



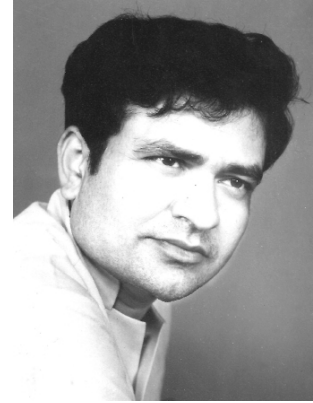
THE AMERICAN SOCIETY FOR AESTHETICS:
AN ASSOCIATION FOR AESTHETICS,
CRITICISM, AND THEORY OF THE ARTS

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In Memoriam: *Ananta Charan Sukla* (1942-2020)



Peter Lamarque
University of York, UK

His many friends and admirers across the world will be saddened by the death of Ananta Charan Sukla on 30 September 2020, aged 78. Sukla was a polymathic author, scholar, and editor who showed extraordinary energy and vision, not only in creating and sustaining an international journal, the *Journal of Comparative Literature and Aesthetics* (JCLA), but in numerous scholarly projects of his own, covering literature, philosophy, and aesthetics, always with a rich, well-informed, cross-cultural, and interdisciplinary flair.

Rather than delineate, in the manner of a formal obituary, his many achievements as editor and scholar, listing his multiple publications and contributions to scholarly life, I will offer instead only some brief personal recollections.

On the few occasions when I had the pleasure of being in Ananta Sukla's company, for example, at meetings of the American Society for Aesthetics, I very soon acquired a lasting impression of his courtesy, kindness, and indeed impressively wide-ranging interests. If these personal encounters were, sadly, all too rare, nevertheless we built up an enduring rapport through many years of correspondence, as he sought my advice and opinions on many of his projects.

When I took over as editor of the *British Journal of Aesthetics* (BJA) in January 1995, Ananta was keen for me to continue the various (in some cases longstanding) reciprocal arrangements between that journal and his *Journal of Comparative Literature and Aesthetics*. I was more than pleased to oblige. Copies were exchanged and advertisements for JCLA would appear in the BJA. From then on, I was associated with JCLA in different capacities. Ananta very kindly appointed me to his Editorial Board, which was a distinct honour, and to this day I remain a member. Also, it was a particular pleasure and privilege to have an article of mine published in the Silver Jubilee Volume (volume XXV, 2002).

JCLA is a remarkable journal: even its title, juxtaposing 'comparative literature' and 'aesthetics', was unusual and ambitious for its time. The spheres of 'comp lit' and aesthetics had not seen much overlap in the 1970s and 1980s, indeed in some circles there was

an undercurrent of suspicion on both sides. But 'comparative literature' for Ananta was not grounded in Critical Theory, or Theory of any kind. He had a far more ecumenical and open-minded conception, literally pursuing comparisons between literature from different cultures, always against the backdrop of other arts from those cultures. The contents of the journal attest to this enlightened conception, free from theoretical orthodoxy, dogma, or ideology, and encouraging a broad sweep of interests, international in scope, hospitable to a diversity of approaches. And his cast of authors also reflects this international spirit.

Ananta was himself a man of wide intellectual interests and deep knowledge across many fields. I will not comment in detail about his significant publication output—the range of which is well-illustrated just by attending to his book and article titles—but I will remark briefly on one book, a recently edited volume entitled *Fiction and Art: Explorations in Contemporary Theory* (Bloomsbury, 2015). I had a modest input at an early stage of this project when Ananta asked me to recommend some possible contributors. And I was delighted to see it come to fruition. The volume has all the hallmarks of Ananta's ambition, vision, and intellectual curiosity. In lesser hands an edited volume on the theme 'Fiction and Art' might restrict itself to some limited aspects of fictional representation in, say, literature, possibly painting. But Ananta had something far more enterprising in mind, far wider in scope, and of course far more interesting! He offered sections on Historical, Interdisciplinary, Aesthetic, and Oriental Perspectives, with essays on fictions in mathematics, history, the law, and Greek myths; among the arts he included literature, painting, music, dance, theatre, film, and photography; there are also discussions of the semantics and epistemology of fiction; and for good measure there are essays on Indian, Chinese, Japanese, and Arabic fictions. His own essay contribution was on 'Fundamentals of Fiction in Indian Mythology, Poetics and Dramaturgy'.

This gives an image of the man himself: tirelessly pursuing topics wherever they might lead, not bound by narrow disciplinary divisions, or indeed cultural or geographical ones. This is admirable and a model for us all in a world where the narrowing of interests is more the norm than the pursuit of knowledge beyond safe cultural and intellectual 'comfort zones'. Ananta Sukla will be greatly missed, and it can only be hoped that his visionary legacy can flourish and be sustained.

Help Wanted!

As a small society, the ASA relies heavily on volunteers to carry out its mission. We are very grateful for the volunteer service of our Trustees, program committees, divisional meeting organizers, prize review committees, the leadership of the FCC and the Diversity Committee, and many more. If you are interested in being considered for appointment to any of these activities, please contact the secretary-treasurer and you will be routed to the proper person.

A special need: Organizers for the Divisional meetings

If you have attended any of the ASA divisional meetings in recent years, please consider volunteering to co-organize a future meeting. We are concerned that this work is falling too heavily on very junior members and we need more mid-career and senior members to step up to help. Organizers without institutional travel support are eligible for the Irene H. Chayes Travel funds the ASA provides to each Division, and registration fees are comped for organizers. For the Eastern and Pacific meetings, you will be asked to rotate through as a co-organizer for two years so responsibilities are staggered and we have continuity in planning the meeting. Please contact the current organizer of the division you attend to volunteer.

Alternatively, contact

<secretary-treasurer@aesthetics-online.org>

News from the National Office

In this historic pandemic, with higher education and the world economy in turmoil, the trustees and officers of the ASA are trying to adapt to our changing world while staying focused on our highest priorities. As we go to press, it appears something approaching normality might resume next summer if the promise of widespread vaccination comes to pass. Summer never seemed so far away as it does now.

Extensive reports from the Annual Meeting are available on the ASA website for members. Log in to the site and look for the big red 'Members' button on the upper right. Then look for the drop-down submenu for 'Annual Meeting Records'. There you will find detailed reports from the co-editors of the *Journal of Aesthetics and Art Criticism*, organizers and chairs of the ASA's many sponsored activities over the past year, draft minutes from the meeting of the Board of Trustees in November, a lengthy report from the Secretary-Treasurer, and an approved budget for 2021. I don't want to simply repeat information there but I do want to highlight a few key items.

At its Zoom meeting November 11 and in continuing email dialogue, the Trustees have adopted several measures to address our tumultuous environment. Additional details on all of these programs are available elsewhere in this *Newsletter* and on the ASA website.

Social Justice and Diversity

On June 11, 2020, the Trustees issued a Statement on Racism, published widely in this *Newsletter*, the ASA website, Facebook, and bulk email. At the recommendation of the Editorial Board of the JAAC, the Trustees have approved a new one-time prize for original, unpublished work on Social Justice and the Arts, with a \$1000 prize, travel funds to present the work at the 2022 Annual meeting, and publication in JAAC. The Trustees also approved funding to send aesthetics speakers to three summer diversity institutes in 2021, as ASA has sponsored every year since 2015.

The Feminist Caucus Committee and the Diversity Committee are working on plans for virtual workshops in 2021; when more information becomes available, it will be publicized widely on the ASA website, Facebook, Twitter, and this *Newsletter*. Ideas are always welcome for how the ASA can con-

tinue to address improved diversity in all of its activities and membership.

Travel support to the 2021 Annual Meeting

The Trustees approved eight Irene H. Chayes Travel Grants for the Montréal meeting, to support persons with work accepted for the program who lack institutional travel support, an increase from the six offered in previous years. The Trustees are keenly aware that many members have lost their travel support due to severe budget cutbacks. In addition to increasing the number of these grants, the Trustees are exploring additional ways to support travel to present work. Travel support from previous years is being continued for 2021, specifically, (a) all full-time students with accepted papers or panel presentations will receive travel grants; there is no upper-limit on the number of these grants, (b) all prize winners, ASA editors, and program committee members receive travel support, as they have in the past.

Virtual Meetings

The 78th Annual Meeting, just concluded, was a great success. A Survey Monkey evaluation is now underway for all 300+ registrants and results will be published on the ASA website. Like the rest of the planet, we are making future plans one day at a time. We have not yet decided whether the Pacific and Eastern meetings scheduled for March and April will be virtual, but will be making those decisions soon. We know from the Survey that members are eager for us to continue some virtual meetings, even when in-person meetings become possible again.

Financial challenges

We are acutely aware that many members are facing cancellation of travel funds, furloughs, lay-offs, and a sharply declining job market. The Trustees decided in June to dramatically revise our dues structure, reducing GREEN memberships across the board, effective last October 1, 2020, and adding a GREEN unemployed rate. We are hearing anecdotally that this is helping many of our members. As noted, the Trustees are also striving to increase travel support to the annual meeting so members can present their work and obtain important feedback from colleagues.

Finally, I want to note our awareness of the dire employment situation of many of our members. I urge that those pursuing academic and professional appointments, broadly understood, to regularly check several key sources with the resources to hire and support people. I often post these on the

ASA Facebook page, but I encourage everyone to check these themselves:

American Council of Learned Societies: ACLS in the past year has restructured many of its fellowship programs to address the urgent needs of junior scholars. ACLS has resources from the Mellon Foundation, the Getty, the National Endowment for the Humanities, and other wealthy foundations. Several ASA members have earned ACLS fellowships and grants in recent years and we are competitive: <<https://acls.org>>

National Endowment for the

Humanities: Key programs are still being funded, including year-long fellowships, summer stipends, summer institutes, public scholars, and special fellowship programs for faculty at Historically Black Colleges and Universities. <<https://humanities.gov>>

Chronicle of Higher Education Jobs: This free site is the most comprehensive job site in the US. Search broadly (e.g., "humanities," "aesthetics," "philosophy"). <<https://jobs.chronicle.com>>

USA Jobs: The official US government jobs site includes a broad range of positions at many agencies. Think broadly ("culture," "education," "arts," "humanities"): <<https://usajobs.gov>>

Government jobs: For jobs at the state, local, and county level, search: <<https://www.govtjobs.com/>>

Julie Van Camp

Secretary-Treasurer & Executive Director
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Aesthetics News

Matthew Kieran Named Wollheim Lecturer for 2021



The American Society for Aesthetics and the British Society of Aesthetics are pleased to announce that Matthew Kieran will be the Richard Wollheim Lecturer at the 79th ASA Annual Meeting in Montréal, November 17-20, 2021.

Professor Kieran is Professor of Philosophy and the Arts at Leeds University, UK. He earned his Ph.D. in the Department of Moral Philosophy, University of St. Andrews, prior to which he graduated from the University of Bristol with a degree in Philosophy (switching from Philosophy and Psychology in his third year).

For more information about Professor Kieran: <<http://www.matthewkieran.com/>>
For more information about Richard Wollheim (1923-2003): <<https://senate.universityofcalifornia.edu/.../richardwoll...>>

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

Previous Wollheim Lecturers:

2009: Peter Lamarque
2010: Noël Carroll
2011: Berys Gaut
2012: Kendall Walton
2013: Gregory Currie
2014: Jenefer Robinson
2015: Catherine Wilson

2016: Susan Feagin
2017: Derek Matravers
2018: Carolyn Korsmeyer
2019: Eileen John
2020: Yuriko Saito

For more information about the 2021 ASA meeting, visit:

<<https://aesthetics-online.org/events/EventDetails.aspx?id=1067550&group=>>.

ASA Elections for Vice-President and Trustees

Voting is underway this month for ASA Vice-President and Trustee. The election closes December 31 and the results will be announced as soon as possible after that.

The nominees are:

For Vice-President (electing one)



Sherri Irvin is a professor of philosophy and senior associate dean of the Graduate College at the University of Oklahoma. She has been a member of the ASA for 20 years and has served as trustee and as program chair for the Annual and Pacific Division meetings. She serves on the editorial board of JAAC and is an aesthetics section editor of the Stanford Encyclopedia of Philosophy. She has published on many topics, ranging from the ontology of contemporary art to body aesthetics. The ASA has been an important professional and intellectual home for her, and she intends to work toward a situation in which more scholars of color, LGBTQ+ scholars, and disabled scholars find a true home here. She also believes the ASA should expand initiatives to support junior scholars in aesthetics as job prospects remain under threat.



Paul C. Taylor teaches at Vanderbilt University, where he is a W. Alton Jones Professor of Philosophy and chair of the philosophy department. He has earned degrees from Morehouse College, Rutgers University, and the Kennedy School. His research focuses primarily on aesthetics, critical race theory, and Africana philosophy. His books include *Black is Beautiful: A Philosophy of Black Aesthetics*, which received the ASA's monograph prize in 2017. A longtime member of the ASA, Taylor served on the ASA's first diversity committee (2009) and has since served on the annual meeting program committee (2010 and 2017) and on the board of trustees (2017-20). Taylor would have three primary goals as a member of the ASA leadership: 1) making aesthetics a more visible and viable area for professional philosophers; 2) bolstering the sustainability and efficiency of ASA operations; and 3) expanding the ASA community and its horizons.

For Trustees (electing three)



Gemma Argüello Manresa is a researcher, professor and independent curator based in Mexico City. She has a degree in Sociol-

ogy from National Autonomous University of Mexico, a Master's in Aesthetics and Contemporary Art and a PhD from the Department of Philosophy at the Universitat Autònoma de Barcelona. She is Secretary of Academic Affairs and Lecturer in Philosophy at UNAM, researcher for the National Research System in Mexico, and Chair of the Feminist Caucus and Social Media Editor for ASA. Her research focuses on processual art using participatory and collaborative strategies, but also on electronic art, art and science, and net-art. Her recent research topics are migration, gender violence, art and public space criticism and Latin American political art during the 70s. She is currently co-curating an exhibition and participatory art program based at the Laboratorio Arte Alameda in Mexico City and she is developing an art-education program for Mexican museums.



Aili Bresnahan (www.artistsmatter.com) is Associate Professor of Philosophy at the University of Dayton and is a 2020-21 Fulbright Research Scholar for "Cross-Cultural Ethical Agency in Dance and Philosophy" at the Centre for Dance Research at Roehampton University in London. She is a former professional-level ballet dancer with a PhD in philosophy from Temple University and a JD from Georgetown University Law Center. Her primary areas of research are in the philosophy of dance and performance, improvisation, interpretation, and style. Among publications in philosophy and in dance studies journals and anthologies, she is the author of "The Philosophy of Dance" entry for The Stanford Encyclopedia of Philosophy. Her service to the ASA includes Co-Chairing the ASA Eastern Division meeting, ASA national program committee membership, Vice-Chairing the ASA's Diversity Caucus, and being Editor and Mentor for ASAGE. Goals include being part of ASA executive decision-making and supporting its diversity and equity efforts.



John Carvalho is Professor of Philosophy at Villanova University and Associate Editor of Contemporary Aesthetics. He coordinated local arrangements for the 50th anniversary meeting of the ASA in 1992, served on the Program Committee in 2007, 2015 and 2017, and chaired the Outstanding Monograph in Aesthetics Committee. He chaired the Eastern Division meeting in 1999 and 2000, serving on the Eastern Division Program Committee from 1997-2002 and in 2009. He served on the Aesthetics Advisory Committee of the APA from 2005-2008. He is the author of *Thinking with Images: An Enactivist Aesthetics* (Routledge 2018) and of essays published in journals and anthologies including the *Journal of Aesthetics and Art Criticism*, *Contemporary Aesthetics*, the *British Journal of Aesthetics*, *Oxford Handbook of Sound and Imagination*, *Routledge Companion to Philosophy and Music* and many others. His goals for the ASA are to encourage participation by a diverse group of younger scholars.



Ivan Gaskell is Professor of Cultural History at Bard Graduate Center. An active member since 1998, Gaskell has spoken at thirteen ASA meetings. He is a long-term member of

the Feminist Caucus Committee, and joined the Diversity Committee at its inception. He has contributed three articles to JAAC, for which he regularly reviews submissions. Gaskell served on the Program Committee three times, and was a trustee between 2004 and 2007. The author of numerous articles and chapters in philosophy, history, and art history, he has published sixteen books, including *Paintings and the Past: Philosophy, History, Art* (2019). As an interdisciplinary scholar, and an immigrant of culturally and ethnically mixed origins, Gaskell's ambitions for the ASA include expanding its fields of inquiry, enhancing membership diversification by inviting participation by scholars of color, fostering the empowerment of women members, and supporting students and early career scholars through programming and grants.



C. Thi Nguyen is as Associate Professor of Philosophy at the University of Utah. He has recently published aesthetics work in *Mind*, *Phil Imprint*, *Ergo*, and *Phil Review* — and a book, *Games: Agency as Art*. He has served as the Program Chair of the 2020 ASA Annual, Chair of the Diversity Committee, and organized a number of workshops in aesthetics. He is also Associate Editor of *Aesthetics for Birds*, and Associate Producer of aesthetics content for the YouTube philosophy channel, *Wireless Philosophy*. His goals for the ASA include working to increase the visibility of aesthetics in the profession and the world at large. Aesthetics work is among the most sensitive and exciting in philosophy, and its lowly status deserves correction. Bringing aesthetics to a wider audience is a long-term plan for increasing the number of jobs in aesthetics. His goals also include diversifying the ASA, in content and membership.



Mariana Ortega is Associate Professor in the Department of Philosophy, Women's, Gender, and Sexualities, and Latina/o Studies at Penn State. Her main research areas are Latina/x Feminisms, Phenomenology (Heidegger), Critical Philosophy of Race, and Aesthetics. She is author of *In-Between: Latina Feminist Phenomenology, Multiplicity, and the Self*. She is co-editor with Andrea Pitts and José Medina of *Theories of the Flesh*, *Latinx and Latin American Feminisms*, *Transformation and Resistance* and (with Linda Martín-Alcoff) of *Constructing the Nation: A Race and Nationalism Reader*. She has served on the ASA Program Committee, Diversity Committee, and Feminist Caucus. Her goals for ASA: (1) highlighting various social identities, especially race, as well as gender, sexuality, class, ability, and nationality in aesthetics; (2) rethinking current structures to ensure continued support and recruiting of graduate students and faculty from various social identities; (3) supporting intellectual work on aesthetics that is attuned to contemporary socio-political pressing issues.

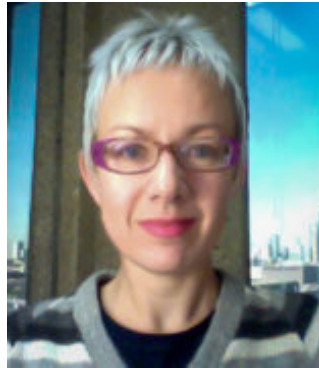
The three trustees elected will serve for three-year terms (February 1, 2021 - January 31, 2024). The Vice-President will serve from February 1, 2021 - January 31, 2023 and will then become President for a two-year term. As provided in the ASA Bylaws, Article VII, additional nominations could be made by any eight members of the Society. All such additional nominations, with the signatures of eight supporting members. They were due no later than the two weeks following the annual meeting (November 28, 2020).

Voting is being conducted on the ASA website from December 1-31, 2020, with an announcement in early January. All members of the ASA in 2020 are eligible to vote by logging in to the website, looking for the red "Members" button in the upper-right, and

clicking the "Trustee elections" sub-menu..

María José Alcaraz León, John Gibson, and Jonathan Neufeld will complete their terms as trustees on January 31, 2021. For more information on the current trustees and the ASA Bylaws, see the ASA webpage <<http://aesthetics-online.org>>. Look for the "ASA" red button in the upper-right and click the "About the ASA" sub-menu.

A.W. Eaton Named Program Chair for 2022 ASA Annual Meeting



The American Society for Aesthetics Board of Trustees has appointed **A.W. (Anne) Eaton** as Program Chair for the 80th Annual Meeting in Portland, Oregon, November 16-19, 2022.

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

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

The Journal of Aesthetics and Art Criticism: New Publisher

It is with great pleasure that we announce that the American Society for Aesthetics has entered into an agreement with Oxford Uni-

versity Press to serve as the new publisher of the *Journal of Aesthetics and Art Criticism*. Our new partnership takes effect on January 1, 2021. We will continue our practice of quarterly publication.

Our new journal homepage at OUP: <<https://academic.oup.com/jaac>>

Joint announcement by OUP and the ASA: <<https://academic.oup.com/journals/pages/aesthetics-and-art-criticism>>

Members of the Society will have access to newly published material, and in the near future will have access to all material published in the *Journal*, dating back to our initial publication in 1941.

Regular readers of the *Journal* will be pleased to learn that our new partnership will result in the availability of online preprints of articles accepted for publication. Preprints will be posted on the Oxford website immediately following the review and approval of page proofs. Our change of publisher has also been an opportunity to redesign the look of the *Journal*, both inside and out.

There is no change in the process or the online address currently in use for submitting material to the *Journal*: <<https://mc.manuscriptcentral.com/jaac>>

Effective January 1, 2021, all requests for permissions for any material published in the *Journal of Aesthetics and Art Criticism* should be directed to Oxford University Press.

Theodore Gracyk, JAAC Co-editor
Robert Stecker, JAAC Co-editor
Susan L. Feagin, ASA President

Moser and Xhignesse Reappointed as ASA Newsletter Co-Editors

The American Society for Aesthetics is pleased to announce that Shelby Moser and Michel-Antoine Xhignesse have been reappointed by the ASA Board of Trustees to three-year terms as co-editors of the *ASA Newsletter*.

Moser's term extends from 2020-2023. Xhignesse's terms extends from 2021-2024. Both are term-limited after two three-year terms. A call for applications will be extended when their positions become vacant.



Moser received her PhD at the University of Kent, after receiving her MA from California State University, Los Angeles, in art history, postmodern philosophy, and ancient Middle Eastern studies and another MA from the University of Kent in philosophy of art. She served a three-year term as editor of the *Postgraduate Journal of Aesthetics*, published by the British Society of Aesthetics and has co-organized the ASA Pacific meeting. She has published work on video games and street art.



Xhignesse teaches at Capilano University in Canada. He served as Managing Editor of *ASAGE* (the *ASA Graduate E-journal*) from 2014-16 and has been a frequent participant at ASA Annual and Divisional Meetings. He has also co-organized the ASA Eastern Meeting and edited the 5th edition of the *Graduate Guide to Aesthetics in North America*. He holds a PhD in Philosophy from McGill University, an MA in Philosophy from Queen's University, and a BA from Mount Allison University. His published work has focused on the ontology of art, truth in fiction, imagination, and Schopenhauer.

The deadlines for the ASA Newsletter are April 15, August 1, and December 1. Sub-

missions should be sent directly to the co-editors in Word format. They can be reached at: <shelby.moser@gmail.com> and <michelxhignesse@capilano.ca>.

Recent issues are available to the public on the ASA website: <<https://aesthetics-online.org/page/newsletters>>.

ASA Announces Reappointment of Ombudsperson



The American Society for Aesthetics is pleased to announce that **Dr. Jeanette Bicknell** has accepted the offer of the Board of Trustees to serve a second three-year term as the ASA Ombudsperson, from 2021-2023.

Dr. Bicknell holds advanced certification in alternative dispute resolution and family mediation from York University and Conrad Grebel College, as well as a PhD in philosophy from York University. A long-time member of the ASA, she has extensive experience as a mediator and consultant in interpersonal & organizational conflict in workplace settings, two-party & multi-party interventions and conflict coaching. She also has training and experience investigating complaints of workplace violence, harassment & sexual harassment, and she holds the designation of "Chartered Mediator," Canada's most senior designation for dispute resolution professionals.

To the extent possible, one person (either the Ombudsperson or a committee member) is in attendance at all four ASA divisional meetings, as well as the Annual Meeting.

The complete policy on Discrimination, Harassment, and Respectful Behavior (as adopted July 12, 2019):

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

ASA Announces Eight Irene H. Chayes Travel Grants for the 2021 Annual Meeting

The American Society for Aesthetics is pleased to announce that the ASA Board of Trustees has approved the awarding of eight Irene H. Chayes Travel Grants of \$1000 each for the 2021 Annual Meeting in Montreal November 17-20, 2021.

The Grants support ASA members with papers or panel presentations accepted for the Annual Meeting who do not have institutional travel support available for this meeting.

These Irene H. Chayes Travel Grants were initiated in 2018 by the ASA to assist persons without institutional travel support. Particularly at a time when some many college and university faculty have been furloughed, laid off, or had travel funds abolished, it is hoped that this additional travel support will enable more researchers to attend the meeting and present their work.

Interested ASA members should submit a paper to the program committee as they normally would. In addition, they should notify the Program Chair that they wish to be considered for a Chayes Travel Grant. Papers will be accepted in February, through March 1, in the Submittable system. They must meet these conditions to receive the award:

- They are not eligible for any other travel funds from the ASA for that meeting (as a full-time student, editor, program committee member, or prize winner).
- They have no other access to professional travel funds during the academic year.
- They are a member of the ASA in good standing in the calendar year of the paper submission and presentation and register for the meeting.
- They notify the program chair that they wish to be considered for a Chayes Travel Grant, but should not make any such indication in the paper itself.
- The program committee, after papers have been selected for the

meeting, will select up to eight eligible papers for these awards.

- Should more than eight papers qualify for this award, preference will be given to persons who have not previously received a Chayes Travel Grant. If this does not limit the papers to eight, then the Program Committee will decide which should get the awards, based on merit, programmatic, and diversity priorities.

These travel awards will follow the same guidelines as the other travel awards for the annual meeting, viz., reimbursement only for actual expenses for hotel, travel, registration, and ground transportation.

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

These awards are made possible due to the generosity of Irene H. Chayes, whose bequest to the ASA is the largest in the Society's history. Irene Hendry Chayes (1916-2014) received her B.A. and M.A. from New York University and her Ph.D. from Johns Hopkins University. She taught literature at the University of Maryland, Hollins College, and SUNY Binghamton.

Salish Sea Aesthetics Workshop II Postponed to 2021

The Salish Sea Aesthetics Workshop II, originally scheduled for November 2020, has been postponed to November 12-14, 2021. The meeting will be held at the Marriott in Victoria, British Columbia in conjunction with the Annual Meeting of the Western Canadian Philosophical Association.

The American Society for Aesthetics is providing \$2,550 USD in partial support of the meeting. Project directors are David Friedell (Union College), James O. Young (University of Victoria) and Michel-Antoine Xhignesse (Capilano University).

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

gion.

The updated call for papers and submission deadline will be announced in the near future. All papers will be reviewed anonymously, with final decisions on the aesthetics papers by the three workshop organizers. Commentators will be recruited for each paper, with a special focus on promoting interdisciplinary dialogue with other areas of philosophy.

ASA funding will also support a prize of \$250 CDN for the best student essay in aesthetics. ASA membership will not be required for aesthetics papers for the workshop, but will be required for eligibility for the essay prize.

As more information becomes available, it will be posted on the ASA web site, the ASA Newsletter, and other venues.

Debates in Aesthetics

Debates in Aesthetics is about to publish a new issue and we have a new editor joining later this year.

Debates in Aesthetics is pleased to announce the publication of a new special issue. For this edition, Paul C. Taylor wrote a target article to which the philosophical community was invited to respond. Taylor's article, 'Black Reconstruction in Aesthetics', can be seen as an extension of his earlier work, notably *Black is Beautiful* (2016) which was awarded the ASA monograph prize in 2017. The new issue includes Taylor's article, responses by Joshua M. Hall, James Haile III, Falguni A. Sheth, and Rossen Ventzislavov, and a reply to these authors by Taylor. The issue is available to read and download on the Debates in Aesthetics website.

The editors of Debates in Aesthetics are also delighted to introduce a new co-editor. Sarah Kiernan will be joining the editorial team later this year. Sarah completed her MA on Kantian aesthetics at the University of Auckland before coming to Birkbeck, University of London where she is currently completing her PhD on Hegel's aesthetic philosophy and modern art.

To be kept abreast of our CFPs, new issues, and prize announcements, please subscribe to the Debates in Aesthetics newsletter.

www.debatesinaesthetics.org

ASA Session at the APA Eastern (Virtual)

The American Society for Aesthetics is pleased to sponsor a special session at the Eastern meeting of the American Philosophical Association in January 2021.

Friday, January 8: 4:00-7:00 pm EST

Author Meets Critics: Julian Dodd, *Being True to Works of Music*

Chair:

- David Friedell (Union College)

Critics:

- Lydia Goehr (Columbia University)
- Andrew Kania (Trinity University)
- Caterina Moruzzi (Università degli Studi di Torino)

Author:

- Julian Dodd (University of Leeds)

Many thanks to David Friedell for organizing this session on behalf of the ASA!

For more information about the APA Eastern meeting:

<https://www.apaonline.org/event/2021eastern>.

ASA Members at the 2021 APA Eastern Meeting

Are you attending the American Philosophical Association's Virtual Eastern Meeting January 7-9 and 14-16, 2021? Many members of the American Society for Aesthetics will be presenting their work in aesthetics and related areas. We hope you can attend their presentations. For more information about the APA meeting: <https://www.apaonline.org/event/2021eastern>.

Thursday, January 7

11:00 am-12:50 pm

Colloquium: Aesthetics: Fiction

- Speaker: Gilbert Plumer (Law School Admission Council-retired): "Suppositional Reasoning and Literary Cognitivism"
- Speaker: Hannah Haejin Kim (Stanford University): "Metaphilosophy of Fiction: A Methodological Critique and Its Upshots"

Friday, January 8

11:00 am-12:50 pm

Colloquium: Powerful Feelings

- Speaker: Antony G. Aumann (Northern Michigan University): "Personal Ideals, Transformations, and the Dangerous Power of Art"
- ◊ Commentator: Amy Kind (Claremont McKenna College)

4:00-7:00 pm

American Society for Aesthetics: Author Meets Critics: Julian Dodd, *Being True to Works of Music*

- Chair: David Friedell (Union College)
- Critics: Lydia Goehr (Columbia University)
- Andrew Kania (Trinity University)
- Caterina Moruzzi (Università degli Studi di Torino)
- Author: Julian Dodd (University of Leeds)

Society for the Philosophic Study of the Contemporary Visual Arts: Film and Philosophy

- Speaker: Erin Bradfield (Santa Clara University)

Saturday, January 9

9:00-10:50 am

Society for Mexican-American Philosophy

- Speaker: Clinton Tolley (University of California, San Diego)

11:00 am-12:50 pm

Colloquium: Abstracta

- Speaker: Patrick E. Grafton-Cardwell (University of Massachusetts-Amherst): "How to Be Strict with Stories"

1:00-2:50 pm

Korean Philosophy and East Asian Thought

- Speaker: Hannah Kim (Stanford University): "Metaphors in the Four-Seven Debate"

Thursday, January 14

9:00-10:50 am

Play and Spontaneity in East Asian and Anglo-Analytic Philosophy

- Speaker: C. Thi Nguyen (University of Utah): "The Virtue of Playfulness"
- ◊ Commentator: Julianne Chung (York University)
- Speaker: Jonathan Gingerich (King's College London): "The Spontaneity of Genius: Kantian Genius Reconstructed"

11:00 am-12:50 pm

Minorities and Philosophy: Countering Bullying, Harassment, and Microaggressions

- Panelist: Quill R. Kukla (Georgetown University)

2:00-3:50 pm

Society for Phenomenology and Existential Philosophy: BLM Futures

- Speaker: Luvel Anderson (Syracuse University)

Friday, January 15

9:00-10:50 am

Memorial Session in Honor of Maria Lugones

- Speaker: Mariana Ortega (The Pennsylvania State University)

1:00-2:50 pm

Colloquium: High-Level Perception

- Speaker: E. Hande Tuna (University of California, Santa Cruz): "Apt Perception, Aesthetic Engagement, and Installation Art"
- Commentator: Errol Lord (University of Pennsylvania)
- Speaker: Madeleine Ransom (Indiana University-Bloomington): "Perceptual Learning of High-Level Properties"

Saturday, January 16

2:00-3:50 pm

Colloquium: Art and Wonder

- Speaker: Joseph Kassman-Tod (University of California, Berkeley): "Heraclitus' Polemos as the Formal Structure of Art Critical Appreciation"

Calls for Papers

ASA Annual Meeting

Montréal, Canada

November 17-20, 2021

Deadline: March 1, 2021

The ASA announces a Preliminary Call for Papers for the 79th Annual Meeting to be held Nov. 17 – 20, 2021, at the DoubleTree by Hilton in Montréal, Canada. Please note the submission deadline: March 1, 2021

We invite papers on any topic in aesthetics and encourage proposals for panels, author-meets-critics, or other special sessions. A more detailed Call for Papers will follow in the fall. Papers and proposals from traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged.

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. Panel proposals must include a general description of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each of the presentations. The abstract should articulate the thesis and central argument(s) of the talk.

We welcome volunteers to serve as session chairs and commentators.

ASA Eastern Division Meeting

Philadelphia, PA

April 16-17, 2021

Deadline: January 10, 2021

We are looking forward to our new venue, the Doubletree by Hilton on Broad Street, Philadelphia (across from the Academy of Music).

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. Papers and proposals from traditionally underrepresented groups (including women, racial minorities, and persons with disabilities, among others) are encouraged.

We welcome volunteers to serve as session chairs and commentators.

To submit a paper or a panel proposal for consideration you **must** be a member of the American Society for Aesthetics, and if your paper is accepted you must register for the conference. You can join the ASA online: <http://aesthetics-online.org>.

Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for anonymous review. **Panel proposals** must include a general description of the topic or theme, the names and affiliations of all proposed participants, and a long abstract (approximately 1000 words) for each of the presentations. The abstract should articulate the thesis and central argument(s) of the talk.

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

Please send submission in PDF, Word, or RTF format to Michel-Antoine Xhignesse and Javier Gomez-Lavin at eaasa.submissions@gmail.com.

Although we are hopeful that we will be able to hold this meeting in person, in this time of great uncertainty it is possible that we will need to shift to a virtual meeting. We expect to make this decision no later than January 15, 2021 and will announce it in all of the ASA's communication venues.

Please feel free to direct questions to the Program Co-Chairs: Javier Gomez-Lavin (University of Pennsylvania) jlavin@sas.upenn.edu and Michel-Antoine Xhignesse (Capilano) michelxhignesse@capilano.ca.

ASA Rocky Mountain Division Meeting
Santa Fe, NM
July 16-18, 2021

Deadline: March 1, 2021

The CFA is available on the ASA website. The submission deadline for abstracts is March 1, 2021.

Applications Invited for 2021 Summer Diversity Institutes

Deadline: February 1, 2021

The American Society for Aesthetics invites applications to serve as a speaker on aesthetics at one or more of three institutes in the summer of 2021: (1) the Summer Program for Women in Philosophy at UC San Diego; (2) the 24th Annual Rutgers Summer Institute for Diversity in Philosophy; (3) the Summer Immersion Program at Brown University. For each of the three institutes, the ASA-sponsored speaker will attend the Institute for two days, give a 2-1/2 hour presentation (including a question and answer period), and take meals with the students. The speaker will receive an honorarium (\$400 at UCSD and Rutgers, \$250 at Brown), plus travel, lodging, and meals at the institute site.

For more information on each institute, please consult their websites:

Brown: <http://www.sippatbrown.com/>
Rutgers: <https://www.philosophy.rutgers.edu/summer-institute>
UCSD: <http://spwp.ucsd.edu/>

Applicants to be the ASA speaker must be current members of the ASA. Applicants should send a brief current CV (or URL of a current CV) and a brief statement (no more than 750 words) of the proposed presentation. In each case, presenters will be introducing aesthetics to undergraduate philosophy majors with little or no experience with aesthetics. Presenters also informally advise students about North American doctoral programs and opportunities in philosophy and should demonstrate familiarity with these in the application.

Applicants should clearly indicate which program(s) for which they would like to be considered. Applicants can ask to be considered for one, two, or three of the institutes, but only one application should be submitted. Sponsored ASA speakers at previous summer institutes are eligible, although priority will be given to well-qualified applicants who have not previously presented on ASA's behalf.

Applications should be sent by e-mail no later than February 1, 2021, to Julie Van Camp, Secretary-Treasurer at secretary-treasurer@aesthetics-online.org. A deci-

sion by the ASA on finalists is expected no later than March 1 by an ad hoc committee appointed by the ASA President. The final speaker selection will be made by each respective institute director.

This will be the seventh year of the ASA's sponsorship of speakers at the summer diversity institutes. In previous years, many ASA members have been sponsored by the ASA to make presentations on aesthetics at these institutes: Sondra Bacharach, Julianne Chung, A.W. Eaton, Jane Forsey, James B. Haile, Alexandra King, Shen-Li Liao, Christy Mag Uidhir, Anna Ribeiro, Mary Beth Willard, and Sarah Worth.

Music Improvisation and Creation Human and Computational

Ascea, Italy

May 31 – June 3, 2021

Deadline: February 15, 2021

These two terms, 'improvise' and 'create', are in frequent use, not only in several, but in many disparate ways and their nature, analysis and description currently come to a head by the efforts to translate them into Artificial Intelligence (AI). So first, in order to decide if all – and in particular these – human capacities are computable, one has to get beyond the notoriously vague conceptions and cavalier uses of them. How are they distinguished from inventions, inspirations, impulses, experiments, accidents, discoveries, etc.? What are the criteria for their descriptive or their occasional uses? Are they co-extensive, inter-dependent, conceptually distinguishable? Is creation always or generally the product of improvisation? Is improvisation dependent on a learning process that may or may not lead to a creative product? Is it consistent and/or useful to (attempt to) define creativity (e.g. [4])?

Several projects are underway to install these capacities in (students as well as in) machines (e.g. [3]); since the success of some of these (particularly in music), we need to ask how human and machine improvisations relate, and whether they do. Are improvisation and creation teachable? Are they temporary or permanent capacities? Can one acquire talent? Can a machine be(come) talented? Can machines improvise in the sense that humans do, can they co-improvise, and is there a valid general approach to understanding or evaluating machine improvisation (e.g. [1])?

In what way does it make sense to describe or analyse the activity of improvisation? Can

improvisation be reduced to parameters? [2] Is improvisation a general or particular category of action or performance? (We could here invite critique of Ryle's "Improvisation" [5].) Is musical improvisation a particular kind? Can a computational improviser system trained in music then be applied to improvise in other kinds of activities such as decision-making in (all?) other AI programs? This call is for fresh and detailed examinations of the logic of the concepts of 'improvisation' and 'creation'.

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

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

Dr. René Mogensen, Birmingham City University, United Kingdom: <Rene.Mogensen@bcu.ac.uk>, or

Prof. Lars Aagaard-Mogensen, Italy: <wassardelea@gmail.com>.

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

Wassard Elea
Refugium for writers, artists, composers,
and scholars in Southern Italy
<Wassardelea.blogspot.it>

Selected references:

[1] Agres, K., Forth, J., Wiggins, G. A.: "Evaluation of Musical Creativity and Musical Metacreation Systems". *Computers in Entertainment* vol. 14(3), pp. 3:1 - 3:33 (2016).

[2] Biasutti, M., Frezza, L.: "Dimensions of Music Improvisation". *Creativity Research Journal* vol. 21(2), pp. 232-242 (2009).

[3] Gifford, T., Knotts, S., McCormack, J., Kalonaris, S., Yee-King, M., d'Inverno, M.: "Computational Systems for Music Improvisation". *Digital Creativity* vol. 29(1), pp. 19-36 (2018) & Abraham, A.: "The Promises and Perils of the Neuroscience of Creativity", *Frontiers in Human Neuroscience* vol 7, article 246, pp. 1-9 (2013).

Planning Ahead? ASA Meetings and Co-Sponsored Conferences

The American Society for Aesthetics is pleased to welcome submissions and participation in ASA meetings and cosponsored workshops in 2021.

Although we still hope we can meet in person, the worsening of the pandemic means we must plan for alternatives. Please let us know in your email submission if you could only participate virtually or if you think you could also attend in person (as best you can ascertain).

ASA Divisional Meetings

ASA Pacific Division: Berkeley City Club, Berkeley, CA, March 19-20, 2021
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1352270&group=>>
Deadline Extended: December 15, 2020

ASA Eastern Division: Doubletree on Broad Street, Philadelphia, PA, April 16-17, 2021
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1233112&group=>>
Submission Deadline: January 10, 2021

ASA Rocky Mountain Division: Drury Plaza Hotel, Santa Fe, NM, July 16-18, 2021
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1173361&group=>>
Submission Deadline: March 1, 2021

Southern Aesthetics Workshop III TBD

ASA Annual Meetings

2021: Hyatt Regency, Montréal, November 17-20, 2021
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1067550&group=>>
Submission Deadline: March 1, 2021

2022: Embassy Suites by Hilton, Portland, OR, November 16-19, 2022

2023: Hilton Crystal City, Washington, DC, November 15-18, 2023

ASA Co-Sponsored Conferences and Workshops

All are open to the public

Salish Sea Aesthetics Workshop II: Victoria, BC, November 12-14, 2021
<<https://aesthetics-online.org/events/EventDetails.aspx?id=1338147&group=>>
Submission Deadline: TBD

For the complete list of future ASA meetings and conferences: look for MEETINGS near the bottom of any page on our website and click 'more'.

Thinking of joining ASA? Now would be a good time! Brand-new members joining in the last three months of the year are extended to 12/31/2021.
<<http://aesthetics-online.org>>

[4] Runco, M. A., Jaeger, G. J.: "The Standard Definition of Creativity". *Creativity Research Journal* vol. 24(1), pp. 92-96 (2012) & de Sousa, F. C.: "Still the Elusive Definition of Creativity", *International Journal of Psychology: a Biopsychosocial Approach* vol 2, pp. 55-82 (2008).

[5] Ryle, G.: "Improvisation". *Mind* vol. 85 (337), pp. 69-83 (1976).

[6] Gouveia, S. S. *The Age of Artificial Intelligence: An Exploration*. Vernon Press, Wilmington & Malaga (2020).

ASA Announces New Prize on Social Justice and the Arts

Deadline: January 15, 2022

The American Society for Aesthetics is pleased to announce a one-time prize for new, unpublished work on Social Justice and the Arts. The Prize was approved November 11, 2020, by the ASA Board of Trustees, following a recommendation by the Editorial Board of the *Journal of Aesthetics and Art Criticism*.

The complete guidelines:

Amount

The amount of the Prize is \$1,000. Travel support up to \$1000 will be available to present the work at the 2022 Annual Meeting of the ASA. Funds for the prize will be drawn from the revenue from the Irene H. Chayes bequest.

Deadline

The deadline for submission will be January 15, 2022.

Eligibility. Entrants must be members of the ASA as of the submission deadline.

Essay Content and Length

The essay should address social justice and the arts, broadly understood. The essay should be a maximum of 7,500 words. Entries will also be considered for publication in the JAAC, unless the entrant requests otherwise.

Judging

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

Presentation

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

Submission Requirements

Submissions may not have been previously published or under consideration for publication elsewhere. Upload submissions to the JAAC online submission website, <<https://mc.manuscriptcentral.com/jaac>>. Submissions should include an abstract. Make sure the submission letter clearly identifies the paper as a submission for the Social Justice Prize.

Questions

Contact <jaac@cmich.edu>.

Upcoming Events

Upcoming Virtual Events

ASA Sponsors Session at the 2021 College Art Association (Virtual)

The American Society for Aesthetics is pleased to sponsor a session at the College Art Association Virtual Meeting February 10-13, 2021. The session, "From East to West, and Back Again: Aesthetics and Philosophy of Art in the Post-Pandemic World," will include taped lectures with open discussion on February 10, 8:00-8:30 am.

The complete conference schedule: <<https://caa.confex.com/caa/2021/meetingapp.cgi>>

The session was organized on behalf of the ASA by Professor Andrea Baldini. Andrea Baldini is Associate Professor of Art Theory and Aesthetics at the School of Arts of Nanjing University and Director of the NJU Center for Sino-Italian Cultural Studies. He is the author of two monographs on street art: *A Philosophy Guide to Street Art and the Law* (Brill, 2018) and, with Pietro Rivasi (Venice Biennale), *Un(Authorized)/Committed* (WholeTrain Press, 2017).

Panel Participants:

Peng Feng (PKU); Kathleen Higgins (Texas,

Austin); Zhou Xian (NJU); Mary Wiseman (CUNY),

In the history of aesthetics, discussions of non-Western philosophical traditions have been largely ignored. Though comparative approaches are a significant exception, systematic inclusions of notions and concerns typical of, for instance, Eastern or African conceptions of beauty and the arts have been—at best—a rarity. At the same time, also examples of non-Western artistic practices have not found adequate discussion in the canon of Western aesthetics and philosophy of art. Specimens from the history of Western art have been the focus of philosophical attention.

Since its early days, the American Society for Aesthetics has championed an inclusive understanding of the discipline. Though somewhat limited in quantity, qualitatively significant debates on non-Western aesthetics have shaped the life of the association. In 2007, *The Journal of Aesthetics and Art Criticism* dedicated a special issue to "global aesthetic," while also returning to that theme since then. In a 2017 article, past ASA president Kathleen Higgins argues that "the default interpretation of 'aesthetics' should be global aesthetics," and the field should take as its starting point a basic knowledge of aesthetics in various cultural traditions.

Within this understanding of global aesthetics, this panel aims at deepening and building on that trend by considering both systematic discussions of aesthetics in the Chinese context and examples from Chinese art as salient to philosophical theorizing. The goal is to bring both contemporary Chinese theories of art and beauty as well as sustained analysis of Chinese art to the forefront of the studies of the arts.

Beauty (Mei, 美) in the Zhuangzi and Contemporary Theories of Beauty
Peng Feng (PKU)

This presentation outlines a reading of Mei in the *Zhuangzi*, taken to mean "beauty" or "the beautiful." There is a possible anachronism involved in such an approach because mei is not central to *Zhuangzi*'s thinking. Nonetheless, I will argue that interesting points of relevance between *Zhuangzi*'s comments on mei and contemporary theories of beauty can be found and that an intercultural interpretation of mei and the beautiful can shed light on aspects of both traditional Chinese aesthetics and contemporary Western aesthetics by placing the two in conversation with one another. *Zhuangzi* seems to

support neither relativism nor universalism in his understanding of beauty, though he touches on both relativist and universalist ideas. I argue there are certain superficial similarities between Zhuangzi's aesthetics and positive aesthetics. But, on a deeper level, Zhuangzi advocates a form of negative aesthetics that is not dissimilar from those already prominent in contemporary Continental aesthetics, such as Christoph Menke, Gernot Böhme, and François Jullien. In this way, I highlight points for dialogue between Zhuangzi's theory of beauty and contemporary discourse, as well as the ramifications of these ideas for thinking about the future of aesthetic education.

Peng Feng is a professor at the School of Arts, Peking University. His research interests include the history of Chinese aesthetics, comparative aesthetics, and contemporary art theory and criticism. He is also a playwright, freelance art critic, and curator of exhibitions at the international level. He has curated over two hundred art exhibitions, including the China Pavilion at the Fifty-Fourth International Art Exhibition of Venice Biennale 2011 and the First International Sculpture Exhibition of Datong Biennale 2011. His recent publications include *An Introduction to Art Theory* (in Chinese, 2016); *"Aesthetics and Contemporary Art," International Yearbook of Aesthetics 2012* (editor); and *The Return of Presence* (in Chinese, 2017). His musical *The Red Lantern* has been traveling China since 2013.

Chinese Aesthetic Holism and Current Crises
Current Crises

Kathleen Higgins (Texas, Austin)

A number of contemporary Chinese philosophers (such as Chen Wangheng, Xue Fuxing, Zeng Fanren, and Cheng Xiangzhan) have emphasized the ancient Chinese origin of the field of environmental aesthetics. An ecological vision of reality has been the presupposition in Chinese philosophy, with emphasis on flows of energies as opposed to individuated units, an outlook that contrasts with the dominant tendency in Western thought. The lack of separation between human beings and the larger environment and the interdependence of everything within the whole are themes that shape Chinese aesthetic thought and artistic practice.

The ecological perspective of Chinese thought offers important models for global environmental aesthetic discussion, and it might well recast certain debates in current Western aesthetic thought, such as the relationship between environmental aesthetics

and environmental ethics. It might also help us to rethink our relationship to the environment in the context of efforts to contain COVID-19. A particular challenge in this context is how to sustain a holistic interpretation of well-being in the context of an epidemic, in which the flow of energies is the means of transmission. Chinese models for viewing oneself as operating within a broader dynamic flow of energies can provide a foundation for comprehending patterns and possibilities for coping with the current situation as well as underscoring the fact of our global interdependence.

Kathleen Higgins is Professor of Philosophy at the University of Texas at Austin. Her main areas of research are philosophy of music, aesthetics, continental philosophy, and philosophy of emotion. Her primary research interests in aesthetics include philosophy of music, emotion and the arts, beauty, popular culture, kitsch, and non-Western aesthetics. She is author of *The Music between Us: Is Music a Universal Language?* (University of Chicago, 2012), *The Music of our Lives* (revised edition, Lexington, 2011), *Nietzsche's "Zarathustra"* (2nd ed., Lexington, 2010), *Comic Relief: Nietzsche's Gay Science* (Oxford University Press, 2000), and co-author (with Robert C. Solomon) of books on Nietzsche and the history of philosophy. She has edited or co-edited several other books on such topics as Nietzsche, German Idealism, aesthetics, ethics, erotic love, non-Western philosophy, and the philosophy of Robert C. Solomon. She is currently writing a book on the aesthetics of loss and mourning.

A Grand Materialism

Mary Bittner Wiseman (CUNY)

Material matters in the work of Chinese artists whose goal is to call attention to its subjects through the directness and immediacy of its material like dust from 9/11, 1001 Chinese citizens, paintings made with gunpowder, written words, or the specificity of its sites like the Three Gorges Dam. Artists are working below the level of language, where matter and gesture, texture and touch, instinct and intuition reign. Not reduced to the words applied to them, art's subjects appear in their concrete particularity, embedded in the stories of their materials or sites.

The new art from China is contemporary in being free of the high modernist narrative as this is characterized by the philosopher Peter Osborne. Its reach is global in part because matter is a least common denominator and because everyone relishes stories, such as those that tell why an artist used the ma-

terials or chose the site that she did. Finally, it is art in satisfying philosopher and critic Arthur Danto's characterization of a work of art as what has a subject that it makes clearly present by means of a rhetorical figure that the viewer is to grasp as such. That these two western art theories apply to the art from China shows both theories and art to have global appeal despite differences in the conceptual geographies of China and the west.

Mary Bittner Wiseman is Professor Emerita of Philosophy and Comparative Literature at the CUNY Graduate Center and author of *The Ecstasies of Roland Barthes* (Routledge, 1989 and 2017). She is co-editor with Liu Yuedi of *Strategic Strategies in Contemporary Chinese Art* (Brill, 2011) and author of the forthcoming *A Grand Materialism in the New Art from China* (Lexington Books, 2020).

Tension between Action and Disciplined Approaches in Chinese Aesthetics

Zhou Xian (NJU)

In China, aesthetics is increasingly showing two different paths: one is what I shall call disciplined aesthetics, and another is what I label action aesthetics. On the one hand, disciplined aesthetics focuses on constructing systematic models knowledge of authorized institutional discourse about aesthetics. On the other hand, action aesthetics emphasizes socially engaged artistic practices and their societal and cultural roles, broadly construed. Obviously, there is a constant tension between these two kinds of aesthetics. With the increasing specialization and institutionalization of aesthetics, action aesthetics has been largely marginalized in Chinese aesthetics. The author argues that action aesthetics provides us with richer and more pluralist ways of reflecting on artistic issues of societal and cultural relevance: Action aesthetics, in this sense, is more critical and reflective than the disciplined aesthetics, and deserves more attention.

Xian Zhou is the Yangzi River Chair Professor at the School of Arts, Nanjing University, China, where he was also associate vice-president, and is founding Dean of Institute for Advanced Studies. He is vice president of the China Aesthetics Association and vice president of the China Literary Theory Association. His research focuses on aesthetics, literary theory, art theory, visual culture, and related areas. His books, published in Chinese, include, among others, *Cultural Logic of Art Theory* (2018), *Cultural Representation and Cultural Studies* (2014), *The Turn of Visual Culture* (2008), and *Critique*

of Aesthetic Modernity (2005).

Future CAA meetings: The ASA is an affiliate member of the College Art Association, which entitles ASA to one 90-minute session at the annual meeting of the CAA. The 2022 meeting will be held in February in Chicago. If you are interested in developing a proposal for a session at this meeting, please contact secretary-treasurer@aesthetics-online.org at your earliest opportunity.

Aesthetics Now

December 7, 2020

Fall webinar 2020 of the Finnish Society for Aesthetics

Zoom: <<https://helsinki.zoom.us/j/64324128777>>.

"The objective of aesthetics is the perfection of sensuous cognition."
- Alexander Baumgarten 1750.

What is the role of philosophical Aesthetics in the contemporary world? Has Aesthetics made any progress since the times of Kant and Heidegger? Has the concept of Aesthetics different meaning for an artist than for a philosopher? Is there a need for something new to be created in the field of Aesthetics in the future?

Answering the question 'what is aesthetics?' may not seem a simple task. Rather than finding a set definition, we would like to encourage an open discussion on contemporary conceptions of Aesthetics. The aim of the fall webinar 2020 is to map out scope, position, and value of Aesthetics as an academic discipline by looking into the present-day research and on-going artistic projects. The webinar brings together scholars from University of the Arts and University of Helsinki working on topics relevant for Aesthetics.

Schedule (Helsinki time, UTC+2)

12:15-12:30

Welcome words

Sanna Lehtinen, president of the Finnish Society for Aesthetics

12:30-12:50

Integrity of the Aesthetic? On Contemporary Conditions of Philosophical Aesthetics
Janne Vanhanen, University of Helsinki

Is aesthetics coherent as a discipline – or has it ever been? My presentation is a review of some of the conditions affecting the concept of the aesthetic today. Taken as a historically evolving concept, speaking of "the aesthetic" as a category of certain type of experience or quality involves a number of presuppositions. These concern, for instance, the structure and limits of subjectivity, the nature of society and communication, and the vocation of art. I consider the contemporary conditions of the aesthetic in the light of recent philosophical and artistic developments, including affect theories, post-humanism and new materialism.

12:50-13:00

Questions & comments

13:00-13:20

Artistic Research and Aesthetics: The Incompatibles?
Esa Kirkkopelto, Uniarts Helsinki

In my intervention I will discuss the question of the relation between artistic research and aesthetics (art research, art philosophy). Does artistic research break with the boundaries of aesthetics, or does the former expand the boundaries of the latter? As I will indicate, the issue is not just a matter of taste. Each option has its consequences that we should be prepared to bear. As a case study on the topic, I will raise the conclusions of my recent study in the field of the performing arts (Logomimesis. Tutkielma esintyvistä ruumiista, Tutkijaliitto 2020).

13:20-13:30

Questions & comments

13:30-13:50

Wittgenstein between Traditions: On the Scope and Relevance of Aesthetics in Philosophy
Hanne Appelqvist, University of Helsinki

The analytic and continental traditions of philosophy understand the nature, scope, and relevance of aesthetics in dramatically different ways. The analytic tradition is marked by an increasing compartmentalization into different subfields of philosophy that deal with their own specific topics and issues without aiming at a more comprehensive picture of the world. Aesthetics, too, is typically understood narrowly as the philosophy of art and beauty, and it is pushed into its own pocket of increasingly

specialized debates that seldom interact with other fields of philosophy. By contrast, the continental tradition, understood inclusively as the family of philosophical approaches originating in and responding to Kant's transcendental idealism, has typically understood aesthetics in a maximally broad sense of investigation into sensibility in general. Hence, aesthetics has been seen as relevant for such core areas of philosophy as metaphysics, epistemology, ethics, and political philosophy. In my talk, I discuss Ludwig Wittgenstein's way of treating aesthetics and the arts and argue that, by contrast to the received view, his understanding of aesthetics belongs the German rather than the analytic tradition of thought.

13:50-14:00

Questions & comments

14:00-14:10

Break

14:10-14:30

Hearing the unheard. Michel Henry's aesthetics of music performance
Päivi Järviö, Uniarts Helsinki

The presentation is based on Michel Henry's aesthetics of the invisible. The focus is on how art, music and specifically singing occur in the live body of a musician-singer and a listener. In illuminating the basic concepts of Henry's aesthetics I will draw on my own experience as a professional singer.

14:30-14:40

Questions & comments

14:40-15:00

Wonder at the end of the world: eliminating the subject in everyday aesthetics
Raine Aiava, University of Helsinki

The concept of judgement has long demarcated the limiting horizons of the discipline of aesthetics. Whether it's the pursuit of the "perfection of sensuous cognition", or an oeuvre on the faculties of judgement, within this discourse the subject has retained a privileged position over and against the objects upon which they apply their faculties. Even where Aesthetics has outlined the capacity for the things of the world to push back with affective force, the collected subject remains paramount, the very substance of Aesthetic

ASA Opportunities in 2021

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

Dissertation Fellowship

Deadline: January 1, 2021

<<https://aesthetics-online.site-ym.com/page/dissfellowships>>

Irene H. Chayes New Voices Awards

Deadline: March 1, 2021

<<https://aesthetics-online.site-ym.com/page/chayesprize>>

2021 John Fisher Memorial Prize

Deadline: January 15, 2021

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

Outstanding Monograph Prize

Deadline: February 1, 2021

<<https://aesthetics-online.site-ym.com/page/MonographPrize>>

Selma Jeanne Cohen Prize in Dance Aesthetics

Deadline: May 1, 2021

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

Somaesthetics Research Prize

Deadline: May 1, 2021

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

Arthur Danto/American Society for Aesthetics Prize

Deadline: May 31, 2021

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

Social Justice and the Arts Prize

Deadline: January 15, 2022

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

investigation. Recently, however, post-humanism, nonrepresentational theory, and new materialism have re-energized calls for thinking from a more-than-human perspective—a call to challenge the situated subject at the heart of the discipline.

In this presentation, I will approach this problem from the perspective of everyday aesthetics. I will outline why I believe this issue to lie at the core of ongoing debates in within the subdiscipline, and propose a way forward through an analysis of wonder, using the event of enchantment as a foil. The aim here is to think an Aesthetics beyond the subject/object dichotomy, which is always substantiated in the apocryphal “as” and the hermeneutic “as” of discourse. Can there be an aesthetic experience without a subject to experience it?

15:00-15:10

Questions & comments

15:10-15:30

Something for the senses
Elina Saloranta, Uniarts Helsinki

Dear People, I cannot discuss “aesthetics as an academic discipline” or “the role of philosophical aesthetics in the contemporary world”. I am an artist, not a philosopher. What can I do then? Perhaps create an aesthetic experience. That’s my field, that’s what artists do. But how can we have an aesthetic experience on Zoom? I imagine you sitting in front of your computers, with cameras and microphones off. Before my presentation, you have already heard five papers. You must be exhausted and longing for a walk, even though the weather is miserable – I hear raindrops on the windowsill. No, I hear something else. A fly. The sound is coming from the screen, from a film that I have made. Yes, that will be my contribution, the buzzing of a fly, something for the senses. The film is not long, only six minutes. In addition to a fly, it features a puddle and a lace hat and a letter from 1909. The letter has been written by my historical pen-pal Elli Forssell-Rozentale (1871–1943). It starts with the words “Dear People” and ends with a plea: “I have written to you about all this in the hopes that you might find some source of light for me.” If you like, you can write a reply to Elli after the screening. Her email is elliforssell@gmail.com.

15:30-15:40

Questions & Comments

15:40-15:50

Break

15:50-16:20

The Role of Aesthetics in the Contemporary World

Panel of all the speakers, moderated by Arto Haapala, University of Helsinki

16:20-16:30

Ending words

Tero Nauha, board member of the Finnish Society for Aesthetics

16:30

Presentation of annual awards

- Aesthetic deed of the year
- Global aesthetic deed of the year
- year
- Article of the year

Conference Reports

**Summer Diversity Institute
UCSD SPWP – Alex King**

This summer I had the pleasure of participating in the UCSD Summer Program for Women in Philosophy (SPWP). The ten-day program is designed for 12–14 undergraduate women interested in pursuing graduate school in philosophy. These students come from a variety of different backgrounds from across the country. SPWP prepares students enter into philosophy graduate programs with a clearer idea of everything that graduate school and professional philosophy involve. To this end, they offer philosophy seminars (given by a combination of UCSD and non-UCSD faculty) as well as professionalization discussion panels (featuring those faculty as well as UCSD graduate students). This year, the program was organized and administrated by Clinton Tolley (UCSD Associate Professor) and Claudi Brink (a UCSD graduate student), who were aided by two TAs, Samantha Berthelette and Keyao Yang (both UCSD graduate students).

This year was notably different from previous years in that COVID-related travel restrictions made the normally in-person program operate entirely online. Still, SPWP did

an admirable job of trying to simulate casual ice-breaking conversations that would normally occur during casual mingling over snacks, while waiting for things to begin, etc. There is a difficult balance to be struck between providing activities for students (and faculty and graduate students) to get to know each other and over-saturating them with required or strongly encouraged screen time, and I think this year’s SPWP was very reasonable in how they weighed these conflicting considerations.

My own presentation involved four readings: Aaron Smuts’ “Why Do We Listen to Sad Songs?”, W.E.B. Du Bois’ “Criteria of Negro Art”, Alain Locke’s “Art or Propaganda?”, and the Aesthetics for Birds roundtable discussion “Can We Separate the Art from the Artist?” As the students came in thoroughly prepared, having read the papers and contributed to an online discussion board beforehand, I did not present a talk. Rather, the 2.5-hour seminar session proceeded with targeted collective analysis of the arguments and views, using breakout rooms as well as plenary discussion. The students were very engaged and had brought many of their own examples to the table. In addition, I participated in an afternoon session that featured two 30-minute graduate student talks (also by women) and aimed to help students understand the basic ins and outs of professional conferencing.

I had a great time participating in SPWP. This program strikes me as not only extremely helpful for the undergraduates themselves, but as helpful for the UCSD graduate student participants. (In terms of upshot for the ASA, this means exposure not only of aesthetics to the intended audience, but also to the collateral “audience” of faculty and grad participants.) A few of the undergraduates had taken some aesthetics or aesthetics-adjacent course before, but most had not. Many of the students came away very interested in continuing to think about these issues and with a much better sense of how to find out more. I was also very impressed with the racial and institutional diversity of the students, and their enthusiasm and open-mindedness (along with a bit of ambient distaste for traditionalism) make me excited for the future of our field and subfield.

Workshop on the Philosophy of Games
October 24–25, 2020

Organizers

Christopher Bartel (Appalachian State University)

Mark Silcox (University of Central Oklahoma)

Background

The second Workshop on the Philosophy of Games was initially supposed to take place on the campus of the University of Central Oklahoma in April, 2020. We were offered a grant by the American Society for Aesthetics, which we had intended to offer to our speakers to help cover some of the costs of their travel and accommodation. However, the pandemic forced us to reschedule the workshop to October and hold the event fully online.

Pre-Event Organization

We invited paper submissions by putting out a call for papers through a number of online avenues: the American Philosophical Association's events page, PHILOS-L, PhilEvents, the Games Philosophy Network, the Digital Games Research Association (DiGRA), and various Facebook groups.

Our aim with the call for papers was to reach both philosophers who were not already members of the ASA and researchers working on game studies in departments outside of philosophy.

We had originally arranged with the University of Central Oklahoma for the Workshop to take place on their campus. Once it was clear that we could not meet up in April, we discussed possible next steps with our accepted speakers. All speakers indicated that they were willing to hold the workshop online in October. We then arranged access to a Zoom meeting room through Appalachian State University.

Paper Submissions

We received 22 essay submissions. All of our submissions came from philosophers in North America or Europe. One point of regret for us was that very few of the submissions came from academics working outside of philosophy—by our count, only two, neither of which was accepted.

Evaluation

All papers were read by two referees each. Our referees were Eva Dadlez, Zach Jorgenson, Shelby Moser, Thi Nguyen, Stephanie Patridge, and John Sageng. Papers were scored on a scale from 1 (definitely accept) to 4 (definitely reject).

We accepted 13 papers, but two of our accepted speakers had to drop out. We then extended an invitation to Stephanie Patridge to give a talk, which she accepted. We had a total of 12 speakers in all.

Membership Tracking

The original proposal said that attracting ASA membership was one of the goals. Of the 12 speakers on the program, four are current members, three expired members, and five have never been members. Of the 11 papers declined for the program, three were submitted by current members and the other eight have never been members. This data was provided by the ASA secretary-treasurer on November 5, 2020. She will check the membership status of all in 2021 to see if the project is attracting continuing membership in the ASA.

The Workshop was free and open to the public. We collected registration requests via email. At our highest point, we had 32 participants.

Future Plans

One of our long-term goals is to develop a group of active scholars interested in the philosophy of games in North America. Many of our speakers and participants were very open to the idea and interested in seeing another workshop in the future. We will need to rethink how we can better attract scholars working outside of philosophy.

Report prepared by Christopher Bartel (November 5, 2020)

Active Aestheticians

JAMES HAROLD (Mount Holyoke College) has published a book with Oxford University Press: *Dangerous Art: On Moral Judgments of Artworks*.

JENNIFER MCMAHON (University) just published "Beauty", in *Oxford Research Encyclopedia of Literature*. Oxford University Press, 2015. Article published September 28, 2020. <<https://doi.org/10.1093/acrefore/9780190201098.013.1050>>.

Literary beauty was once understood as intertwining sensations and ideas, and thus as providing subjective and objective reasons for literary appreciation. However, as theory and philosophy developed, the inevitable claims and counterclaims led to the view that subjective experience was not a reliable guide to literary merit. Literary theory then replaced aesthetics as did philosophy's focus on literary truth. Along with the demise of the relevance of sensations, literary form also took a back seat. This suggested to some that either literature communicated truth like any other literal form of communication or it was a mere diversion: a springboard to harmless reverie or daydreaming. Neither response satisfactorily captured what was distinctive about literature: the love readers can have for literary texts and the edification or insight claimed of works within each culture's respective catalogue of classics. However, a concept of literary beauty has again become viable due to developments in theories of pleasure and imagination. If the defining aspect of literature is the imaginative engagement it occasions, and if this imagining is constrained by plausibility and endorsed as effective relative to our goals, ideals, and interests, then literature is not reduced to either mere fact or wish fulfillment. An account of literary beauty is available which defines literature accordingly and explains how subjective and objective reasons for appreciation intertwine to evoke pleasure and insight.

MONIQUE ROELOFS, ASA Trustee (2019-21), was appointed Professor of Philosophy of Art and Culture and Chair of the Critical Cultural Theory Group at the University of Amsterdam.

MADELEINE RANSOM, former recipient of the ASA Dissertation Fellowship and postdoctoral researcher in Cognitive Science at Indiana University Bloomington, is now Assistant Professor of Philosophy at the University of British Columbia, Okanagan. Her most recent publication in aesthetics advances a strong perceptual interpretation of Walton's view: Ransom, M. (2020) "Waltonian Perceptualism", *Journal of Aesthetics and Art Criticism*, 1(78): 66-70.

PEG BRAND WEISER is now University of Arizona Laureate Professor of Philosophy and Emerita Associate Professor of Philosophy and Gender/Women's Studies, Indiana University. She is co-editing a [Myles Brand Era Special Issue of the Journal of Intercolle-](#)

[giate Sport](#) that may be of interest to aestheticians who write on games and/or ponder similarities between students majoring in music, dance and theater and the competitive public performances of student-athletes in light of the following publications:

- "[The Beauty of the Game](#)," by Peg Brand and Myles Brand, in *Basketball and Philosophy: Thinking Outside the Paint* (2007).
- "[The True Nature of Cheating](#)" by Marshall Swain and Myles Brand, in *Football and Philosophy: Going Deep* (2008).
- "[The Role and Value of Intercollegiate Athletics in Universities](#)" by Myles Brand, in the *Journal of the Philosophy of Sport* (2006).

Time to Renew your ASA membership!

Even if your membership has expired, there's still time to renew and not miss a single issue of *The Journal of Aesthetics and Art Criticism*! You'll save money by renewing for two or three years. Rates for the print edition of the JAAC increase on January 1, 2021, so now would be a great time to renew and beat the price increases.

How to renew your membership online

Log in to the ASA website. Click 'Manage Profile' in the far upper right. Click on the left for 'Membership'. You can renew up to three months before your expiration date. The site accepts credit cards from MasterCard, Visa, Discover, and American Express. If you have problems logging in, rush an e-mail to <secretary-treasurer@aesthetics-online.org> so we can troubleshoot with you.

What are the benefits of membership?

- Regular members get print copies of the JAAC (four per year) and immediate access to the latest issues of the JAAC via the Oxford University Press website.
- ASA members receive a 20% discount on all Oxford University Press hardcover titles.
- Student members are eligible for travel support to the annual meeting if they have a paper accepted and certain certain ASA-sponsored conferences.
- Only ASA members are eligible for the Irene H. Chayes Travel grants to the annual meeting and divisional meetings for people with no institutional access to travel to present their work.
- Only ASA members can apply for the Dissertation Fellowship, the Monograph Prize, the John Fisher Prize, the Somaesthetics Research Prize, the Arthur Danto/ASA Prize, the Selma Jeanne Cohen Prize in Dance Aesthetics, Major Grants, and other opportunities.
- Check [the ASA website](#) for more membership benefits!

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

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Deadlines: December 1, April 15, August 1