competition, open to early-career researchers in aesthetics. The winning author receives £1,500 and an opportunity to present the paper at the Society's annual conference. The winning essay will normally be published in the *British Journal of Aesthetics*.

**Aim:** The aim of the prize is to encourage and reward new talent in the field of aesthetics.

**Eligibility:** The Prize is intended to foster the development of the field of aesthetics. The competition is open to early career researchers who have received their PhD within the last three years (at the time of submission), as well as current postgraduate students. Persons in doubt about their qualifications are encouraged to consult the BSA Manager in advance. Entrants must include with their entry a statement indicating how they qualify. Entry is not limited to members of the BSA nor to residents of the United Kingdom. Previous winners may not enter again.

**Content and Length:** The essay may be on any topic in aesthetics or the philosophy of art. The essay should be a maximum of 7,500 words inclusive of any footnotes and bibliography. In addition an abstract not exceeding 150 words should accompany the essay.

**Judging:** The panel of judges will comprise one or more Trustees of the British Society of Aesthetics and the Editors of the *British Journal of Aesthetics*, along with an Editorial Consultant to the journal. The winning essay will normally be published in the *British Journal of Aesthetics*. It is a condition of entry to the

Prize competition that the essay has not previously been published; is not currently under consideration by another journal or competition, and will not be until the result of the competition is announced. If, in the opinion of the judges, no essay that merits publication in the BJA is submitted, the prize will not be awarded. The decision of the judges is final. The prize will be presented at the 2026 BSA annual conference.

**Presentation:** The winning author will have the opportunity to present the paper at BSA Annual Conference, taking place on 11-13 September 2026 at St Anne's College, Oxford. If the author is an enrolled student, they will be automatically eligible for a BSA postgraduate conference subsidy. (Please see the 'International Entries' tab for guidance for international entries.) The winner's name will be announced in the *British Journal of Aesthetics*.

### Submission Guidelines

- Submissions should be clearly identified as entries for the BSA Essay Prize and be sent by email to the Managers of the BSA, Caroline Auty and Alice Dickinson, at [admin@british-aesthetics.org](mailto:admin@british-aesthetics.org).
- Entries should be in English, and should not exceed 7,500 words in length (including any footnotes and bibliography, excluding abstract).
- The abstract (up to 150 words) should precede the essay, within the same document.
- Entries must be in Word document format.
- Entries that are too long or without an abstract will not be considered.
- Essays should be prepared for blind review and should follow guidelines for submissions to the *British Journal of Aesthetics*.
- The file name should be the same as the essay title.
- The covering email should include the name, institution and address of the author.
- Candidates should supply evidence that they are eligible for the prize eg date attained PhD.
- Essays will not be considered for the prize if they have been previously published; if they have been sub-

mitted to the BJA directly; or are currently under consideration by another journal or competition.

- No non-winning essay will be considered for publication in the BJA unless it is separately submitted to that journal after the competition.
- The winning author will have a chance to revise the paper for publication after the annual conference.

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## CONTEMPORARY AESTHETICS:

### Open call for papers and short notes

Contemporary Aesthetics encourages the submission of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. The discussion should be accessible and of interest to a wide audience from different disciplinary and cultural backgrounds. It should also promote conversations across fields and practices. We welcome the use of visual images and auditory and video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words including an abstract and notes.

CA also welcomes shorter (300-800 words), less formal submissions to be included in the section of Short Notes. Short Notes may offer a point of view on current interest in aesthetics and philosophy of art, a comment on a recently published book in aesthetics, a response to a recent article published in CA, or introduce a contemporary discussion in aesthetics that has not been available in English. With the exception of discussions of books or articles, Short Notes will not ordinarily require citations, nor do they require an abstract or key words.

Please see [HERE](#) for submission guidelines.

## 12th in vivo Dubrovnik Conference on the Philosophy of Art, April 13-17 2026

DEADLINE: March 13, 2026

The Inter-University Centre in Dubrovnik, Croatia hosts a large number of conferences in a wide variety of disciplines each year, bringing together scholars from Europe, North America, and further afield. The conference directors are David Collins (Cambridge), David Davies (McGill), Jason Gaiger (Ruskin School of Drawing and Fine Art, Oxford), Bozidar Kante (Maribor), Anna Pakes (Roehampton), and Iris Vidmar (Rijeka). We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference (15th April), there will be presentations on a selected theme with invited participants.

We shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by March 13th at the latest, and earlier if possible. We'll notify all those who provide abstracts and titles as to whether their proposals have been accepted within a couple of days of that deadline, and earlier in the case of submissions received before the deadline. We can also provide, if requested, formal letters of invitation for those whose submissions have been accepted – these may be helpful in obtaining funding from institutions or granting agencies.

A draft of the programme will be circulated to participants in the weeks prior to the conference, allowing for adjustments to be made if necessary to accommodate the schedules of those arriving late or departing early. There will be five or six sessions each day, with a lengthy lunch break (up to 3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in the Old Town, or to explore the city. Presentations in regular sessions should be no longer

than 40 minutes, allowing 20 minutes for discussion. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with ten minutes for discussion, with two such events taking up a single one-hour slot in the programme.

We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. Apartment accommodation in the Old Town is also available at a very reasonable cost. There will be a small conference fee (around 85 Euros, we will try to cover this for students) in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at [david.davies@mcgill.ca](mailto:david.davies@mcgill.ca) by March 13th 2026 at the latest. For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David Davies at the same e-address.

For updates, you can also follow us on: Bluesky - [@dbphilart.bsky.social](https://bsky.app/profile/dbphilart.bsky.social)  
LinkedIn - <https://www.linkedin.com/company/109205422>

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## 42nd ASA Rocky Mountain Division Annual Meeting July 10th–12th, 2026 Drury Plaza Hotel in Santa Fe, New Mexico

DEADLINE: March 15th, 2026

**Manuel Davenport Keynote Address:** CYNTHIA WILLET

### Submission Guidelines

We welcome presentations in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. We are always particularly interested in research involv-

ing interdisciplinary and intercultural approaches emphasizing the natural and cultural character of the American Southwest.

The conference will be organized into 1.5-hour sessions with each of three speakers allotted 20 minutes to present and 10 minutes for Q & A. The Division's practice is to invite proposals in the form of abstracts for papers that speakers wish to present. The abstract must be no more than 250 words and offer a formal summary of the work to be presented. Panel proposals will consist of three papers and include each participant's abstract.

Proposals must be submitted in Word or PDF format by March 15th addressed to Dr. Bethany Henning ([asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)). Although you need not be an ASA member to submit, everyone who presents at the conference must register and also be an ASA member in good standing.

### Acknowledging the History and Heritage of Santa Fe, New Mexico

Our conference is annually held in Santa Fe, New Mexico, a region still recognized as Oga Po'geh, meaning "White Shell Water Place," by the people of Tatsúgeh Oweengeh (Tesuque Pueblo). This region was inhabited for thousands of years by the communities of the Northern and Southern Tewa, and it is richly described in the oral traditions of the Nambe Pueblo, the Diné, Cochiti, Tao, and Hopi Pueblos.

The area referred to as Santa Fe was occupied four centuries ago by the Spanish, and this occupation involved displacement of people indigenous to the region. This occupation brought immigrants from Spain, Mexico, Greece, and Portugal to this area, and resulted in the enslavement of (according to ecclesiastical records) Aa, Apache, Diné, Kiowa, Pawnee, Paiute, and Ute peoples. Many more enslaved people were simply recorded as "Mexican Indians."

As a conference, we acknowledge this indigenous and colonial history, and we pledge allyship to the peoples and tra-

ditions colonial practices have harmed and violently displaced. The RMD will strive to perpetuate the stories of the indigenous people who call Santa Fe their ancestral home, and we see acknowledgement of these realities as a first step toward equity for these peoples.

### Oga Po'geh Essay Prize

We are excited to announce the Oga Po'geh Essay Prize. We are interested in essays of 3000 words devoted to Latinx and/or Native American indigenous art practice and cultural thought. This prize is not merely devoted to traditions and peoples of the American Southwest, as our division extends into the Rocky Mountain region of Canada. Thus, we encourage submissions devoted to Canadian First Nation aesthetics as well. Essays may draw from a wide variety of disciplinary perspectives, but they should advance and advocate for greater representation from these communities and to promote allyship and shared understanding, both within the academy and beyond.

Winners of this prize will receive a \$500 award and their conference fee will be waived. The winner will be asked to read their essay in a special session of the program. Those who wish to apply for the prize must submit an abstract by March 15 and a complete essay by May 1 to Dr. Bethany Henning ([asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)).

### Graduate Student in Philosophy Essay Prizes

The Center for Philosophical Studies (CPS) at Lamar University will again be offering its Best Graduate Student in Philosophy Essay Prizes, ranging from \$125 to \$175, depending on fiscal conditions for 2026. These prizes will be available only to graduate students officially pursuing an M.A. or Ph.D. in Philosophy. Dr. Arthur Stewart, CPS Director, and Professor James Mock, of the University of Central Oklahoma, will serve as referees.

### Competition Procedure

Submit your abstract to Dr. Bethany

Henning ([asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart ([afstewart@lamar.edu](mailto:afstewart@lamar.edu)) and Professor James Mock ([jmock@uco.edu](mailto:jmock@uco.edu)) with your abstract, information about your degree aspirations and academic affiliations, and documentation of your official status in M.A. or Ph.D. programs in Philosophy. Finally, submit your completed essay to Drs. Stewart and Mock by May 1. The referees' decisions will be announced by May 15.

### Irene H. Chayes Travel Fund

The American Society for Aesthetics has provided the Division with an annual lump sum of \$1000 to support travel to the meeting for persons with papers accepted for the program who have no other access to professional travel funds at their teaching institution(s) during the academic year.

### Eligibility Requirements

Eligible persons include faculty members, independent scholars, and students. You must be a member of ASA in good standing in the calendar year of the paper submission and presentation and you must register for the meeting. Finally, if you have some access to travel funds from your institution but prefer to use it for a different meeting, you are not eligible for a Chayes Travel Grant this year.

### Application Procedure

Submit your abstract to Dr. Bethany Henning ([asarockymountain@gmail.com](mailto:asarockymountain@gmail.com)) by March 15. Upon acceptance to the program, contact Dr. Arthur Stewart ([afstewart@lamar.edu](mailto:afstewart@lamar.edu)) and Professor James Mock ([jmock@uco.edu](mailto:jmock@uco.edu)) with a statement expressing your desire to be considered for a Chayes travel grant and an explanation of why you are eligible. The Division's review committee, composed of Drs. Stewart and Mock, will make the final decisions on who receives a travel grant and for what amount by May 1.

### Fund-Raising Initiative

The RMASA is now raising additional funds to support travel for people who lack institutional support. Donations

of any size, large or small, are most welcome! If you are interested in donating, you may do so online at the ASA website.

### Registration Fees

Regular Registration: \$175 (\$25 surcharge for onsite registration)  
Emeritus Faculty and Graduate Students: \$100 (\$25 surcharge for onsite registration)

To register for the conference, please go to: <https://aesthetics-online.org/>

### Hotel Rates

The deadline for reserving hotel rooms is June 7th. The room rates (for single/double/quad) at the Drury Plaza Hotel for registered ASARMD conference attendees is \$249/night.

We carefully studied options and surveyed our members, and the overwhelming majority preferred staying in Old Town Santa Fe, even with the increase in room rate compared to previous years (which remains discounted compared to the current public rate.)

You can find the [Call for Abstracts here](#)

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## Artology Vol 1 No. 1 (2026) | Art & Infinity: Article Symposium on W. J. T. Mitchell's "Art and Infinity"

DEADLINE: April 30, 2026

*Artology: Studies in the Arts* invites submissions for its first issue (Vol. 1, No. 1, 2026), which will include a special Article Symposium centered on W. J. T. Mitchell's newly published essay:

"Art and Infinity: Antony Gormley's Infinite Cube" (available online first: [HERE](#))

This symposium welcomes scholarly responses, critical reflections, artistic commentaries, or theoretical engagements with Mitchell's article and the broader theme of Art & Infinity. We particularly encourage contributions that explore:



- Artistic representations of infinity
- Infinity in aesthetics, philosophy, visual culture, or mathematical imagination
- Embodiment, perception, and immersive environments
- Materiality and form in relation to the infinite
- Global perspectives on infinity in art traditions

Contributions may take many forms:

- Research articles
- Visual essays
- Short critical interventions
- Comparative or cross-cultural analyses

#### Open Section

In addition to the symposium, the issue will also include an open section for submissions unrelated to the theme. Any high-quality article within the scope of the journal is welcome.

#### Submission Guidelines

Deadline: April 30, 2026

Expected Publication: Late June / Early July 2026

- Submissions must follow the journal's Chicago 18 footnote style and formatting guidelines
- All articles will undergo double-blind peer review
- The journal is diamond open access, with no fees for authors or readers
- Submissions must be in English

Submit via our online platform: [HERE](#)

#### About the Journal

Artology: Studies in the Arts is a peer-reviewed, diamond open access journal sponsored by the School of Arts, Peking University and published by Milano University Press. The journal promotes innovative, interdisciplinary, and globally engaged scholarship in the arts.

For inquiries about the symposium or the journal, please contact: [andrea.baldini@pku.edu.cn](mailto:andrea.baldini@pku.edu.cn)

We look forward to receiving your submissions!

## BJA Special Issue on "Transnational Feminist Aesthetics"

DEADLINE: June 15, 2026

#### Guest Editors:

Peg Brand Weiser (Indiana University, Emerita)  
Sukhvinder Shahi (University of Arizona)  
Ritwik Agrawal (University of Arizona)

#### Call for Papers:

This special issue invites work that treats art not as an object of "disinterested" contemplation but as a site of action, coalition, and world-making across borders. We seek contributions that show what transnational feminisms and the arts can do—linking artistic practice to pedagogy, advocacy, and solidarity, and developing intersectional analysis tracking gender, race, class, nation, ecology, and power. Building on Marsha Meskimmon's call to couple theory and practice (2020), the issue aims to decolonize methods and canons by working with and through artists, critics, theorists, and philosophers across regions and traditions.

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

- How has feminist aesthetics described/reinscribed basic notions such as "art," "artist," "artwork," "artworld," "perception," "interpretation," "creativity," and "aesthetic value"?
- How has the study of art by other cultures and traditions—e.g., Chinese, Japanese, Indian, Islamic, African, Subaltern, etc.—been realized within philosophical aesthetics?
- Does philosophical aesthetics admit of feminisms, much less transnational feminisms?
- How does adopting a disinterested stance preclude transnational feminist praxis and activism?
- Is there a feminist conception of the use of artificial intelligence, generative language models, and

associated technologies in art making practices?

- Reflections on feminist perspectives on the "right to sex" (Srinivasan 2022) and its relation to depictions of women on dating apps and platforms such as "Only Fans".
- The analysis of Deepfakes, Sexbots, and Digital Companions that present complex issues that intersect with feminist concerns about objectification, consent, and the portrayal of women in society.
- Philosophical reflections on depiction of femininity and sexuality in popular media, including streaming platforms like Netflix, Hulu, and Amazon Prime, and in cinema, with a special focus on the increasing prominence of women of colour.
- Feminist conceptual art that emerged as a response to the male-dominated sphere of conceptual art and the broader socio-political landscape that often marginalized or ignored women's experiences and contributions.
- Reflections on Women and LGTBQ+ artists who have addressed issues of objectification, beauty standards, and bodily autonomy, often using their own bodies as mediums or subjects of their art to reclaim the narrative around the female form.
- The work of artists who have focused on the domestic sphere, highlighting the undervaluation of women's labour in both artistic and domestic contexts. This includes the use of materials traditionally associated with women's work, such as textiles, and techniques deemed as craft rather than high art.

Papers should conform to the usual BJA requirements and be submitted for consideration through the BJA submissions site by June 15th, 2026. All submissions will undergo blind review.

Enquires should be directed to [bjafeministaesthetics@gmail.com](mailto:bjafeministaesthetics@gmail.com)



## ASA Newsletter

**Deadlines:** December 1, April 15, or August 1

**Send to:**

[julia.minarik@mail.utoronto.ca](mailto:julia.minarik@mail.utoronto.ca) or  
[marybethwillard@weber.edu](mailto:marybethwillard@weber.edu)

The ASA Newsletter is looking for book reviews or short articles (1500-2000 word submissions) to run in the newsletter.

Submission can be on any topic in aesthetics or the philosophy of art.

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## Active Aestheticians

**BRANDON POLITE** has been named the R. Lance Factor Endowed Professor of Philosophy at Knox College. This is a deeply personal honor, as Lance was Brandon's undergraduate professor and mentor. (Knox is Brandon's alma mater.) Taking Lance's Philosophy of Art course his sophomore year was what led Brandon to majoring in philosophy, and an independent study on the Philosophy of Music that Lance supervised set him on the path to his primary area of research.

*Do you have any good news to share? Please email a brief notice of your latest aesthetic achievements to one of our editors [julia.minarik@mail.utoronto.ca](mailto:julia.minarik@mail.utoronto.ca) or [marybethwillard@weber.edu](mailto:marybethwillard@weber.edu) for inclusion in a future newsletter!*



# DHRB Supplement

The complete DHRB policy is always available on the ASA Web site: [HERE](#)

## **Committee on Discrimination, Harassment, and Respectful Behaviors:**

REMEI CAPDEVILA-WERNING,  
Harvard University (2025)  
LEY DAVID ELLIETTE CRAY,  
Independent Scholar (2025)  
JAYSON MILLER,  
Warren Wilson College (2026)  
CHARLES PETERSON,  
Oberlin College (2025)  
SUSAN SPAID,  
Independent Scholar (2026)  
J. LENORE WRIGHT,  
Baylor University (2026)

## **Ombudspersons:**

CHARLES PETERSON (National)  
JEANETTE BICKNELL (Divisional)  
REMEI CAPDEVILA-WERNING  
(Divisional)  
LEY DAVID ELLIETTE CRAY  
(Divisional)  
SUSAN SPAID (Divisional, alternate)  
J. LENORE WRIGHT (Divisional)

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

*These policies, approved by the American Society for Aesthetics Board of Trustees on July 12, 2019 (amended on February 14, 2022; April 10, 2023; and January 16, 2024) are effective immediately and completely supersede previous policies*

Freedom of expression and vigorous debate are crucial to scholarly exchange. The American Society for Aesthetics strongly values mutual respect and

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

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

Our standards do not tolerate any discrimination or harassment on the basis of an individual's sex (including pregnancy), sexual orientation, gender identity and expression, age, physical appearance, class, disability, race, ethnicity, religion, national identity, or employment status. They call for sensitivity to power dynamics, exhibited in part through respect for the ideas, work, personal autonomy, and contributions of individuals in more junior positions in the field and, more generally, respect and tolerance for people with worldviews, opinions, and experiences we might not share.

Participants in ASA meetings and other ASA-sponsored activities should hold themselves and each other to these standards.

## **Nondiscrimination and Anti-Harassment Standards**

The ASA prohibits harassment, discrimination, and contribution to an environment that a reasonable person would consider threatening, intimidating, hostile, or offensive. The ASA also prohibits advocating for or encouraging such conduct, which includes, but is not limited to:

### **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).
- Photography or recording without the subject's consent.
- Sustained disruption of talks or other events.
- Retaliation against any person for consulting or cooperating with members of the Committee on Discrimination, Harassment, and Respectful Behavior or for filing a complaint.
- Demeanor and behavior that is recognized or ought to be recognized as offensive to non-dominant or vulnerable groups.
- Verbal abuse, jokes, and epithets that target race, ethnicity, religion, or national identity.
- Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.

### **Sexual harassment:**

- Conduct of a sexual nature that is known or ought to be known to be unwelcome, which may include instances of non-consensual sexual contact, stalking, repeated flirtations, lewd or lascivious behavior, advances, propositions, and pressure to engage in sexual activity.
- Inappropriate use of sexual images in public spaces, including the display of offensive or sexually suggestive objects or pictures, apart from pur-

poses of scholarly discussion. If potentially offensive content is included in examples presented at an ASA program, audience members should be alerted first.

- Communication includes spoken and written words in or on social media supported by ASA, clothing, etc.
- Note: Neither occasional compliments of a socially acceptable nature nor consensual personal or social relationships constitute sexual harassment.

## **Membership information and compliance**

This policy will be available in full on the ASA web site and will be published annually in the ASA Newsletter.

All transactions on the ASA web site (e.g., membership, meeting registration, donations) will require confirmation that the transactor has read and agrees to comply with this policy and that the transactor understands that violations of this policy may result in removal from the meeting and/or a prohibition against attending future meetings. Notice of this requirement will include a link to the complete policy. Comparable steps shall be taken when on-site or mail-in transactions are permitted.

## **Reporting**

If any ASA member is the target of or witness to harassment, discrimination, or other inappropriate behavior, that member is encouraged to report the incident to the ASA National Ombudsperson, an ASA Divisional Ombudsperson, a member of the Committee on Discrimination, Harassment, and Respectful Behavior, or an ASA Trustee

There are two ways to involve an ASA Ombudsperson or member of the Committee on DHRB: consultation or filing a complaint. We encourage consultation as a first step.

### **1) Consultation:**

Any member of the Society may inform an ASA Ombudsperson, a member of the Committee on DHRB, or an ASA Trustee or Officer about a possible violation of the policy. If the incident has been reported to someone other than an ASA Ombudsperson, that person will inform an ASA Ombudsperson. If the ASA Ombudsperson informed of the incident has a conflict of interest, or cannot for some other reason act in the matter, they will refer the matter to another ASA Ombudsperson, who will serve as facilitator.

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

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

If an informal resolution is obtained, the facilitator will submit a confidential report of the incident, summary of findings, and informal resolution to the National Ombudsperson (if the National Ombudsperson is not facilitating) and to the ASA Officers.

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

### **2) Complaint:**

Any member of the ASA may report an alleged incident to an ASA Ombudsperson or member of the Committee on DHRB. A formal (i.e., written) complaint may be filed by (1) someone who is the target of disrespectful behavior, discrimination, or harassment; or (2) a member who witnesses a violation of the policy; or (3) any member(s) of the Board of Trustees or Officers. Reports must be filed within one year after the incident.

All complaints will be investigated by the National Ombudsperson unless the National Ombudsperson has a conflict of interest, or cannot for some other reason act in the matter, in which case they will select a Divisional Ombudsperson to be the investigator. The ASA Board reserves the right to appoint an external investigator in place of the National Ombudsperson. In cases of allegations involving assault or sexual assault, the Board of Trustees, in consultation with ASA legal counsel, shall have the option of appointing a disinterested external investigator who will prepare a report for submission to the Board of Trustees.

The investigator will interview the complainant, respondent and any witnesses. The investigator may or may not recommend a formal sanction against the respondent. The ASA President and Board must approve any sanction. If any Trustee or Officer filed the initial formal complaint, that person(s) shall be excluded from the vote by trustees and officers on any recommended sanction. (The only exception is for interim remedial action, in which case the President may act alone. See "Resolution" below for an example.)

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

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

### 3) Resolution

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

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

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

- The respondent makes a verbal apology to the complainant.
- The respondent submits, via the National Ombudsperson, a written apology to the complainant.
- The respondent voluntarily leaves conference for the duration of that conference.
- The ASA President (or their delegate, if the President is not attending the conference) revokes conference registration of the respondent while conference is in progress.
- The respondent agrees not to attend ASA meetings or sponsored conferences for one year or a longer period (with compliance monitored by the ASA Secretary).
- The ASA revokes membership of the respondent, either for a given period or in perpetuity.
- Any other such restitution, as determined by complainant, respondent, and the National Ombudsperson, following consultation with the Committee on DHRB.

## ASA Ombudspersons

ASA Ombudspersons, National and Divisional, are the primary resources and points of contact for ASA members regarding concerns about discrimination, including sexual harassment, which is recognized as a form of discrimination. ASA Ombudspersons are responsible for educating the ASA membership about this policy.

### 1) The ASA National Ombudsperson

- a. The ASA National Ombudsperson will be appointed by the Board of Trustees upon recommendation from the Appointments Committee.
- b. When possible, the National Ombudsperson will have served as Divisional Ombudsperson; in exceptional cases, the National Ombudsperson may be named from members of the ASA who have not served as Divisional Ombudsperson, in consultation with the Committee on DHRB, the Feminist Caucus Committee, and the Diversity Committee.
- c. The term of appointment will be three years, once renewable.
- d. When possible, the National Ombudsperson will attend the Annual Meeting of the ASA in the role of ombudsperson; when this is not possible, the National Ombudsperson will arrange for a Divisional Ombudsperson to attend in their stead.

- e. The ASA shall provide support of \$1400 to the National Ombudsperson for travel to each ASA meeting they attend in the role of ombudsperson.

- f. The National Ombudsperson will work in conjunction with, and supervise, the Divisional Ombudspersons.

### 2) The ASA Divisional Ombudspersons

- a. ASA Divisional Ombudspersons will be appointed by the Board of Trustees upon recommendation from the Appointments Committee.
- b. When possible, Divisional Ombudspersons will have served on the Committee on DHRB; in exceptional cases, Divisional Ombudspersons may be named from members of the ASA who have not served on the Committee on DHRB, in consultation with the National Ombudsperson.
- c. The term of appointment will two years, twice renewable.
- d. Each Divisional Ombudsperson will be assigned a home division, and will attend, when possible, the meetings of their home division; when a Divisional Ombudsperson cannot attend a meeting of their home division, they will arrange to have another ASA Ombudsperson attend in their stead, in consultation with the National Ombudsperson.
- e. The ASA shall provide support of \$1400 to the National Ombudsperson for travel to each ASA meeting they attend in the role of ombudsperson.
- f. Divisional Ombudspersons will work in conjunction with, and under the supervision of, the National Ombudsperson.
- g. The ASA will provide training for Divisional Ombudspersons in advance of attending their first meeting as divisional ombudsperson.

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

ASA Ombudspersons do not provide legal advice.

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

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

The National Ombudsperson prepares two annual reports.



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

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

The positions of National and Divisional Ombudsperson are volunteer. If professional services are necessary to respond to a formal complaint, consulting rates will be negotiated on a case-by-case basis.

### **Committee on Discrimination, Harassment, and Respectful Behavior**

The Committee on Discrimination, Harassment, and Respectful Behavior shall consist of six persons, nominated (including self-nominated), with election by the ASA Board of Trustees. Nominations shall be solicited by bulk e-mail sent to all current ASA members, with additional announcements, as appropriate, on the ASA web site announcements, Facebook, Twitter, and the ASA Newsletter.

The nomination deadline shall be September 15 with submissions to be sent to [secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org). Nomination shall include a short CV and cover letter addressing interest in and qualifications for membership on the Committee on DHRB, including how they would contribute to the diversity of the Committee on DHRB. Nominees may also identify any experience relevant to the role of Committee on DHRB members, but this is not required and its omission shall not be considered as disqualifying.

Terms will extend from January 1 – December 31 for three years. Members may serve one additional term after initial appointment; after one year off the Committee on DHRB, previous members may again be considered for membership. When applications are received on September 15, the Secretary-Treasurer will share them with the leadership (chairs and assistant chairs) of the Feminist Caucus Committee and Diversity Committee. Each Committee will be asked to identify preferred candidates, after appropriate consultation with the membership of the full committee of current ASA members. At least three preferred candidates should be recommended, listed either alphabetically or rank-ordered, by each committee. The Officers and Trustees will be required to give very serious consideration to these recommendations from each committee in making their final selections. The lists of preferred candidates by the committees must be sent to the Officers no later than December 1, so the Trustee balloting can be completed in December.

In making the selections, the Officers and Trustees should be mindful of the overall makeup of the Committee on DHRB and aim for diversity in all its forms, including race, gender, sexual orientation, disability, seniority and security within the profession, and experience with orientation, disability, seniority and security within the profession, and experience with Members must be members of the ASA throughout their term of service on the Committee on DHRB.

Working with ASA Ombudspersons, the Committee on DHRB shall be responsible for making recommendations for future revisions of the DHRB policy, as appropriate, with final revisions approved by the Board of Trustees.

Members should be available to serve as Acting National or Divisional Ombudsperson in the rare event that no ASA Ombudsperson is able to attend an ASA meeting. Members should be available to assist in representing the Committee on DHRB at ASA Annual Meetings and Divisional meetings, if no ASA Ombudspersons is unable to attend, with appropriate travel support from the ASA.

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

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



## ASA Newsletter

EDITED BY  
Julia Minarik  
&  
Mary Beth Willard  
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For subscription or membership information:

email: <[secretary-treasurer@aesthetics-online.org](mailto:secretary-treasurer@aesthetics-online.org)>.

The American Society for Aesthetics, c/o Renee M. Conroy, 32650 State Route 20, Suite B-102, PMB 30, Oak Harbor, WA 98277

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

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170 St. George Street, Toronto, ON M5R 2M8. <[julia.minarik@mail.utoronto.ca](mailto:julia.minarik@mail.utoronto.ca)>

or

Mary Beth Willard, Department of Political Science and Philosophy,  
Weber State University, Ogden, Utah. <[marybethwillard@weber.edu](mailto:marybethwillard@weber.edu)>

Newsletter Illustration by Julia Minarik

**Deadlines: December 1, April 15, August 1**