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A Plea for Emoji

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It's interesting and a bit surprising how little attention philosophy has given to the status of emoji, those funny little symbols that punctuate text messages, Twitter, and other digital spaces. They have become ubiquitous, but maybe because they're seen as frivolous or a "lower" form of communication, philosophy hasn't paid them much mind.

But they are an interesting aesthetic phenomenon. They are part language, part representational image. That alone is fascinating. They are phenomenologically interesting in their effect on how we experience the written word. They punctuate, accentuate, emphasize, and add flavor to our communication in ways that are difficult to achieve otherwise. It would not be ridiculous to say that they represent a genuine linguistic development—a change in conventional orthography, and of an almost unbelievably sudden and dramatic, even revolutionary, kind. (With all the talk of industry disruption in the fast-paced, Silicon Valley era we live in, we might even think of emoji as a form of linguistic disruption.)

Admittedly, this is all a bit grandiose. It may help if we go one step at a time.

1. What are emoji?

Emoji (or emojis, another acceptable pluralization) are roughly letter-sized images that fit inline with normal writing. They are to be distinguished from emoticons, their technological predecessors, which consist of linguistic symbols (letters, numbers, punctuation, etc.) placed strategically to resemble faces (or other objects). For example, :) and (T_T) and ○人○ and of course ¯_(ツ)_/¯ are all emoticons. By contrast, the paradigm emoji is a circle with two dots and a curve underneath: the smiley. (Unfortunately, for copyright reasons, we cannot reproduce one here. But more on that later.)

It is perhaps an endearing fact about humanity that our first emoji was a simple heart. It was created in 1995 by the Japanese telecommunications company Docomo. They eventually expanded the range of emoji, and when Apple introduced their own set in 2011, naturally everyone else followed suit.

Emoticons clearly paved the way for emoji. However, emoticons suffer a few disadvantages that emoji don't. For one, emoticons can be much more time-consuming to produce. But more importantly, using them fluently requires some serious knowledge, both of the physical way to go about making them (the keystrokes or series of taps) and of what the acceptable forms are. It also requires that the audience know how to decode the emoticon. After all, virtually all of us know :) and ;) and maybe some simple variations like XD, but beyond that things get a bit more esoteric. For example, some readers here may not have recognized or understood (T_T) right away.

Above all, I suspect that it's the range and standardization of emoji and implementation of emoji keyboards that has led to their success. A full emoji alphabet, as it were, is at everyone's fingertips, and producing them doesn't require any special knowledge. If you can "make" one, you can "make" all of them. Finally, they are often self-explanatory, though admittedly some of them have meanings that deviate from their superficial representational content. To take

what is probably the most infamous case, an eggplant is no longer just an eggplant.

In what follows, I'll briefly lay out some of the most salient questions of philosophical interest. I will briefly discuss some metaphysical questions, but then go on to what I myself find most interesting: the linguistic and related social and phenomenological questions. I don't mean to solve anything here, but to raise some questions for further philosophical reflection and engagement.

2. Metaphysics
What are emoji, in the metaphysical sense?

In order to answer this, we need a little more background. An organization called the Unicode Consortium sets standards for Unicode, an extremely widely adopted computing system for encoding and decoding text. The consortium contains the Unicode Emoji Subcommittee, and it is they who determine the official set of emoji. Others can be added to this set on a piecemeal basis (through, e.g., various apps), but there is a standardized set which is included on all mobile keyboards, whether Apple, Google, or Microsoft. This means that each keyboard contains a basic smiley, but each company renders the smiley differently.

This raises a metaphysical question. Should we identify an emoji as each company's rendering, so that there isn't one cry-so-hard-I'm-laughing emoji, but as many different emoji as there are different companies (and different versions of, e.g., Apple keyboards through time)? Or should we identify all of those as metaphysically the same emoji, identified perhaps by its individuating Unicode number or its individuating description, like "Smiling Cat Face with Heart-Shaped Eyes", but differently instantiated?

This raises a host of different considerations. Legally, each company owns its own emoji set. (Hence the lack of emoji in the present text.) That suggests that in some very important sense the different instantiations are different objects.

However, something more than resemblance seems to justify our grouping together, for example, all of the heart-eyed cat emoji from different companies. But they sometimes vary so much that even their meanings can change. In one prominent case, the smile on one emoji, Grimacing Face, was rendered as a happy grin by some companies and as a grimace by others, leading to serious confusion.

Finally, take the obvious metaphysical picture on which emoji are identified by their individuating Unicode number. This view faces the uncomfortable conclusion that if a new company designed a keyboard on which the piece of code typically assigned to the classic red heart were instead assigned to a star, the star would in fact be an instance of the heart emoji—just a very confusing one.

Rather, it seems like the Unicode number and the individuating description name the emoji rather than are the emoji. Perhaps emoji are actually a class of abstract objects that we communally create (or that the emoji standardization board creates). Or perhaps each instance really is a different object altogether, with some of them bearing a striking resemblance to one another. In any case, the metaphysical picture is far from clear.

3. Language and Linguistics
What are emoji, in the linguistic sense?

Here, we might wonder about particular questions like the following: Do emoji bear semantic content or are they at best vehicles of pragmatic communication? Are they words? Can a string containing emoji express a proposition? What about a string of only emoji? Most daringly, do they constitute a bona fide language?

I'll offer some initial answers to these questions, but everything I say is pretty tentative.

In many contexts, emoji seem to have semantic content. Emoji can function as nouns ("I want [pizza]") or as verbs ("I [heart] you"). So are they words? Oxford Dictionaries seems to think so. I myself don't have a view about what words are, but I'm inclined to allow emoji into the club because these examples suffice to show that strings containing emoji can express propositions. Indeed, I think strings containing *only* emoji can express propositions. There are simple strings consisting of only one emoji, including the thumbs-up emoji and handshake emoji, which translated into English typically mean "Okay," "(That) sounds good," or "Deal." There are multi-emoji strings, too, which might represent propositions, though this will be more controversial. For instance, we might translate [pizza][heart] into English as "I love pizza," where the speaker is the implicit subject. And a string like [pizza][heart][heart][heart] is then "I really love pizza."

As the heart emoji demonstrates, however, emoji are extremely context sensitive. Whether [heart] means the noun 'heart' or the verb 'love' will vary wildly with context, though it always means 'love' or some other heartfelt pro-attitude. They also vary highly across different linguistic communities. For example, many emoji have a meaning in Japanese culture and for Japanese speakers which they lack elsewhere. Sometimes, we even see the emergence of what we might call emoji dialects, communities in which, for example, an eggplant signifies something very specific.

This context-sensitivity means that generating sentences more complex than the rudimentary examples above is very hard, if not impossible. Most strings are, like all emoji, going to be highly relativized to context, as well as dialect variation. The poverty of grammar is going to make calling it a language—at least a standalone one—pretty difficult, though. Emoji lack standardized syntax, tensing, casing, and so forth, as well as a huge number of important words (conjunctions, abstract concepts, pronouns, numbers, and so forth). All of this suggests that emoji could add a lot to an existing language, but it seems hard to call it a standalone language. (And this, despite attempts to render works like Moby-Dick exclusively with emoji.)

This is not, however, meant to denigrate the importance and versatility of emoji. The written word is in certain ways underdetermined. When we speak, we use tone and emphasis to express more than a sentence itself can convey, or at least to foreground a certain interpretation of the literal meaning of what we say—this is prosody. Because short, quick written messages are similarly underdetermined, and because we are still forming norms of text and Tweet, we use emoji to perform the function we normally leave to prosody, facial expression, and other features of spoken or in-person communication. We use emoji to indicate good will when an answer might otherwise sound brusque and annoyed, and to indicate a wealth of other attitudes like sarcasm, sadness, skepticism, reluctance, and frustration.

Even this would present an impressive versatility. But we use emoji to do yet more. English sentences have subjects and verbs, and often a lot more besides. In addition to this, some languages require (or permit) words that provide the sentence topic, as distinct from the subject. In Japanese, for example, you can say, "晩ご飯は本☒に好

きでした," which translates semi-literally to "As for dinner, I really enjoyed it." You can communicate something like this with emoji. If I write "had fun watching the game today" and append a soccer ball emoji, the soccer ball seems to mark the sentence topic (which has the implied subject "I"). Nothing in the words indicates that it's about a soccer game, and the time and context may not be enough to help a reader determine what game I watched. But the addition of the emoji adds clarification. (Interestingly, too, an incipient grammar of emoji is forming, according to which such markers appear at the end of the message, rather than at the beginning or in the middle.)

Emoji also have symbolic or metaphorical uses, in addition to their literal meanings. As I've already alluded, an eggplant refers to an eggplant, except in its (sexualized) metaphorical use. A peach, too, refers to a peach, except in its (similarly sexualized) metaphorical use.

But because emoji are imagistic and representational, they can transcend language barriers. I can understand parts of Tweets in languages I don't understand because I can still "read" the emoji. And if two people, neither of whom can speak the other's language, exchange the following emoji string: [pizza][heart] and [100][100], they have successfully communicated a mutual love of pizza. It's not the most revolutionary or profound content to communicate, but that doesn't mean the means of communication is neither revolutionary nor profound.

4. Phenomenology and Sociality

The idea of emoji as cross-linguistic brings us to the final section, in which I'd like to note some of the phenomenological and social aspects and implications of emoji.

It is a fact worth noting that emoji are virtually never used in somber or serious contexts. It would be inappropriate to use the weeping emoji in tragic contexts that would warrant sincere weeping. Somehow more fitting, but still inappropriate, would be the more scaled-back tearing-up emoji or other subtler frowning faces. This suggests that emoji are typically infused with silliness or lightheartedness, or maybe just with a sort of warmth.

This, if true, might go some way toward explaining the fact that the first emoji was a heart, and that the perhaps most paradigmatic emoji is a smiling face.

As a means of communication, emoji might be thought to support optimism about human nature. Smiling emoji vastly outnumber frowning ones—indeed, many of the animals and even the sun and moon emoji smile back at us. One might try to see our own fundamentally smiling, happy, positive outlook reflected back in these normally expressionless faces and objects.

But a much simpler explanation rests on the linguistic telos of emoji suggested above: we use them to add levity to short, direct messages that would otherwise sound curt or rude. Maybe we don't need emoji to help us express seriousness or sorrow in the face of tragedy. For things that are very serious, many tend to prefer speaking to text communication.

As online communication has evolved, however, the uses to which we put emoji have become more nuanced. Facebook has shifted from its original, 'Like'-button-or-bust model to a richer constellation of six reactions. Now, in addition to 'liking', users can respond with laughing, surprised, sad, or angry faces, or—of course—a heart. This shift may signal something deeper in the way we experience online interactions. We now want not only to be able to share in the positive, but also in the negative. And we want our built-in reactions to capture this.

There is much more to say about the ways technology reflects and shapes our emotional responses, and the ways that it has created emotional-ecological niches into which our emotions must fit. Here, phenomenology meets the philosophy of technology, the philosophy of emotion, and more.

Before closing, I would like to draw attention to two important social and political issues that accompany emoji.

For the first, a little more history is required. Emoji food and drink were originally dominated by Japanese cuisine, like ramen, sushi, dango, and tea. Look at order the of the fruit: grapes, then… what is that? Some kind of small green berry? The answer: it's a melon, because melon plays a central role in flavoring Japanese cuisine. (I'm focusing on food here, but much the same could be said of any other category of emoji: places, nature, professions, animals…) But as emoji became more widespread, the buffet of emoji also broadened. To the earlier set, we added things like pretzels, sandwiches, burritos, and the avocado and coconut.

Here we see the emergence of questions about dominance and power exerted through technology. Would the same set have developed were emoji not invented in Japan, or were the Unicode Consortium not based in California? Obviously not. To what extent this is a form of cultural imperialism, or just innocent technological progress, is something worth further reflection.

Second, the introduction of male and female emoji, as well as racially diverse emoji, presents us with a new set of questions and problems. Although there is now more gender diversity of, e.g., occupations, it still reinforces certain gender norms. (Why only male and female emoji? Why must the female emoji have long hair? Why need their genders be marked in any way?) And though there is now more racial diversity, emoji couples and families are never interracial. Given that there are five different skin tones, including every possible combination for couples and families would produce an enormous set of choices. But if what I've said above is correct, then this is a genuinely linguistic supplement to our existing languages. Emoji are in an important sense words, units of our language. And in the same way that we worry about the paucity of words to represent the diversity we find in race and gender, we should worry about the paucity of emoji to represent it, too.

On this note, we can look at a final practical question. Is it possible to engage in emoji blackface? While it might be innocuous enough for a light-skinned woman to use a dark-skinned female emoji in the context of celebrating a new release by Beyoncé, it seems entirely another issue whether the same person is licensed in using a dark-skinned female doctor emoji to celebrate her admission into medical school. Is this something that should be litigated or socially sanctioned in the same way as blackface? Or is it something that can be used to show solidarity? Is it appropriative? Here is one clear case in which philosophers could obviously contribute something practically meaningful to a burgeoning field of debate and discourse. To do so would be a form of public philosophy that might truly change policy and change the language and our means of communication, not just for English-speakers, but the world over. And that is an impressive scope of impact indeed.

The Fine Art of Social Distinction

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1. Introduction

The artworld has received a fair share of philosophical attention in the past fifty years. And yet, an important dimension of it has been left largely unexamined by philosophers. The dimension in question is the artworld's sanctioning of and reliance on social privilege. Considering how active philosophical aesthetics has kept, there are two plausible explanations for this apparent blind spot—philosophers either see the role of social privilege in the artworld as trivial and thus not worth investigating or they do not believe it is their business to do what they perceive as the work of art historians and sociologists. In what follows I attempt to show that the former is a failure of a narrowly philosophical character while the latter is one of disciplinary isolationism that betrays philosophy's own presumption of privilege.

My study is informed by the belief that the realities of social stratification bear directly on our relationship with art and, even more fundamentally, on the structure of aesthetic experience. The connection between social normativity and aesthetic normativity is reflexive. On the one hand, social privilege enables prevalent modes of art-making and aesthetic experience. On the other, art and beauty are part of the social currency that communicates and underwrites privilege. Even though these connections are sometimes assumed, they are rarely allotted the serious attention they deserve.

The aristocratic spirit of distinction, discernment and discrimination, anachronistic as it is in our ever more egalitarian global society, somehow survives in today's artworld as a positive value. While normativity is inescapably a part of the making and the enjoyment of art, the vestigial stratification that aristocratic normativity implies is an uneasy match for contemporary art's aspirational self-image.[1] The mechanisms that make this stratification possible are worth investigating for the benefit of both political and aesthetic awareness. If through a symbiotic pact art provides the emperor with a steady supply of new clothes, there is no sense in pretending that he is naked.

2. The Artist's Bind

The problem of privilege manifests itself most clearly in our embattled understanding of the artist. Historically, artists have been variously looked upon as transmitters of divine inspiration, agents of unbridled creativity, and unruly troublemakers. The one connecting thread has been the impression that artists are exempt from utilitarian constraints. While this does not directly address all aspects of social privilege—leisure, privacy, honor, capital etc.—it is fundamental for their manifestation. A classic formulation of the utilitarian exemption is Gadamer's remark that "the work of art refuses to be used in any way."[2] In the same breath he identifies the artist's peculiar position with the freedom "to do otherwise." It is impressive how persistent this image has been historically. Even the chain of inspiration in Plato's *Ion*, despite its tethering of the poet to a strict causal order, seems to allow for a type of freedom that the other professions do not enjoy.

A corollary to Plato's critique of the poet is that there is no particular skill associated with her creative output. This is significant because it dovetails with a seemingly unrelated breakthrough in the Renaissance—the recognition of the significance of artistic authorship in opposition to the anonymity of the traditional crafts. In his *Talking Prices,* Olav Velthuis observes that it is at that time that "genius rather than craftsmanship, originality rather than expense, uniqueness rather than conformism" become the defining characteristics of artistic value.[3] The same picture carries through to the birth, in the nineteenth century, of "the anti-bourgeois, bohemian artist" and the attendant "cult of the creative individual."[4] When, well into the twentieth century, Collingwood announces that "art is not a kind of craft," it is partly a reaffirmation of a historical perception that seems too dominant for anyone to challenge.[5] The art/craft binary is actually so deeply entrenched in our art-historical thinking that every discovery of a new creative medium is tempted to relegate previous art to the lower status of craft.[6]

Challenges are, however, built into this idea of unbridled artistic freedom. Alvin Toffler reminds us that for the first Puritans who crossed the Atlantic "work was sacred, idleness evil, and art, at best, a waste of 'God's precious time.'"[7] The honorific exemption from utility seems to be, at least in this context, an ethical liability for the artist. But even in places where the exemption is praised, it does not hold up to careful scrutiny. In Nietzsche's *The Birth of Tragedy*, for example, it is through the Dionysian abandon of artistic expression that "all the rigid, hostile barriers that necessity, caprice, or 'impudent convention' have fixed between man and man are broken."[8] The work of the artist here is portrayed as freeing but is it, at the same time, free? Considering art's responsibility to strengthen "the union between man and man," the fact that artistic creation abolishes the barriers of necessity does not mean that these barriers do not apply to the artist herself. In fact, there is every indication, in Nietzsche and elsewhere, that it is the work of the artist to facilitate some version of social communion.

This, in short, is the problem of artistic privilege—the social demand to epitomize freedom from utilitarian constraint presents itself as a utilitarian constraint. While the artist's charge appears to be mostly symbolic—as Collingwood contends, the artist "is singular in his ability to take the initiative in expressing what all feel"—there are salient ethical and pragmatic dimensions to its solicitation and execution.[9] William A. Guy's taxonomy of "leading classes" from 1859 recognizes "an independent class, a professional class, a trading class, a working class, a dependent class, and a criminal class."[10]

Which class the artist belongs to is not immediately clear. We can exclude the professional on account of its possible association with craft, and the trading and criminal classes due to their narrow specificity. The remaining choices are all compelling for different reasons—the working class, because art often enough involves effort and remuneration; the independent one, because of the traditional picture of creative freedom described above; the dependent class, because of art's service to society and the insistent demand thereof. One way of sorting through the above choices is to cross-reference them with Beardsley's list of the "inherent values of art." Among them, there are at least two that seem to specify a social demand on artists—the development of "the ability to put oneself in the place of others" and the fostering of "mutual sympathy and understanding."[11] There is, however, still a tension here between the possibility, as per Beardsley's account, that art happens to be socially valuable and the alternative possibility that art is called upon to serve a particular social function. We cannot hope to resolve this tension without addressing the role of the artworld in harnessing and conferring

artistic value.

3. The Artworld's Sanction

In Marx's discussion of the commodity fetish, concrete social relations between people assume "the fantastic form of a relation between things."[12] This picture, seen in reverse, helps elucidate the paradoxical status of artistic production. Artworks are, indeed, fetishized as distillations and carriers of social relations. This does not have to fully sacrifice the classical picture of artistic freedom: in the contemporary artworld a version of this freedom remains intact—not as a faithful incarnation of the traditional honorific ideal but as a normative expedient in the larger economy that values and monetizes art. This does not amount to a resolution of the problem of privilege, but to a crafty transposition onto a broader context. The artworld, bound as it is by social and pecuniary demands, has a lot to gain symbolically and otherwise from the "normative assent" the image of artistic freedom represents.

The artworld aptly navigates between the interests of a select set of individuals and agencies on the one hand and the aspirations of the general public on the other. This world is comprised of collectors, curators, critics, artists and the various institutions—foundations, schools, galleries and museums—that connect them. Significantly, from any of these vantage points the general public is always seen as a separate entity. When, for example, artist and community builder Theaster Gates claims that art is a basic service, he suggests that while the general public is entitled to the benefits of artistic value, this value originates and is sanctioned elsewhere.

According to art historian Thomas Crow, the value of art in the past couple of centuries "has depended on scarcity and the persistence of some sort of aristocratic cachet."[13] To this he adds that "the pleasures of participation" in the artworld—including social access, assertion of superiority and collective indulgence—account for much of its attraction. While this is consistent with the understanding of art as an instrument of social cohesion, it also narrows the pool of its beneficiaries to a minimum. The aristocracy itself, of course, is not immune to the problem of privilege. According to Linda Nochlin, the reason there are no historical examples of artistic geniuses of noble origin is that the demand to maintain one's social position amounts to a full-time occupation for what we incongruously identify as the leisure class.[14] By Marx's logic, and on the evidence of Crow's account, the artworld's function is primarily social—art itself being the commodified substitute for the actual social relations themselves. If this is true, it would be simply redundant for a person of privilege to also be an artist.

But why, one could ask, do we need art to reinforce our already existing modes of socialization? The simplest answer with reference to the artworld is that its rarefied circles need an ethical excuse for their apparent freedoms. The opportunity to co-opt the artist's utility exemption redeems the aristocracy's perceived ability to do what it wants. As we have seen above, this should not mean that people of privilege actually do what they want—for the maintenance of their social relevance, it is enough for them to look as if they do. It is important here to remember that artworks are not, and do not have to be, specifically designed to liberate the select few from their class guilt at the expense of the masses. In fact, as a vessel for the aspirational ideals of refinement and social mobility, art is just as apt at promising some manner of liberation to the general public, too. But the very structure of the artistic enterprise—a mode of production squeezed between the gifts of sensibility and the demands of privilege—renders it extraordinarily conservative. Instead of underwriting upward mobility, the promise of liberation ends up normalizing the status quo at its least socially inclusive. This is plentifully confirmed by Pierre Bourdieu in his superb book *Distinction: A Social Critique of the Judgment of Taste*. At the end of the day, art is much less of an emancipatory force than it is a function of "legitimating social differences."[15]

4. Philosophy's Position

When it comes to issues of social privilege, any oversight on philosophers' part risks complicity with the very parochial modes of social distinction they leave unaddressed. One paradigmatic case of such oversight is the handling of aesthetic sensibility. Starting with Aristotle, a certain simplicity has been attributed to the human capacity for figural recognition and imitation.[16] And while on Aristotle's account this low grade of aesthetic engagement is not normatively loaded, it allows for a scale of acculturation consistent with social privilege.[17] By the time Beardsley acknowledges that aesthetic experience "refines perception and discrimination," these markers of taste are already socially charged.[18] To overcome one's "instinct of imitation" becomes desirable because it allows for what Bourdieu identifies as "the shift from an art which imitates nature to an art which imitates art."[19] The refinement of sensibility that this shift requires is socially enabled and, in the artist's case, socially harnessed.[20]

One of the few philosophical critiques of social privilege from within aesthetics is Richard Shusterman's article "*Of the Scandal of Taste: Social Privilege as Nature in the Aesthetic Theories of Hume and Kant*." Since both Hume and Kant defend some version of naturalism in their accounts of taste, Shusterman sets out to show how essential, and thus detrimental, assumptions of social conditioning are to the two respective theories. Sensibility is in focus here, too—as a prime factor in the dispensation and reinforcement of social privilege: "Good taste and refinement then become ineluctably differential terms and are thus irremediably elitist, since they require for their continued meaning that they continually differentiate themselves from what is less refined or more common."[21] While I salute Shusterman's choice of topic and the important conclusions he draws, it is clear that both can benefit from further investigation. The question, for example, of the artist's role, as I have broached it above, will be an interesting one to attack in the context of Shusterman's critique. Considering how deeply under Hume's and Kant's spell philosophical aesthetics still is, it is a matter of philosophical responsibility to follow through with the promising avenues new readings of these thinkers afford us.

Some more recent critiques provide interesting directions for further philosophical investigation. One of them, specifically targeted at continental aesthetics, is leveled by Robin James. James' study confirms the urgency of the problem I have outlined in the context of race, gender and sexuality.[22] Her conclusion is that the discomfort of apprehending the systemic iniquities of our aesthetic engagements is only matched by the embarrassment of belonging to a scholarly community that ignores its own position of privilege. And while she does not focus on art and the artworld specifically, James' arguments provide the template for what could be a meaningful crosspollination of philosophical concerns. A similar opportunity emerges from Eileen John's recent article "Beauty, Interest, and Autonomy."[23] She shows how fragile the autonomy of aesthetic judgment is against the social pressures of aesthetic appreciation and taste. Considering the various obstacles to artistic autonomy I have broached above, John's work presents yet another possible angle for the reconsideration of the artist's work, its reception, and the em-

battled privilege therein. Philosophical aesthetics most obviously has the tools to make these important clarifications happen—all it needs is the same interest and commitment that it has displayed in the more traditional precincts of its disciplinary domain.

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1. In his "Art Contemporary Of Itself," Jean Baudrillard discusses the tension between older modes of social stratification and the largely futile oppositional push towards a democratization of the contemporary artworld. See Jean Baudrillard, "Art Contemporary Of Itself," in The Conspiracy of Art, ed. Sylvere Lotringer, tr. Ames Hodges (New York: Semiotext(e), 2005), p. 92.
2. Hans-Georg Gadamer, "The Play of Art," in The Relevance of the Beautiful and Other Essays, ed. Robert Bernasconi, tr. Nicholas Walker (Cambridge: Cambridge University Press, 1987), p. 126.
3. Olav Velthuis, Talking Prices (Princeton: Princeton University Press, 2007), p. 121.
4. Velthuis, Talking Prices, p. 122.
5. Richard Collingwood, The Principles of Art (Oxford: Oxford at the Clarendon Press, 1938), p. 118.
6. Here is a passage in which Gregory Sholette discusses the replacement of older craft-based approaches to art-making by conceptual and digital ones: "What constitutes artistic production when artists abandon traditional craft skills to include the work of amateurs, incorporate mass-produced images and objects, or outsource the making of the work itself?... Conceptual art, and, most of all, the readymade has greatly upset this tidy assessment. The de-skilling of art has its corollary in the rise of digital technologies that allow even laptop-toting preteens to turn out sophisticated-looking aesthetic products." (Gregory Sholette, "The State of the Union," Artforum (April 2008): p. 182.)
7. Alvin Toffler, The Culture Consumers:A Study of Art and Influence in America (New York: St. Martin's Press, 1964), p. 13.
8. Friedrich Nietzsche, The Birth of Tragedy and the Case of Wagner, Tr. Walter Kaufmann (New York: Vintage Books, 1967), p. 37.
9. Collingwood, The Principles of Art, p. 118.
10. William A. Guy, "On the Duration of Life as Affected by the Pursuits of Literature, Science and Art: with a Summary View of the Duration of Life among the Upper and Middle Classes of Society," Journal of the Statistical Society of London 22:3 (1859): p. 355.
11. Since my interest here is in artistic value, I do not endorse Beardsley's conflation of it with aesthetic value. The features of art I have singled out are such that their relevance does not stand or fall on Beardsley's conflation. See Monroe Beardsley, "The Arts in the Life of Man," in The Philosophy of Art: Readings Ancient and Modern, eds. A. Neill and A. Ridley (Boston: McGraw-Hill, 1995), pp. 549-51.
12. Karl Marx, The Capital, ed. D. McLellan (Oxford: Oxford University Press, 1995), p. 43.
13. Thomas Crow, "Historical Returns," Art Forum (April 2008): p. 295.
14. Linda Nochlin, "Why Have There Been No Great Women Artists?," in The Philosophy of Art: Readings Ancient and Modern, eds. A. Neill and A. Ridley (Boston: McGraw-Hill, 1995), p. 561.
15. Pierre Bourdieu, Distinction: A Social Critique of the Judgment of Taste, tr. R. Nice (Cambridge: Harvard University Press, 1984), p. 7.
16. Aristotle, Poetics, tr. S.H. Butcher (London: MacMillan & Co, 1902), p. 15.
17. This is one of the implications of Dominic McIver Lopes' "Aesthetic Experts, Guides to Value." In this essay Lopes advocates for the democratization of our notion of aesthetic expertise along a spectrum of "diverse aesthetic acts" that accommodates the significance of "low-watt luminaries" along with Humean "true judges." While Lopes does not focus on social privilege explicitly, his spectrum admits of the importance of social phenomena—culture, locality, social standing etc.—for aesthetic production and appreciation. See Dominic McIver Lopes, "Aesthetic Experts, Guides to Value," The Journal of Aesthetics and Art Criticism 73:3 (2015): 235-246.
18. Beardsley, "The Arts in the Life of Man," p. 550.
19. Bourdieu, Distinction: A Social Critique of the Judgment of Taste, p. 7.
20. This social dimension of aesthetic sensibility is still mostly marginalized by philosophical aesthetics, as evident in David Weissman's recent monograph Sensibility and the Sublime. See David Weissman, Sensibility and the Sublime (Heusenstamm: Ontos Verlag, 2012).
21. Richard Shusterman, "Of the Scandal of Taste: Social Privilege as Nature in the Aesthetic Theories of Hume and Kant," The Philosophical Forum 20:3 (1989): p. 226.
22. Robin James, "Oppression, Privilege, and Aesthetics: The Use of the Aesthetic in Theories of Race, Gender, and Sexuality, and the Role of Race, Gender, and Sexuality in Philosophical Aesthetics," Philosophy Compass 8:2 (2013): 101-116.
23. Eileen John, "Beauty, Interest, and Autonomy," The Journal of Aesthetics and Art Criticism 70:2 (2012): 193-202.

Volunteers wanted!

At the Annual Meeting in Toronto, the need for volunteers was identified:

- **Welcoming Committee at the Annual Meeting:** We need a group of members who will take the initiative to welcome newcomers to the Annual Meeting in Phoenix in 2019.

- **International outreach:** The Board of Trustees welcomes volunteers to help brainstorm about ways in which ASA can develop cooperative activities with other aesthetics bodies worldwide.

Interested? Contact us at <secretary-treasurer@aesthetics-online.org>

In Memoriam: Stanley Cavell, 1926-2018

Tim Gould
Metropolitan Sate University of Denver

We speak of understanding a sentence in the sense in which it can be replaced by another which says the same; but also in the sense in which it cannot be replaced by any other. (Any more than a musical theme can be replaced by any other.)

In the one case, the thought in the sentence is something common to different sentences; in the other something that is expressed only by these words in these positions. (Understanding a poem.)
Words can be hard to say.

—Wittgenstein

Characterizing Stanley Cavell's legacy is probably hopeless but not necessarily thankless. His influence reaches out from philosophy to literary criticism and history, film studies, political science and psychoanalysis. He was president of the Eastern Division of the American Philosophical Association and his work was recognized by the Shakespeare Association and the Psychoanalytic Society of New York.

Cavell was born in Atlanta and died in Brookline, Massachusetts at the age of 91. On his own account, he grew up in two provincial capitals, Sacramento along with Atlanta. This was, among other things, his way of saying he was not a New York intellectual, though he shared with them some important influences and preoccupations. He leaves a tightknit and talented family, four or five academic generations of (non-exclusively) students, readers and friends, and more than fifteen books, ranging in topics from Wittgenstein and Austin to the movies and Shakespeare, to Emerson, Thoreau, Freud, and Nietzsche as well as to museum collections, mass society, opera, jazz, and quilts.

Since Cavell's work seems increasingly less known among academic aestheticians, it might be useful to sketch in some of his basic themes and arguments, as well as something of his place in recent American thought. In aesthetics, he was of a generation with Arthur Danto and Richard Wollheim, both of whom he had known from fairly early on. Like them, he wrote about the arts and literature as near the center of philosophy and not as ornamental. This perspective is not out of order within Continental philosophy, but it remains somewhat alien to mainstream American philosophy. In a wider historical context, which included the majority of his colleagues at Harvard, Cavell was part of the counter-revolution against the still persistent scientific conception of knowledge promulgated by positivism, including the shadows that positivism still casts on ethics and aesthetics.

An early stage of this project is Cavell's critique of the widespread idea that ethics and aesthetics have no "cognitive meaning" or that poetry is a series of pseudo-statements. His response was not to provide such terms with some new logic or some special variety of aesthetic, ethical, or poetic meaning. Rather, he looked at the forms of utterance and discourse in which certain terms occur. He looked less at our physical positions in the world and more at our "standing" in the world. He wanted us to focus on our being in a position to understand a situation and in a position that allows us to make an appropriate claim on others, even if the claim is denied. For instance, "You ought to keep that piano tuned." This imperative 'ought' depends on no more special sense of words than the one that occurs because of my relation to the piano, to the act of keeping it tuned and to the person I am holding responsible.

This more general defense and revision of elements of aesthetic and ethical discourse began already in his dissertation, the middle sections of which became chapters of his most ambitious book, *The Claim of Reason: Wittgenstein, Skepticism, Morality, and Tragedy* (OUP 1979). This work led Cavell to revisit and to clarify certain specific aesthetic and ethical terms (like 'intention', 'paraphrase', 'form', and 'rules'). His approach to ethics and aesthetics was blended into his early essays on Austin and Wittgenstein, which in turn became the first chapters of his first book, *Must We Mean What We Say?* (CUP 1969). And that book in turn was part of a decades-long re-reading of Wittgenstein as everywhere contesting the grip of a skeptical understanding of knowledge and its success and failure.

Cavell's account of skepticism paints it as a consequence of our disappointment in the success of knowledge. It is as if we would rather deny knowledge than accept such a fragile, human thing as what we know of the world and of others. Skepticism must not simply be defeated but allowed to play out its story—and not just in philosophy but in the world of human culture. It is in literature and above all in Shakespeare that we see the consequences of demanding and disowning knowledge (the 'ocular proof') but also the possibility that we sometimes have is what knowledge is like in a world of artifice and accident.

The keystone of this project is hinted at in "Knowing and Acknowledgment" (in *Must We Mean What We Say?*). The utterance "I know you are in pain" is relayed back from knowledge to the acknowledgment that the sentence more immediately expresses. Put more strongly, it is only under very specialized circumstances that "I know you are in pain" is merely a proposition about my cognitive relation to the state of your being well or ill. Uttering the sentence acknowledges my relation to your pain—in particular, that I have one—though it does not dictate what I go on to do or feel. I can concoct a purely cognitive meaning for this sentence, independent of the fact of my response (or lack of response): "I know you are pain but I can't give you an anesthetic until the doctor checks your lungs." To reduce the utterance to stating a purely cognitive state and strip it of the component implication that I stand in a relation to you as well as to your pain is not just to distort language but to distort what my knowing your pain is.

Knowledge without the substance of acknowledgment is not the knowledge of pain. Such an assertion of knowledge would have nothing to be about—nothing that is not the concoction of philosophers. Investigating why ordinary humans are so quick to concoct the same empty assertions about others as philosophers tend to do is what leads Cavell to the concluding sections of *The Claim of Reason* and to a large part of his work in the next several decades. It is one

place to begin to think about Cavell's relation to politics, perhaps especially to the work of feminism and of anti-racism, undoing pictures of the other and of ourselves.

This insight about the priority of expression continues to spread throughout Cavell's work. It shows up centrally in his reconstruction of Wittgenstein's private language argument. That words do not mean something by an act of referring prior to human expression is, of course, one of Wittgenstein's signature moments. But Cavell takes this further by making explicit the need to explore the requirement of expression—or what he later names the "voice"—as prior to reference. For Cavell this is one of the paths that leads directly to literature, as if philosophy must learn from poems, paintings, and novels how we may refer to the simplest things—indeed, how we learn to name at all.

That human nature—like language-- is partly composed of wishes, partly of conventions, and partly of aspirations (transcendental and otherwise) is an essential part of what opened up Cavell's interest in Kant, Thoreau, Emerson, and film. The possibility of a composite nature becoming intermittently whole (in a sense, complete or perfect) is what he calls perfectionism. But his work on Shakespeare and film also follows out some of the ways in which the drive to perfection or integrity can destroy itself or invite other forms of destructiveness. (His chapter on *Coriolanus* is central to this account.) Perfectionism is not for angels (or brutes), though it may be for those who have not yet seen the dangers of that desire for perfection.

Over the years—but especially in the months since he died—friends and students have been remembering stories and offering testimony of Stanley's apparently inexhaustible gifts for friendship and endless generosity towards other people's work. I have benefitted from both of these traits. I also confess I once made him laugh by reminding him, in roughly the words of Barbara Stanwyck in *The Lady Eve*, "I'm not your student for free, you know."

Once, when I was eighteen, he invited me to watch a movie from the projection booth at the Carpenter Center. Thrilled but desperate to say something of interest to him, I said "Isn't it kind of strange to watch a movie from a projection booth?" And he leaned towards me, out of the hearing of the others, and said, "Do you think we murder to dissect?" It was clearly a quote but I did not know from whom. It was also clear that he was inviting me to enjoy a privileged moment and not to let my sense of propriety—my uptightness--get in the way. (Later I learned the line about dissection was from Wordsworth. Much later I learned that one of Stanley's preoccupations was not letting our knowledge of how moments got made spoil our sense of their significance.)

There is also a side of Stanley which is less reported, a kind of sternness in his conversation that was passed down to me from a handful of graduate students in Emerson Hall, among other places. I am thinking of a remark of Stanley's that I think I heard from Allen Graubard: "The unexamined life is probably not worth examining." There is a high level of fierceness as well as fun in that sentence (though not necessarily fiercer than in Socrates's original). Both appealed to my youthful anger at human torpor, partly no doubt at my own.

But it is the sweet spots I remember most. Sometimes it was his praise (which, like his smile, was well worth winning) and sometimes it was his rescuing a moment of disappointment with a brighter piece of his mind.

Returning from an interview for a Rhodes scholarship that I was pretty sure I wouldn't get, I deflected my disappointment by telling Stanley that they had made it clear that volunteers and draftees could have their scholarships held over, but draft resisters could not. Anxiously and not without anger, I asked Stanley, what do I say to that? That is when I first heard him tell the once-famous Austin story about the bribe. Supposedly it was R.M. Hare who said, "If someone offered me a bribe, I would say 'I do not take bribes on principle.'" Austin responded, "That's very odd. I should have said, 'No thank you.'" Stanley paused and said to me: "That's what you say to the Rhodes people. 'No thank you.'"

I did not take it as a put down of my moral principles or my political anger, nor of (all) academic moral philosophy. (I was months away from almost certainly being reclassified as 1A—eligible for the draft--and Stanley knew it.) I took it as a lesson about how and when you learn to say what you know you have to say—and to a very particular audience. He was teaching me how to decline something: how to say "no". I am very glad that not all that much later I had a chance to show him that when you learn how to say "No thank you," then "Thank you" becomes a lot easier to say.

Arthur Danto Memorial Lecturer Announced

The American Society for Aesthetics is very pleased and honored to announce that Natalie Diaz, 2018 MacArthur Fellow, will be the Arthur Danto Memorial Lecturer at the 77th Annual Meeting of the ASA in Phoenix October 9-12, 2019.

An enrolled member of the Gila River Indian Tribe, Diaz teaches creative writing at Arizona State University and is the winner of numerous awards and fellowships. Her talk will be given on Friday evening, October 11th.

THE 2019 JOHN FISHER MEMORIAL PRIZE

The American Society for Aesthetics sponsors the biennial John Fisher Memorial Prize in Aesthetics. The prize is awarded to an original essay in aesthetics, created in memory of the late John Fisher, editor of The Journal of Aesthetics and Art Criticism from 1973 to 1988.

The Prize is offered to foster the development of new voices and talent in the field of aesthetics.

The regulations for the competition are as follows:

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

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

3. **Eligibility:** The Prize is intended to foster the development of new talent in the field of aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editor of JAAC in advance (jaac@cmich.edu). Entrants should include with their entry a statement indicating how they qualify. Entrants must be members of the ASA.

4. **Essay Content and Length:** The essay may be on any topic in aesthetics understood according to the characterization on the masthead of JAAC. The essay should be a maximum of 7,500 words. Entries will also be considered for publication in JAAC, unless the entrant requests otherwise.

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

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

7. **Submission Requirements:** Submissions may not have been previously published or under consideration for publication elsewhere. Upload submissions to the JAAC online submission website, <https://mc.manuscriptcentral.com/jaac>. Submissions should include an abstract. Make sure the submission letter clearly identifies the paper as a submission for the John Fisher Memorial Prize, and include a statement of qualifications.

8. **Questions:** Contact <jaac@cmich.edu>

News from the National Office

As I approach the end of my fourth year as Secretary-Treasurer and Executive Director of the ASA, I remain optimistic about the future both of the Society and of the specialty of aesthetics. We are continuing to rebuild our membership numbers; we have funded numerous conferences and workshops on cutting edge issues in aesthetics; our annual and divisional meetings are drawing significant attendance and participation; and we are succeeding in raising the profile of aesthetics at many related organizations, including the American Philosophical Association, the North American Kant Society, the College Art Association, and the Society for Philosophy and Psychology.

We have experienced many milestones in the 76-year history of the Society. For the first time in our history, all four officers of the society, for 2017-18, happen to be female (President Kathleen M. Higgins, Vice-President Susan L. Feagin, Past President Cynthia Freeland, and yours truly as Secretary-Treasurer). Especially given that the Feminist Caucus celebrated its 25th anniversary in 2015, it was puzzling that we crossed this threshold and that it received so little notice. Women well-regarded in the profession have served as trustees and officers since our earliest years in the 1940s. And an all-female slate of officers does not guarantee any particular result in leadership, any more than an all-male slate has in years past. But women do bring a lifetime of experience with the too-often searing challenges for women in the professional work environment. We wish that discrimination, harassment, and condescending, patronizing mansplaining had all disappeared decades ago, when we first experienced it, but we still have much to do as a society and as a professional organization.

New Policies

One of my on-going priorities has been ensuring that ASA is administered with high standards for professionalism and accountability to our members. As a small society, with a very limited administrative structure, it's understandable that some things have taken longer than a large, well-staffed organization might accomplish easily. Thus we are doubly proud that this year we made progress on adopting policies in several key areas of accountability to the membership. These policies are available on the public sections of the ASA website and have been included in the print *ASA Newsletter*.

- **Privacy Policy:** The ASA adopted a policy on privacy in 2012. But with the rapid growth of online technologies and heightened attention to the importance of privacy, as well as demanding regulations from the European Union for protection of privacy, we adopted a far more comprehensive Privacy Policy and Protection of Members' Data on July 3, 2018. <https://aesthetics-online.site-ym.com/resource/resmgr/files/Conflict_of_Interest_Policy_.pdf>

- **Conflict of Interest:** The Board of Trustees adopted a policy on conflict of interest applying to all ASA officers, trustees, and contractors, effective November 15, 2017. This important policy assures members of the integrity of the ASA's decision-making processes, especially with regard to the expenditure of ASA funds. <https://cdn.ymaws.com/aesthetics-online.site-ym.com/resource/resmgr/files/Conflict_of_Interest_Policy_.pdf>

- **Policies on Annual Meeting Cancellations and Refunds:** The Board has been alarmed at the dramatic increase in last-minute cancellations at the annual meeting, which often leaves panels and commentators in the lurch on the program. In the hopes of educating the membership of these professional responsibilities and regularizing the ASA response to these developments, a policy was announced on February 28, 2018. <https://aesthetics-online.site-ym.com/news/388975/ASA-Policies-on-Annual-Meeting-Cancellations-and-Refunds.htm>

- **Policies on Discrimination, Harassment, and Respectful Behavior:** The American Philosophical Association adopted its first statement on sexual harassment in 1993, with revisions in 2013 and most recently 2016. Unfortunately, the ASA did not follow suit in developing its own policies until July 23, 2018. That meant that ASA had no established way to receive, review, or appropriately respond or provide counseling of any kind when a report of harassment was submitted in late 2017. Instead, ASA officers had no choice but to respond in an improvised manner, in the complete absence of any guidance, procedures, or policies to which they could turn. Even so, the person submitting the report said that the response by ASA had been very satisfactory. Responsibility for this failure to develop a policy until July 2018 does not fall on any individual but on ASA leadership (officers, trustees, and committee chairs) over many years, going back to 2013, when it was clear from APA's initiatives that development of such policies should have been a priority. The ASA owes an apology to all of its members that the ASA did not adopt a policy on harassment, discrimination, and respectful behavior several years ago when it was clear that this should have been done promptly.

  The policy ASA adopted in July 2018 was adapted primarily from that of the APA, with some additions from other professional societies in the American Council of Learned Societies (ACLS), and after consultation with the APA's Ombudsperson. It was drafted in the spring of 2018 by leadership of the Feminist Caucus (Sheila Lintott and Sondra Bacharach), the Diversity Committee (Thi Nguyen and Aili Bresnahan), and the President and Secretary-Treasurer of the ASA, and approved by the Board of Trustees on July 23. A new standing committee is charged with reviewing the policy and recommending to the Board any needed revisions. <https://cdn.ymaws.com/aesthetics-online.site-ym.com/resource/resmgr/files/ASA_policies_on_discriminati.pdf>

- **Social Media and the Press:** As we go to press, our social media *ad hoc* committee has drafted a policy to be considered soon by the Board of Trustees. We are looking to balance individual rights of academic freedom and free speech with obligations by officers, trustees, editors, and committee chairs to respect their fiduciary responsibilities of loyalty and care to the non-profit organization they serve. Once approved, we will disseminate the new policy in this *Newsletter* and on the ASA website.

Facebook and other social media

For four years now, ASA has maintained three Facebook pages. One is a group where anyone worldwide with interests in aesthetics can read about and post notices of events and other news about aesthetics. We screen persons requesting admission to the group to keep out persons looking to sell counterfeit

products and other unrelated matters. The second is an official ASA announcement page, with the third an official ASA page about our annual meeting. Facebook has come under withering scrutiny in recent months for promulgating false news, violating privacy rights of users, and engaging in unsavory smear campaigns against some of its critics.

It is important to note that all ASA information posted to Facebook is posted simultaneously in other venues, including the ASA website, the *ASA newsletter*, and bulk e-mail. In other words, nobody needs to sign up for Facebook to learn important information about ASA. We never require anybody to sign up for Facebook and never have. We are aware of alternative sites emerging that do not seem to have the problems Facebook presents. Until alternatives become clearly available and safe, we will hold off on possible moves to those sites. We welcome recommendations for alternatives as they emerge. ASA also has a Twitter account, but again, nobody is required to sign up for this and all information we post is also available on the ASA website and *ASA Newsletter*.

Annual Meetings

The Annual Meeting for 2018 was held October 10-13 in Toronto. Last year, we had been notified by several international members that they refused to come to the US for so long as Donald Trump was president, and Toronto seemed to be more inviting. Unfortunately, this year we learned that some international scholars teaching in the US were concerned that their passports from certain countries would make it difficult to re-enter the US and one did notify us that she could not attend for that reason.

The program chair, Deborah Knight, reported 120 submissions for the program (105 papers, with 46 selected, and 15 panel proposals, with 7 selected. This is close to the number received in 2017 (98 papers, with 40 accepted, and 30 panels, with 12 accepted). The final program represents significant diversity by many measures, especially because panel submissions have been more likely to address this.

We understand that most people can only get travel funds from their home institutions if they have a substantive presentation on the program, and we have slightly increased the number of "slots" available in recent years. We continue to have four concurrent sessions on Thursdays and Fridays, as has been the practice for many years. Until 2015, ASA had only three concurrent sessions on Saturdays; we increased that to four, adding six additional hours for papers and panels. We know that some lament the Saturday afternoon programming and wish that we would return to an older practice of scheduling group walking tours and other activities in lieu of papers. However, given the increased interest in participation at the annual meeting and the restraints of travel funding, this does not seem feasible. We would lose eight hours of programming, roughly 16 substantive papers and commentaries. Further expansion of the programming could involve scheduling on Wednesday (traditionally our arrival day, with an evening reception). We know that many people would find it difficult to miss that many classes and have not pursued this. In the future, we could consider expanding to five concurrent sessions to add more paper slots. If people are interested in this option, we could consider it for the 2022 meeting, which has not yet been set.

Program chairs previously set up a unique e-mail account with GMail where persons submit their proposals. At the request of the 2018 program chair for the Toronto meeting, we explored several proposal submission systems, along the lines of that used by APA. Many are very expensive and/or too cumbersome to set up and use. After several online demos with other companies, we settled on a company called Submittable recommended by other small societies and we used that for the 2018 meeting. The submission period for the first try-out was December 1, 2017 – January 15, 2018. This is comparable to the 45-day submission period used by APA.

This was the third year of the so-called 30-day rule. Although submissions from non-members are welcome, as a way to encourage newcomers, once someone's paper is accepted, that person must join within 30 days or be replaced on the program. This year, 23 people who have never been members submitted papers (of the 105 submitted). Of those, eight were accepted, five of those by full-time students. Of the 15 panel proposals, only one was submitted by someone who had never been a member, and it was not accepted.

The program committee procedures aim for fair review of all submissions. All program committee members read and rate all panel proposals. In panel proposals, the identities of all panelists are included. For individual papers, two members of the committee read the paper, without knowing the identity of the author. When there is wide divergence in ratings, a third member of the committee is asked to review the paper. The Program Committee functions independently, with no involvement from the officers or trustees, who do not know what has been selected for the program until it is announced publicly to the membership on the website.

In 2015, the Board approved an overhaul in the registration fees for our annual fall meeting and that rate structure was continued for the years since. Among other things, we added the early-bird discounts for those registering at least 30-days before the meeting. ASA's fees have been very low compared with the American Philosophical Association, the American Political Science Association, and the British Society for Aesthetics. We run this important meeting at a substantial deficit and hope to reduce that somewhat. We do consider special requests for fee reductions or waivers from unemployed and underemployed aestheticians, following the case-by-case approach of APA, although none was received for the 2015, 2017, or 2018 meetings and only one was received (and approved) for the 2016 meeting. Because of the substantial deficit, the Board approved a modest across-the-board rate increase for the 2018 meeting, but determined to freeze those rates for the 2019 meeting.

Commencing in 2018, we provided six Irene H. Chayes Travel Grants to the Annual Meeting of $1250 each for persons with no institutional access to travel funds. Selections of papers are made by the program committee without knowing who is eligible for this or student travel funds. 29 of the submitters requested these, but only six were accepted after anonymous review, so all accepted papers in this group were awarded the grants this year. If more are accepted for the program in future years, the guidelines include criteria for the program committee to use in deciding which six receive the funds.

2018 also was the first year of the Irene H. Chayes New Voices awards. 19 asked to be considered, but many did not submit the required essay to the chair of the Diversity committee. Two were awarded, as planned. Because of the interest in the awards, the Board approved continuing these for future meetings.

As in the past, all full-time students with papers accepted by anonymous review receive travel grants of $1250. These are far more generous than the student grants awarded by other professional societies, but ASA has been eager to attract people to attend the meeting. This year, 19 accepted papers were by students and all received the travel grant. One withdrew due to scheduling problems. Over the five years since 2014, ASA has awarded 93 student travel grants to 67 differ-

ent students, totaling $91,161. (Several have received two or three awards.) This has been a major investment, but one that we continue to believe is wise to help ensure the future of aesthetics and the ASA.

Schedule of annual meetings through 2021:

- Phoenix: Sheraton Phoenix Downtown Hotel: October 9-12, 2019 (Program Chair: John Kulvicki)

- Washington, DC: Hilton Crystal City: November 11-14, 2020 (Program Chair: C. Thi Nguyen)

- Montréal, QC: Hyatt Regency Montreal: November 17-20, 2021

Divisional Meetings

The three divisional meetings in 2018 (in Philadelphia, PA; Pacific Grove, CA; and Santa Fe, NM) were great successes. All had excellent attendance, diverse programming, and all finished their meetings with sufficient carry-over funds in case there is an unexpected registration drop for the next year. I encourage people to look seriously at these venues for presenting their work. We rely heavily on volunteer organizing committees for all three meetings and we assist when possible, e.g., we do significant publicity about each meeting on the ASA website, Facebook pages, Twittter, and the ASA Newsletter. We also manage all funds for the divisions, including the online registration on the ASA website and paying all bills from funds received. We ask each Division to plan their meeting to bring in sufficient revenue to cover all expenses and leave at least $2000 to carry-over to the next year. All are doing well in meeting this goal.

For several years, ASA has provided up to $2000 to each Division to cover travel and honoraria for keynote speakers that enhance the meeting and improve attendance. Commencing in 2018, each Division also receives $1000 for Irene H. Chayes Travel grants for persons with no institutional access to travel funds. We have sought to defer as much as possible to the organizers in their selection of locations, program, format, etc. We hope this decentralization promotes distinct regional interests in each meeting.

The Eastern meeting moved to the Courtyard Marriott across from City Hall in Philadelphia. The charming boutique hotel where it had met for many years remodeled, eliminating the meeting rooms. It then had a catastrophic fire and had to close entirely. The Pacific meeting is making a big move in 2019 to the Berkeley City Club, a beautiful historic property designed by Julia Morgan, who also designed the Asilomar facility where Pacific had met for many decades. Unfortunately, the high costs at Asilomar and expensive travel have been a problem for many years, discouraging those on limited budgets from attending. The Pacific organizers hope the new location will make it easier for more to attend. The Rocky Mountain Division has been happy with its new location at the Drury Plaza in Santa Fe, NM and we just signed contracts with the hotel through 2022.

Membership

Our membership year is the calendar year, so December 31 is always the "high-water mark" for membership. We finished 2014 at 440, 2015 at 533, 2016 at 601, and 2017 at 627. We are at 646 today for 2018 membership, and I am confident we will add several more by December 31. The increases result from a mix of returning members who had lapsed for several years and new members. It appears that some new members are participants in our Facebook group who see regular announcements of our activities and decide to join. Following a long-standing ASA policy, brand-new members who join in the last three months of the year are extended through 12/31 of the next calendar year, and we have been publicizing this on Facebook and Twitter.

The new Green Memberships, which went into effect on January 1, 2017, are a great success. To date, 99 people have signed up for the Green option. Members can only make the conversion to green when they renew, so we expect more as memberships expire 12/31. We hope this option will make it easier for persons (especially international members) to purchase and retain a membership. Green members receive all membership benefits, except print materials (the Journal and the ASA Newsletter), but can access those online. International members save $18/year, while domestic members save $3, but interestingly about half the current green members are in North America.

ASA Archives

We have wondered what to do with the physical archives of the history of the Association, including programs of meetings and Board minutes. Many of these are on deposit in the archives of San Diego State University; when in town for the APA-Pacific meeting, I spent a day at the archives scanning documents we were missing. Many documents now are available under the Members tab of our website: newsletter archives, annual meeting programs, and divisional programs. The online archive has the distinct advantage of being available to all members with access to the Internet worldwide. We are still missing a few items, as noted on those pages, if anyone can loan us their copies for scanning. After trying unsuccessfully for years to locate the first two volumes of the *ASA Newsletter* (1980-81, edited by Selma Jeanne Cohen), we finally located the originals in the archives of the New York Public Library. We ordered PDF scans and posted them on the archives section of the website. This gives us a complete set of all ASA Newsletters, a unique history of the ASA.

Elections

Two trustees complete their three-year terms on January 31, 2019 (Eva Kit Wah Man and Katherine Thomson-Jones). The trustees nominated four persons to stand for election as trustees and two to stand for election as Vice-President in December 2018. Their bios are posted on the "Trustee elections" submenu on the Members section of the website and are also available in this issue of the ASA Newsletter. The announcement and bios also were posted on Facebook and through bulk e-mail to all members. The website is also where the elections are being held this month. The website enables us to set up elections that are completely confidential and easy to submit, which we hope will increase the participation rate. For the handful of members who do not use the internet, a notice in the August print newsletter informed persons unable to vote online to request a print ballot, but no requests have been received.

Prizes

Two new prizes were established last year. The Somaesthetics Research Prize is funded from the revenue resulting from a generous gift from a private foundation. The one-time Peter Kivy Prize is funded with gifts from family and friends. Two other potential donors have spoken with me about establishing prizes in the future and we are always open to new ideas. The Board decided years ago that all new prizes must be self-supporting.

In 2017, the first Arthur Danto/American Society for Aesthetics prize winner was selected. It was to be awarded in January 2018 at the APA-Eastern meeting in Savannah, along with a program with commentary and response. Unfortunately, the snowstorm that week made it impossible for participants to get to the meeting. The session has been rescheduled for the January 2019 APA-Eastern meeting. The prize will be awarded in al-

ternate years for the outstanding published article in aesthetics in the previous two years. The Board, in approving this prize, hoped that it will bring more attention to aesthetics among the broader philosophical community.

For the first competition, fourteen nominations were received. Three were withdrawn, as nominators were not members of both APA and ASA and declined to join both to make the nomination. The winner announced in June 2017 is Professor Kenneth Walden (Dartmouth College) for his paper, "Art and Moral Revolution." The article was published in the *Journal of Aesthetics and Art Criticism 73:3* (Summer 2015), 283-295. It is available in the Wiley Online Library (for ASA members) and JStor.

ASA Newsletter

Shelby Moser continues as co-editor of the Newsletter, publishing three issues each year. Michel-Antoine Xhignesse was selected as her co-editor after an open search. They have a good working relationship with the printer in Savannah that ASA has used for several years. All agreed that there was no point in moving to a different printer, so long as everyone is happy with the current arrangement. To avoid the considerable expense of a separate print mailing of schedule and registration information for the Annual Meeting, I compiled a 12-page insert on salmon paper for the summer issue of the Newsletter, with a complete schedule as of 7/31/2018, mail-in registration form, mail-in membership renewal form, and the complete text of the new Policies on Discrimination, Harassment, and Respectful Behavior. Although we experienced several schedule changes after that printing, I was pleased that those who prefer a print program brought this with them to the meeting. We also had 75 copies of the insert printed for availability at the registration table in Toronto. I expect to do this next year, again to save printing and mailing costs. The most up-to-date schedule is always available on Grupio and the ASA website.

ASAGE

At ASAGE (the ASA Graduate E-Journal), Nick Curry as Managing Editor and Eric Murphy as Assistant Editor, completed their two year terms on June 30, 2018. After a national search with an impressive pool of applicants, new editors were selected last spring, Emily Lacy as Managing Editor and Jeremy Fried as Assistant Editor. As ASAGE recently celebrated its 10-year anniversary, a review committee to assess the role and success of the publication was appointed and presented their recommendations to the Board last year. ASAGE is in the process of moving to WordPress. Watch for their first issue!

Financial Affairs

ASA is presently in excellent financial shape. The *Journal* generates substantial income which covers about 70% of our operating expenses. The balance is covered mainly from membership dues. We all wish that nothing would ever change in the earning capacity of journals, but nobody knows what publishing will look like in five, let alone ten years. We are making a heavy investment in grants to promote the ASA and aesthetics and hope that future budgets will show a much greater revenue stream from memberships. We are fortunate to have a substantial investment account at this writing. It is certainly possible, in the future, that the revenue from this account will be needed to support basic operating expenses. But we have several years (at least) to work on promotion of ASA membership and aesthetics.

ASA also benefits financially from its very thin administrative structure. We have no employees (and thus no salaries or benefits to pay), no physical office, no staff. We are all independent contractors receiving modest honoraria from ASA for our services. The absence of these overhead expenses means we can keep membership dues low, but it also means we are not able to provide all the services that might be expected from a much larger organization. Given our current membership and likely growth in the coming years, I don't anticipate a change in this administrative structure.

I attend all the divisional meetings, as well as the annual meeting, and I am happy to talk with any members who have additional questions about the ASA. If we can't talk in person, you are also welcome to contact me by e-mail: <secretary-treasurer@aesthetics-online.org>

Julie Van Camp
Secretary-Treasurer & Executive Director
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Conference Reports

ASA/UBC Summer Seminar
Beauty and Why It Matters
Vancouver
July 9-27, 2018

Generously supported by the ASA, matched in kind by the UBC Philosophy Department, a dozen members of the ASA met (with Hilda Loury, David Friedell, Servaas Van Der Berg, and Michel Xhignesse as guests) in Vancouver for a three week seminar on *Beauty and Why It Matters.*

James Shelley argued that we all have some (even if minuscule) reason to experience anything with aesthetic merit. Keren Gorodeisky modelled how to run with some Kantian fundamentals. Thi Nguyen proved an expert mapper of theoretical positions, and expanded our thinking about aesthetic agencies. Nick Riggle trumpeted the importance of aesthetic invitations, and we accepted them. Sarah Hegenbart somehow found a way to represent both the perspective of a working art historian and a latter-day Platonist. Brian Soucek won the prize for highest insight quotient, which is the ratio of insight to speaking time. Dominic Lopes made us read the Abhinavabhāratī. Elizabeth Scarbrough stood up for natural beauty. Julianne Chung brought epistemology and East Asian Philosophy into the mix. Alex King showed us how to treat aesthetics as a branch of metanormativity. Jonathan Weinberg revealed a secret affinity for Emerson. Anthony Cross championed the practicality of critical reasons, while introducing us to an aesthetic variant of the Baldessari Green Beans game, which became our logo. Samantha Matherne was our consciousness of the long nineteenth century, beauty's heyday.

We came to the seminar serious, deeply engaged, ready to work. Our discussions were genial, sympathetic, and collaborative: everyone was there to answer the most important questions of aesthetics, together. Then we unwound on the beach, messed around in boats, challenged the mountains, played with Marco, and jostled for street food at the Richmond Night Market.

Watch out for papers and pedagogies borne of the seminar. And please join us as we carry discussions of aesthetic value and why it matters into meetings of the ASA, BSA, APA, and elsewhere. For details about the seminar's members, the reading list, and links to work coming out of the seminar, visit <https://beauty2018.arts.ubc.ca>.

Race and Aesthetics:

A Special Issue of *The Journal of Aesthetics and Art Criticism*

(Publication date: November 2019)

Guest Editors: A.W. Eaton and C.F. Peterson

Deadline: January 1, 2019

This issue addresses questions and issues in aesthetics through a broad lens that embraces a variety of racialized voices and a wide range of approaches and methodologies. Submissions on any philosophical treatment of race and aesthetics are welcome, but papers addressing the aesthetic and artistic traditions and perspectives of the following communities and traditions are especially encouraged:

- Latina/o/x
- East, South, Southeast and Central Asian
- Pacific Islander
- Indigenous peoples

Examples of questions that might be addressed include:

- What role does aesthetics play in articulating racial ideologies and projects?
- What relationship do art and aesthetic theory have with social and political engagement?
- How does aesthetic presentation articulate racial identity?
- How do innovations in technology affect traditional artistic representations of race?
- How can intersectional identities inform artistic and aesthetic presentation?

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions. (See "Submissions" on the JAAC page on the American Society for Aesthetics website: www.aesthetics-online.org) Upload submissions to the JAAC online submission website, <https://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue: at the prompt for manuscript type, select "special issue" rather than "original article."

If you have questions, please contact: A.W. Eaton, <eaton@uic.edu>; C. F. Peterson, <cpeterso@oberlin.edu>

Deadline for Submissions: January 1, 2019

Stand-Up Comedy and Philosophy:

A Special Issue of *The Journal of Aesthetics and Art Criticism*
(Publication date: November 2020)

Guest Editor: Sheila Lintott

Deadline: November 15, 2019

Submissions on any philosophical topics or themes related to stand-up comedy are welcome, including, but not limited to:

- Stand-up comedy's relations to other arts (e.g., to other performing arts such as music and dance, to other comedic arts such as sketch comedy and improv, to other text-based arts such as poetry and storytelling)
- How stand-up comedy confronts cultural issues and anxieties
- Analyses of joke-structure and style
- Stand-up and emotion, including self-conscious emotions (e.g., shame, guilt, pride)
- Stand-up and audience reception theory
- Public persona and comic identity
- Stand-up and identity (e.g., race, gender, ability, age, class)
- Stand-up comedy, political correctness, offensiveness, and freedom of speech
- Truth and authenticity in stand-up comedy
- Stereotypes and tropes (questioned) in stand-up comedy
- The status of stand-up in philosophy of art and aesthetics
- Implications of new technologies for stand-up comedy as art and practice
- Stand-up comedy and/as popular art or avant-garde art
- Ethics of stand-up comedy
- Stand-up comedy and traditional theories of humor

Submissions should not exceed 7,500 words and must comply with the general guidelines for submissions (see "Submissions" on the JAAC page on the American Society for Aesthetics website: www.aesthetics-online.org). Upload submissions to the JAAC online submission website, <http://mc.manuscriptcentral.com/jaac>, making sure they are identified as submissions for the special issue.

If you have questions, please contact: Sheila Lintott, <sheila.lintott@bucknell.edu>

Deadline for Submissions: November 15, 2019

Aesthetics News

ASA Announces Election of new Trustees

The American Society for Aesthetics announces an election for a Vice-President and two new trustees in December 2018. As provided in the ASA By-laws, Article VII, the current Board of Trustees has nominated two candidates for the Vice-President, who will serve from February 1, 2019 – January 31, 2021 and will then become President for a two-year term. The candidates are David Davies and James Shelley. The Board of Trustees also has nominated four ASA members to stand for election: Saul Fisher, Keren Gorodeisky, Charles Peterson, and Monique Roelofs. The two trustees elected will serve for three-year terms (February 1, 2019 – January 31, 2022). Additional nominations were possible by any eight members of the Society, but none was received by the deadline.

Voting will be conducted on the ASA web site from December 1-31, 2018, with an announcement in early January. All members of ASA in 2018 are eligible to vote by logging into the web site, looking for the red "Members" button in the upper-right, and clicking the "Trustee elections" sub-menu. Members unable to vote on-line should notify the Secretary-Treasurer no later than December 15, 2018, and will be sent a mail-in ballot; notification should be sent to the ASA mailing address: 1550 Larimer St. #644, Denver, CO 80202-1602

Eva Kit Wah Man and Katherine Thomson-Jones will complete their terms as trustees on January 31, 2019. For more information on the current trustees and the ASA By-laws, see the ASA Web page (<http://aesthetics-online.org>). Look for the "ASA" red button in the upper-right and click the "About the ASA" sub-menu.

For Vice-President (electing one):

David Davies is Professor (and former Chair) of Philosophy at McGill University. He wrote Art as Performance (2004), Aesthetics and Literature (2007), and Philosophy of the Performing Arts (2011), edited The Thin Red Line (2008), and co-edited Blade Runner (2015). He has published on a wide range of metaphysical and epistemological issues concerning the arts, on issues relating specifically to film, photography, literature, music, theatre, dance, and visual art, and on general philosophical issues in metaphysics, mind, and language (please see 'Research cv' at <www.mcgill.ca/philosophy/david-davies>). He has participated annually at the ASA General meetings since 2002, serving twice on the Programme Committee (2006, 2013), and regularly attends the Pacific Division meetings (Programme Chair, 2010). An ASA Trustee from 2009-12, he has been a BSA Trustee since 2013, and was co-Programme Chair for the 2016/17 BSA meetings. He also founded and organises the annual Dubrovnik Conference on the Philosophy of Art.

James Shelley is Professor of Philosophy and Chair of the Philosophy Department at Auburn University. His work applies the history of aesthetics, particularly that of the eighteenth century, to questions about the nature of aesthetic value, the objectivity of aesthetic judgment, the aesthetic status of artworks, and the value of tragedy. At present he is working to complete a book on the nature of aesthetic value. He has served the ASA as Trustee (2011-2014), Program Chair of the Annual Meeting (2011), Program Chair of the Meeting of the Pacific Division (2003), and Member of the Annual Meeting Program Committee (2004, 2007, and 2019). He has organized international conferences on beauty and the philosophy of film at Auburn, and is a founding member of the Auburn Aesthetics Forum. He currently serves as Subject Editor in Aesthetics on the Editorial Board of the Stanford *Encyclopedia of Philosophy*.

For Trustee (electing two):

Saul Fisher is Visiting Associate Professor of Philosophy and Associate Provost for Research, Grants, and Academic Initiatives at Mercy College (NY). He received his PhD in Philosophy from the CUNY Graduate Center, MA in Philosophy from Rice University, and AB in Political Science and Philosophy from Columbia University. Previously, Fisher was Associate Provost and Adjunct Associate Professor of Philosophy at Hunter College; Director of Fellowship Programs of the American Council of Learned Societies; and program officer at The Andrew W. Mellon Foundation. Fisher's research is focused on philosophy of architecture, for which he was awarded a Graham Foundation grant (2009) and which includes publications in *JAAC* and the *Stanford Encyclopedia of Philosophy*. He is also pursuing a research program on developmental aesthetics. He has reviewed for *JAAC*, served on the ASA 2015 Annual Meeting Program Committee, and serves on the ASA Diversity Committee, currently chairing the subcommittee on institutional relationships.

Keren Gorodeisky is an Associate Professor at Auburn University. Her work on Kant, aesthetic pleasure, aesthetic value, aesthetic rationality and romantic aesthetics has been published in the Journal of Philosophy, BJA, Stanford Encyclopedia of Philosophy and others. Gorodeisky was the 2012-13 Philip Quinn Fellow at the National Humanities Center, and a participant at the ASA-UBC 2018 Summer Seminar, "Beauty and Why it Matters." Gorodeisky has been attending the annual meeting of the ASA regularly since 2007, and has served on the program committee of this meeting in 2012 and 2014. She organized conferences on Aristotle and Kant and on Moral and Aesthetic Testimony. Gorodeisky is a regular reviewer of papers in aesthetics for both specialized and general journals, and is currently serving as the vice-president of the Society for German Idealism and Romanticism.

Charles Peterson, a native of Gary, IN, earned a B.A. in Philosophy from Morehouse College (1992) and an M.A. and Ph.D. in Philosophy, Interpretation and Culture from Binghamton University (1995, 2000). He has taught at Florida International University, Temple University, The College of Wooster and presently is an Associate Professor of Africana Studies at Oberlin College. He is a co-editor of *De-Colonizing the Academy: African Diaspora Studies* (African World Press, 2003), and author of *DuBois, Fanon, Cabral: The Margins of Elite Anti-Colonial Leadership* (Lexington Books, 2007). He has published in the fields of Africana Philosophy, Africana Political Theory and Aesthetics. He teaches courses in Africana Philosophy, Africana Popular Culture Africana American Politics, Black Nationalism, and Marxism. He is presently working on the manuscript *Beyond Civil Disobedience: Social Nullification and African American Citizenship*. He also organized the ASA-funded conference on "Race, Art, and Aesthetics" at Oberlin College in September 2017.

Monique Roelofs is Professor of Philosophy at Hampshire College, where she teaches aesthetics and feminist, critical race, postcolonial, and political theory. Her book The Cultural Promise of the Aesthetic was published in 2014. Her articles have appeared in journals such as Hypatia, Confluencia, differences, M/m-Print-Plus-Platform, and Texte zur Kunst, and anthologies such as The Routledge Companion to the Philosophy of Race (2018). She recently completed two new book manuscripts, titled "Arts of Address: How We Relate to Language, People, Things, and Places" and "Aesthetics, Address, and the Making of Culture." The guest editor of Aesthetics and Race, a

special volume of Contemporary Aesthetics (2009), she currently is coauthoring a book on aesthetics and temporality in Latin America. A recipient of a curriculum diversification grant (2015) and co-organizer of a symposium on Black Aesthetics (2017), she has served on several ASA committees, including the diversity committee (2009-2013) and three program committees.

ASA Announces 2018 Prize Winners

The American Society for Aesthetics is pleased to announce the winners of its prizes for 2018, presented at the Annual Meeting October 13, 2018, in Toronto.

2018 OUTSTANDING MONOGRAPH PRIZE:
Congratulations to Yuriko Saito (Rhode Island School of Design) for "Aesthetics of the Familiar: Everyday Life and World-Making" (Oxford University Press, 2017)

2018 SELMA JEANNE COHEN PRIZE IN DANCE AESTHETICS:
Congratulations to Anna Pakes (Roehampton University): "Reenactment, Dance Identity, and Historical Fictions," in The Oxford Handbook of Dance and Reenactment, edited by Mark Franko (Oxford: 2017)

2018 TED COHEN PRIZE:
Congratulations to Terry F. Robinson (University of Toronto): "Eighteenth-Century Connoisseurship and the Female Body," in Oxford Handbooks Online (2017)

OUTSTANDING STUDENT PAPER:
Congratulations to Elizabeth Cantalamessa (University of Miami), for her paper, "Art By Fiat? Copyright, Ontology, and Metalinguistic Negotiation."

IRENE H. CHAYES NEW VOICES AWARDS:
Congratulations to Emmanuel Ordóñez Angulo (University College, London) and Daniel Wilson (University of Auckland, New Zealand).

IRENE H. CHAYES TRAVEL AWARDS: Congratulations to Elisa Caldarola, Panos Paris, Nina Penner, Summer Renault-Steele, Sue Spaid, Emine Hande Tuna.

STUDENT PAPER TRAVEL AWARDS: Congratulations to Daniel Abrahams, Aleksey Balotskiy, Elizabeth Cantalamessa, Kevin Cedeño Pacheco, John Dyck, Jonathan Fine, Patrick Grafton-Cardwell, Ian Heckman, Robbie Kubala, Kathryn Lawson, Irene Martinez Marin, Darla Migan, Tyler Olsson, Jeremy Page, Madeleine Ransom, Rebecca Wallbank, Weija Wang, Zachary Weinstein

For guidelines and deadlines for the 2019 awards, see the ASA web site under News→Grants & Prizes.

Peter Kivy Prize

Deadline: February 1, 2020

The American Society for Aesthetics is pleased to announce that the Board of Trustees has unanimously approved the establishment of the Peter Kivy Prize. The prize will be awarded to up to three people in 2020 to encourage new, unpublished work on the philosophy of music of Peter Kivy (1934-2017).

The submission deadline is February 1, 2020, with announcement of the winning essays no later than June 2020. The papers will be presented at a special session at the ASA Annual Meeting in Washington DC in November 2020. The session is tentatively scheduled for Saturday, November 14, 2020 and will be open to the public.

The top three essays will each receive a prize of $1000, plus travel support to the meeting of up to $1250.

It is expected that the papers will be the basis for possible print publication, such as a print symposium in the Journal of Aesthetics and Art Criticism. Winning papers will be selected by an ad hoc committee of three ASA members, appointed by the ASA President in consultation with the Board of Trustees and the Kivy family.

The regulations for the competition are as follows:

Amount: The amount of the Prize is $1,000 plus travel support up to $1250. Up to three winners will be named.

Deadline: The deadline for submission is February 1, 2020.

Eligibility: In order to encourage interdisciplinary consideration of the topic, ASA membership is not required. Persons from related disciplines are encouraged to submit their work.

Essay Content and Length: The essay should be new, unpublished work on the philosophy of music of Peter Kivy. The essay should be a maximum of 7,500 words.

Judging: The judges for the Prize will be appointed by the ASA President.

Presentation: Winning papers will be presented at the 2020 ASA Annual Meeting in Washington, DC.

Submission Requirements: Submissions may not have been previously published or under consideration for publication elsewhere.

Questions: Contact <secretary-treasurer@aesthetics-online.org>.

ASA Session at the College Art Association Annual Meeting

The American Society for Aesthetics is sponsoring a session on "Thou Shalt Not Copy - Or Should You? Copyright and Its Enemies in Contemporary Visual Arts" at the next meeting of the College Art Association (New York, February 13-16, 2019).

The ASA session is scheduled for Wednesday, February 13 from 2-3:30 pm. The complete schedule for the CAA meeting will be announced on October 8 on the CAA web site: <http://www.collegeart.org>.

The CAA normally requires that attendees be members of CAA and register for the meeting. But it does have limited registrations available for one day or one session. Details are available on the CAA web site.

As an Affiliate member of the CAA, ASA is entitled to one session at each annual meeting without competing through the regular program process. Persons interested in organizing a session for the 2020 meeting should contact <secretary-treasurer@aesthetics-online.org> at your earliest opportunity. Final program submissions will be due in April 2019.

The program sponsored by ASA was organized by Andrea Baldini.

Session Abstract: In mid-March 2018, the art world was taken by storm when H&M announced a legal dispute with artist Jason "REVOK" Williams. H&M's legal action was a response to a cease-and-desist letter that REVOK's lawyers had sent to the legal representative of the Swedish clothing company. REVOK filed a lawsuit against H&M for copyright infringement. The brand, in effect, appropriated in recent advertising campaign one of the most iconic of REVOK's graffiti, illegally painted on a wall of the William Sheridan Playground handball court in Williamsburg, Brooklyn. H&M said that, as

in their view the protection of intellectual property does not extend to the illegal, "Mr. Williams has no copyright rights to assert." This claim in turn generated a vigorous reaction in public opinion.

REVOK's case is just the most recent high-profile case raising questions about the protection of an artist's rights in today's globalized world. This panel explores recent philosophical complications in intellectual property regulations with a focus on contemporary practices of visual art. Spontaneous practices of art in the public domain such as street art and graffiti as well as recent trends in conceptual and installation art call for a new re-assessment of core notions at the core of copyright laws. The intricacies of the subject under consideration exceed disciplinary boundaries; this panel wants to stimulate an interdisciplinary dialogue and approach, which can bring together art historians, philosophers of art, and legal scholars interested in the intersection between art, aesthetics, and law.

Organizer: Andrea Baldini (on behalf of the ASA)
Chair: Tiziana Andina

Trespassing the Law: From Vandalism to Art
Andrea Baldini (Nanjing University) and Gianmaria Ajani (University of Turin)

The H&M legal feud with graffiti artist REVOK comes after prominent street-art-related case involving 5Pointz. Originally a warehouse in Queens, since the 1970s this space has been a favorite of writers and street artists. Hundreds of them left their marks on 5Pointz's wall. This in turn transformed the location into an "open air museum" of graffiti and street art. When the landlord finally painted over all the murals without permission from the artists, a federal judge ordered him to pay the 21 wronged artists $6.75 million in damages.

Many have welcomed this new trend in legal disputes about street art and graffiti as a sign of an emerging recognition of the value of these practices. Until now largely dismissed as a juvenile form of vandalism, now they seem to have entered the domain of art. In line with this evolving sensibility, Enrico Bonadio (2017) has argued that, de jure, current norms of copyright are applicable to controversies of street art and graffiti, even when we are dealing with illegal works. In this paper, we review the legal aspects of the application of intellectual property law to street art and graffiti. Then we examine the philosophical foundation of the desire to extend copyright to the domain of street art and graffiti. We then pay particular attention to the implications of this legal trend by discussing the risks of this legal turn, which may very well reshape the core values that, so far, have animated these practices.

Performative Law: The Function of Legal Rules in the Creation of the Artistic Object
Angela Condello (University of Turin) and Maurizio Ferraris (University of Turin)

REVOK v. H&M shows how legal language plays a crucial function in the definition of the artistic object. The case is particularly interesting because it concerns the infringement of a legal rule and the possibility of considering the object of the infringement as an artistic object. The case seems to be a conundrum of questions typical of criminal law, copyright law, philosophy of art and legal philosophy and deals with the performative function of law (and of similar and precedent cases) in the construction of the artwork. The paper consists of an analysis of these questions and of a philosophical inquiry into the function of the masterpiece in the definition of a new artistic genre – even if illegal.

Risk and Mission
Darren Hudson Hick (Furman University)

In their 2014 Issues Report to the College Art Association (forming the foundation of the CAA's 2015 Code of Best Practices for Fair Use in the Visual Arts), Patricia Aufderheide and Peter Jaszi propose: (1) that visual art professionals overestimate the risk of employing fair use in their work; (2) that this reflects a widespread and unfortunate "permissions culture"; (3) that these can "sabotage mission," putting unwarranted limits on artistic freedom; and (4) that the flexibility of the fair use doctrine is its strength. In this paper, I refute each of these claims, arguing (1′) that artists and others looking to depend on a fair use defense should be very wary indeed; (2′) that the notion of a "permissions culture" is at best hyperbole; (3′) that there is nothing unwarranted about limits to artistic freedom; and (4′) that the flexibility of the fair use doctrine makes it impossible to know whether some use is fair (and thus legal) without all the fun and expense of a trial—something that can hardly be called a strength of the doctrine. Happily, I note, the actual Code produced by the CAA seems to ignore Aufderheide and Jaszi's findings.

Aesthetic Judgment in Copyright Law
Brian Soucek (Uiversity of California, Davis School of Law)

Aesthetic judgment pervades copyright law: from decisions about what counts as substantial similarly and its distinction between the aesthetic and the useful, to its moral rights protections for visual art "of recognized stature" and the four prongs of the fair use test. Yet almost no one thinks the government should decide what counts as art or what has aesthetic value. As Justice Holmes wrote in 1903, "It would be a dangerous undertaking for persons trained only to the law to constitute themselves final judges of the worth of pictorial illustrations."

After showing how aesthetic judgment in copyright is far more pervasive and unavoidable than most have recognized, this paper examines the reasons generally offered for why aesthetic judgment in law is problematic. Dismissing most of them, this paper instead roots worries about aesthetic judgment in the First Amendment's prohibition of government-imposed aesthetic orthodoxy. This means that copyright law cannot prevent people from expressing their own aesthetic judgements, but it (largely) doesn't mean that the government cannot subsidize its own favored aesthetics. The questions thus become: When does copyright shut down expression instead of incentivizing it?; and, insofar as it's doing the latter, What substantive aesthetic judgments do we want copyright law to promote—and what role should artists and philosophers of art play in deciding this?

ASA Announces New Postdoctoral Fellowship

Deadline: March 1st, 2019

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

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

The selection will be made by a new

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

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

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

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

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

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

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

ASA Awards Grant to North American Kant Society

The Board of Trustees of the American Society for Aesthetics has approved the award of $4,500 in support of Aesthetics Day at the Fifth Biennial Meeting of the North American Kant Society (NAKS) June 5-7, 2020. Additional support is being provided by seven departments at Binghamton University, the host campus for the meeting.

The grant will support an aesthetics keynote talk, a student travel grant for the best student paper on Kant and aesthetics, and a luncheon for participants in the Meeting that day. ASA members will be welcome to attend Aesthetics Day at a reduced registration fee. The Meeting, to be held at Binghamton University in Binghamton, New York, is being organized by Melissa Zinkin, Associate Professor of Philosophy, and Rachel Zuckert, Professor of Philosophy at Northwestern University and President of NAKS. As additional information becomes available, it will be posted on the ASA Calls and Announcements web page and other venues.

Somaesthetics Research Prize

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

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

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

The interdisciplinary field of somaesthetics is understood broadly as the critical study and meliorative cultivation of the experience and performance of the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-stylization. Contributions exploring the field of somaesthetics through one -or more- of the many disciplines that already inform this field are welcome: philosophy, aesthetics, arts and design research, technology studies, somatic, health, sports, and social sciences, history, physiology, psychology and pedagogy.
Submissions should be directed c/o Julie Van Camp, ASA Secretary-Treasurer at 1550 Larimer St #644, Denver, CO 80202-1602, or <secretary-treasurer@aesthetics-online.

org>. The nominated article or book chapter/section must be submitted in full. Electronic submissions are strongly preferred, in PDF format replicating the original publication. If PDF submission is not possible, then three copies of articles or book chapter/section must be submitted to the Denver address, above. The deadline for receipt of nominations is May 1, 2021.

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

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

ASA Funds Southern Aesthetics Workshop

The American Society for Aesthetics Board of Trustees has approved a grant of $3,640 in support of a Southern Aesthetics Workshop, to be held August 30-31, 2019, at Auburn University in Auburn, Alabama.

The conference has been organized by Aaron Meskin, Professor of Philosophical Aesthetics at the University of Leeds and James Shelley, Professor of Philosophy and Chair of the Philosophy Department at Auburn University. Substantial cost-sharing for the Workshop is being provided by the Auburn Philosophy Department.

The workshop will be comprised of three activities: (a) a series of seven or eight pre-read sessions which will focus on submitted work by junior scholar and commentary by senior figures in the field, (b) a keynote address by Professor Paul C. Taylor, Vanderbilt University, and (c) planning meetings about the future of the Southern Division of the ASA.

The goals of the project include:

- Exploring the possibilities and potential of a new Southern Division of the ASA;
- Promoting research in aesthetics and philosophy of art by junior members of the ASA work ing in the southern region of the U.S. (broadly construed);
- Forging connections and initiating dialogue between aestheticians working in the South; and
- Allowing students a first opportunity to participate in a professional workshop.

For up-to-date information on the Workshop, including the schedule when announced, check the meetings page on the ASA web site:

<https://aesthetics-online.site-ym.com/events/EventDetails.aspx?id=1167896&group=>.

ASA Funds Conference on Food, Art, and Philosophy

The American Society for Aesthetics Board of Trustees has approved a grant of $6,000 in support of an international two-day conference on Food, Art and Philosophy, at the Institute of Philosophical Research (IPR) of the National Autonomous University of Mexico (UNAM), Mexico City. The conference will be held October 3-4, 2019.

The conference is organized by Dr. Paloma Atencia Linares, Research Associate at the Institute of Philosophical Research at the National Autonomous University of Mexico, UNAM, and Dr. Aaron Meskin, currently Professor of Philosophical Aesthetics at the University of Leeds. (He will become Head of the Department of Philosophy at the University of Georgia next July.)

The conference, which will be free and open to the public, will include presentations by Prof. Axel Barceló (UNAM), Prof. Ophelia Deroy (LMU), Dr. Eileen John (Warwick) and Prof. Mohan Matthen. The three remaining talks will be by speakers who will be selected on the basis of a publicly and internationally advertised call for papers. One of them will be a postgraduate student, who will receive a travel grant funded by the ASA from the grant. All presentations will be in English.

The program will also include an interdisciplinary panel with Sarah Bak-Geller (Anthropology, UNAM), Miriam Bertran (History and Sociology, UAM), and Juan Escalona (Chef). The Call for Papers will be announced shortly on the ASA web site and Facebook pages.

This is the first event that ASA has funded in Mexico.

Eileen John Named Wollheim Lecturer for 2019

The American Society for Aesthetics is pleased to announce that Eileen John will be the Richard Wollheim Lecturer at the 77th Annual Meeting in Phoenix, AZ, October 9-12, 2019.

Professor John is Associate Professor of Philosophy at the University of Warwick, Coventry, UK. She received her PhD from the University of Michigan and taught at the University of Louisville, before joining the faculty at Warwick.

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

C. Thi Nguyen Named Program Chair For 2020 ASA Annual Meeting

The Board of Trustees of the American Society for Aesthetics is pleased to announce that C. Thi Nguyen, Associate Professor of Philosophy, Utah Valley University, has accepted its invitation to serve as program chair for the 78th Annual meeting in Washington, DC, November 11-14, 2020.

Nguyen, the author of *Games: Agency as Art* (forthcoming, Oxford University Press), received his PhD from UCLA. He is currently serving as chair of the *ASA* Diversity Committee and also served on the Program committee for the 2018 annual meeting.

ASA at the APA Easterm Meetings

Are you attending the Eastern meeting of the American Philosophical Association in New York City, January 7-10, 2019? Many *ASA* members are presenting work on aesthetics and related areas. Mark your calendars!

Monday, January 7:
11:00-1:00
Invited Symposium: Women Philosophers, 1600-1900: A Workshop
Speaker: Kristin Gjesdal (Temple University)

1:00-3:00
Invited Symposium: Music & Philosophy
Speaker: Cynthia Willett (Emory Philosophy)

3:00-6:00 pm
Colloquium: Aesthetics I
Speaker: Jessica Adkins (Saint Louis University): "Aesthetic Value of Anatomical displays of Plastinated Bodies"

Ethical Theory I
Speaker: Jonathan Gingerich (UCLA): "The Spontaneous Self"

6:30-9:30 pm
Society for LGBTQ Philosophy: Speaking Out, Acting Out
Speaker: Kathryn Wojtkiewicz (CUNY-Graduate Center): "Creating the Social Imaginary: Fiction Creators and their Hermeneutical Responsibility"

Tuesday, January 8:
9:00-11:00 am
Colloquium: Latina Feminism: The Work of Lugones
Speaker: Kevin Cedeno-Pacheco (Pennsylvania State University): "Community and Self: On Memory and Multiplicity in the Work of Maria Lugones"

9:00 am - noon
Invited Symposium: Aesthetic Value
Speaker: Samantha Matherne (Harvard University)

Society for the Philosophic Study of the Contemporary Visual Arts
Speaker: Thomas Wartenberg (Mount Holyoke College)

11:00 am - 1:30 pm: Poster Sessions
Presenter: Robbie Kubala (Columbia University), "Moral Theory and Moral Unfreedom"

2:00-5:00 pm
Aesthetics II
Chair: Ariane Nomikos (SUNY Buffalo)
Speaker: James Dow (Hendrix College), "On the Possibility of a Neuroaesthetics of Natural Environments"
Commentator: Laura Di Summa-Knoop (William Patterson University)

Speaker: Antony Aumann (Northern Michigan University), "Kierkegaard on the Nature of Art Appreciation: Overcoming the Tradition of Disinterest"
Commentator: Rachel Falkenstern (St. Francis College)

Speaker: Henry Pratt (Marist College), "To Beard or Not to Beard: Ethical and Aesthetic Obligations and Facial Hair"

Human Being, Bodily Being: Phenomenology from Classical India
Critic: Cynthia Willett (Emory University)

Wednesday, January 9:
11:00 am-1:30 pm
Poster session: Jeremy Fried (University of Oklahoma): "Justice and the Ontology of Art"

1:30-4:30 pm
2018 Arthur Danto/American Society for Aesthetics Prize: Kenneth Walden's "Art and Moral Revolution"

Chair: Julianne Chung (University of Louisville)
Speakers: John Gibson (University of Louisville)
Lydia Goehr (Columbia University)
Commentator: Kenneth Walden (Dartmouth College)

Thanks to David Friedell for organizing this session on behalf of the American Society for Aesthetics. It had been scheduled originally for the January 2018 APA-Eastern Meetings, but was cancelled due to the snowstorm.

Thursday, January 10:
1:30-4:30 pm
Invited Symposium: Humor, Race, and Language

Speaker: Luvell Anderson (Syracuse University)
Commentator: Sheila Lintott (Bucknell University)

ASA Members: If we overlooked your presentation on the schedule, please rush an e-mail to: <secretary-treasurer@aestheticsonline.org>.

ASA Members at APA Central

Are you attending the APA Central meetings in Denver, CO, February 20-23, 2019? Many ASA members are presenting their work. Mark your calendar!

Wednesday, February 20
1-4 pm: Aesthetics and Philosophy of Art
Speaker: David Friedell (University of British Columbia)
"Why Can't I Change Bruckner's eighth Symphony?"
Commentator: Guy Rohrbaugh (Auburn University)
Chair: Julie Van Camp (American Society for Aesthetics)
Speaker: Eva Dadlez (University of Central Oklahoma)
"The Outer Limit: Film and Fiction as Low-Stakes Thought Experiments"

Thursday, February 21
11:30 am-2:30 pm: Bioethics and Disability
Speaker: Jonathan Gingerich (Washington University in St. Louis)
"Fragility and Spontaneity: Bioethical Implications of Spontaneous Freedom"

2:40-5:40 pm: East Asian and Anglo-Analytic Aesthetics in Dialogue
Speaker: Meilin Chinn (Santa Clara University)
"Philosophical Aesthetics and the Yellow Peril"
Discussant: Julianne Chung (University of Louisville)
Discussant: Antony Aumann (Northern Michigan Univerity)

7:10-10:10 pm: Kant on Aesthetics and Empirical Cognition
Chair: Rachel Zuckert (Northwestern University)
Speaker: Samantha Matherne (Harvard University)
"Kant on the Normativity of Empirical Cognition and Aesthetic Judgment"
Commentator: Emine Hande Tuna (Brown University)
Speaker: Melissa Zinkin (Binghamton University)
"Kant on the Generation of Concepts and the Pleasure of Taste"

7:10-10:00 pm: Society for the Philosophic Study of the Contemporary Visual Art
Richard Nunan (College of Charleston)
"Deja Vu and Terminator Genisy: What makes Cinematic Time Travel Narratives Successful?"

Friday, February 22
8:30-11:30 am: Author Meets Critics: Errol Lord, The Importance of Being Rational
Author: Errol Lord (University of Pennsylvania)

8:30-11:30 am: Beauty
Chair: Keren Gorodeisky (Auburn University)
Dominic McIver Lopes (University of British Columbia)
"Meta Beauty"
Samantha Matherne (Harvard University)
"From Truth to Beauty: The Phenomenological Aesthetics of Edith Landmann-Kalischer"

12:30-2:30 pm: Aesthetic Reasoning

Speaker: Jonathan Neufeld (College of Charleston)
Speaker: Sheryl Tuttle Ross (University of Wisconsin-La Crosse)
Speaker: Keren Gorodeisky (Auburn University)

12:30-2:30 pm: The Function Argument of the Eudemian Ethics
Commentator: Jonathan Fine (Yale University)

2:40-4:40 pm: Partiality as a Non-Ideal Practice
Speaker: Robbie Kubala (Columbia University)

2:40-4:40 pm: A Phenomenal Contrast Argument in Favor of Twofold Pictorial Experience
Speaker: Rene Jagnow (University of Georgia)
Commentator: Robert Hopkins (New York University)

7:30-10:30 pm: American Society for Aesthetics
Chair: Tim Gould (Metropolitan State University of Denver)
Speaker: Katalin Makkai (Bard-Affiliated College, Berlin)
"Film comedy and Philosophy in Cavell"
Speaker: Richard Moran (Harvard University)
"Thinking about Language in Cavell and Literature"
Speaker: Steven Affeldt (Le Moyne College)
"Philosophy, Memory in Wittgenstein and Cavell"

Special thanks to Tim Gould for organizing this session on behalf of the ASA.

7:30-10:30 pm: Society for Philosophy of Emotion
Critic: Ronald de Sousa (University of Toronto)

Saturday, February 23
11:40 am-2:40 pm: Aesthetics and Perception
Speaker: Clinton Tolley (University of California, San Diego)
"Post-Kantianism on the Social and the Pleasureable in the Sensus Communis"

5:00-7:00 pm: Public Film Showing: "Exploring Cavell on Film: A Screening of Lady Eve," followed by a panel
Location: The Sie Film Center (2510 E. Colfax Avenue, Denver, CO 80206)
Sponsors: The Denver Project for Humanistic Inquiry (D-phi), The Public Humanities Center at MSU Denver, and the American Society for Aesthetics

If you will be presenting at the meetings and we inadvertently omitted you, please contact us ASAP so we can make the correction: secretary-treasurer@aesthetics-online.org

For the complete APA Central Program: https://www.apaonline.org/resource/resmgr/central2019/c2019_meeting_program.pdf

ASA at the APA Pacific Meetings

Are you attending the Pacific meetings of the American Philosophical Association in Vancouver April 17-20, 2019? Many ASA members are presenting work on aesthetics and related areas. Mark your calendars!

Wednesday, April 17
Colloquium: Aesthetics
9-10 am: Gilbert Plummer (Law School Admission Council), "Is There Such a Thing as Literary Cognition?"
10-11 am: Chair: Ian Heckman (University of British Columbia)
Servaas van der Berg (University of British Columbia), "Motivational Inversion in Appreciation"
Commentator: Flo Leibowitz (Oregon State University)
11 am - 12 n.
Chair: Aleksey Balotskiy (University of British Columbia
William Seeley (Boston College), "Staying Optimistic (about Neuroscience and Art)"

Colloquium: Epistemology
2-3 pm: Commentator: Julianne Chung (University of Louisville)

Colloquium: Political Philosophy
3-4 pm: Jennifer Welchman (University of Alberta), "Return of the Living Dead: Ethics and the Resurrection of Zombie Species"

6-9 pm: Society for the Philosophic Study of the Contemporary Visual Arts
Chair: John McAteer (Ashford University)

Thursday, April 18
1-4 pm: Syllabus Makeover Competition: APA Committee on Asian and Asian-American Philosophers and Philosophies
Julianne Chung (University of Louisville)

6-8 pm: Society for the Philosophy of Creativity
Speaker: Meilin Chinn (Santa Clara University), "The Way Back: Daoist Reversal and Phenomenological Reduction"

6-9 pm: North American Neo-Kantian Society
Speaker: Samantha Matherne (Harvard University), "Toward an Aesthetic A Priori: Merleau-Ponty's Reading of Kant"

Friday, April 19
9 am - 12 n: Book Symposium: Dominic McIver Lopes, Being for Beauty: Aesthetic Agency and Value
Chair: James O. Young (University of Victoria)
Speakers: Julia Driver (Washington University in St. Louis)
Samantha Matherne (Harvard University)
James Shelley (Auburn University)
Author: Dominic McIver Lopes (University of British Columbia)

1-4 pm: Invited Symposium: Liking Aesthetic Value
Chair: Sonia Sedivy (University of Toronto)
Speakers: Mohan Matthen (University of Toronto), "Can Aesthetic Hedonism be Revived?"
Keren Gorodeisky (Auburn University), "On Liking Aesthetic Value"
Commentators: Anthony Cross (Texas State University)
Alex King (University at Buffalo)
4-6 pm: Symposium: Aesthetic Value
Chair: David Friedell (University of British Columbia)
Commentators: Eva Dadlez (University of Central Oklahoma)
James Harold (Mount Holyoke College)

7-9 pm: Society for German Idealism and Romanticism: Book Symposium: Joseph Tinguely, Kant and the Reorientation of Aesthetic
Critic: Samantha Matherne (Harvard University)
Author: Joseph Tinguely (University of South Dakota)

Saturday, April 20
1-4 pm: APA Committee: Personal Ideals
Journal of the American Philosophical Association
Speaker: Nick Riggle (University of San Diego), "Personal Ideals as Metaphors"

4-6 pm: Invited Paper: Metaphilosophy, Intersectionality, and Race Theory
Speaker: Paul C. Taylor (Vanderbilt University), "Uneasy Sanctuaries: The Evasion of Identity in Liberatory Philosophy"

4-6 pm: Invited Symposium: Agency and the Built Environment
Speakers: C. Thi Nguyen (Utah Valley University), "Games and Autonomy"
Zed Adams (The New School), "The City as

Interface"

4-6 pm: Symposium: Herder
Speaker: Jonathan Fine (Yale University), "Historicist Thickets in Herder's Fourth Grove"
Commentator: Clinton Tolley (University of California, San Diego)

If we overlooked your presentation, please rush email to: <secretary-treasurer@aesthetics-online.org>.

For the complete APA program:
<https://www.apaonline.org/page/2019P_program>

Online Aesthetics Courses

We would like to encourage attention to the potential of on-line aesthetics courses. We hear from many people that aesthetics is not taught at their own campus and they wonder how they could find a course. Although face-to-face teaching is irreplaceable, on-line courses offer a substitute for those students who do not have access to such teaching. As on-line education rapidly evolves, we hope aesthetics will be included in more campus offerings. If you have an on-line course, please let us know so we can add you to our on-line catalog: <secretary-treasurer@aesthetics-online.org>.

Philosophy and the Arts, Art/Phil 320, 3 semester credits, Minnesota State University Moorhead, Theodore Gracyk

A consideration of philosophical questions relating to the fine arts. Representative topics include the nature of art, aesthetic experience, criticism in the arts, representation, symbolism, and evaluation. This course is writing intensive. Video lectures are provided.

Cost to people who are not matriculated at MSU-Moorhead: Approximately $1700 (including fees); less for MN residents

Who to contact to register: <https://www.mnstate.edu/admissions/online/>

Deadline for registration: 5th day of classes for each session (approximately late May, late August, early January)

Philosophy and Film, PHI 4150, 3 semester credits, Villanova University, Summer Session, John Carvalho
Bringing a philosophical perspective to bear on the appreciation of films

Text: Leo Braudy and Marshall Cohen, Film Theory and Criticism 8th (Oxford 2016)

This is a popular course that usually has a waiting list.

For more information: <https://www1.villanova.edu/villanova/professionalstudies/summer.html> .

Design Theory Online Course, Design Theory, Shenkar College of Art, Engineering and Design.

Instructors: Michalle Gal, Jonathan Ventura, Lee Weinberg, Emanuel Greengard, Pablo Utin.

<https://www.edx.org/course/design-theory>

edeX Online Courses, MOOC provider created by Massachusetts Institute of Technology and Harvard University.

The first of its kind, this course is a pioneering exploration into theories of design. Much of the way we interact as a society springs from design and is influenced by it. Design specialists around the world are continually redefining what design is and how it should be positioned within social, political and economic dynamics. In this course, you'll gain a better understanding of the scope of design and the role it plays in our day to day life.

Cost: Free. Add a Verified Certificate for $49 USD

Who to contact to register: <https://www.edx.org/course/design-theory\>

Deadline for registration: the course opens every semester. Registration up to a week before the beginning of the semester.

Calls for Papers

ASA Annual Meeting
Sheraton Grand
Phoenix, Arizona
October 9-12, 2019

Deadline: January 15, 2019

The ASA welcomes submissions on all aspects of aesthetics and the philosophy of art. Our submissions platform (asa.submittable.com) will be live and accepting submissions as of December 3. Deadline for submissions: January 15.

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

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

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

Six Irene H. Chayes Travel Grants will be awarded for those presenting papers, but who do not have access to travel funds. Two outstanding papers that "nourish and sustain an ethos of inclusivity in all aspects of the Society's activities" will receive Irene H. Chayes New Voices Awards. Full time students who present papers will receive a travel stipend. These stipends are also available to those who complete the PhD in 2019 but remain unemployed at the time of the meeting. Please indicate whether you would like to be considered for these grants when submitting your paper, but do not mention this in the submitted paper itself.

For further details, please consult the 2019 Annual Meeting website at <https://goo.gl/ZJZA6e>. Please address all correspondence to the Program Chair, John Kulvicki (Dartmouth College), at ASA2019Phoenix@gmail.com .

ASA Eastern Division
Philadelphia, PA
April 4-6, 2019

Deadline: January 15, 2019

We are looking forward to a second year in our new venue, the Courtyard Marriott in Center City Philadelphia.

Plenary Lecture: Amie Thomasson, Daniel P. Stone Professor of Intellectual and Moral Philosophy at Dartmouth College.

Temple University's Beardsley Lecture: Fred Rush, Professor of Philosophy at the University of Notre Dame.

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

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

Please send submissions in PDF, Word, or RTF format to Laura di Summa, Michel-Antoine Xhignesse, and John Dyck at easa.submissions@gmail.com.

Please feel free to direct questions to the Program Co-Chairs: John Dyck (CUNY - The Graduate Center) <john.dyck@gmail.com>, Michel-Antoine Xhignesse (UBC) <michel.xhignesse@ubc.ca>, or Laura Di Summa (William Paterson) <eirenelaura@gmail.com>.

ASA Rocky Mountain Division
Drury Plaza Hotel, Santa Fe, NM
July 12-14, 2019

Deadline: March 1, 2019

The ASARMD welcome presentations in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. We are always particularly interested in research involving interdisciplinary and intercultural approaches emphasizing natural and cultural character of the American Southwest.

The conference is organized into 1.5-hour sessions with each of three speakers allotted 20-25 minutes to present and 5 minutes for Q & A. The ASARMD Division's long-standing practice has been to invite proposals, in the form of abstracts, for papers that you wish to present. Proposals should be no more than 250 words in length and follow the format of a typical abstract, which is to say, offer a formal, albeit succinct, summary of the work to be presented, including conclusion(s) to be drawn. Panel presentations should consist of either three or four papers and include each participant's abstract.

Manuel Davenport Keynote Address: Dominic McIver Lopes, "Cosmopolitan Aesthetics"
Michael Manson Artist Keynote Address: Pamela Knoll "Philia and Figurative Art"
This is the first year we are using the conference software EASY CHAIR—Proposals should be formatted as .doc or as .pdf and submitted to EASY CHAIR

<https://easychair.org/conferences/?conf=asarmd2019>

Attention, Graduate Students: 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 Prize in the amount of $125.00 each.

Dr. Arthur Stewart, CPS Director, and Professor James Mock, of the University of Central Oklahoma, will serve as primary referees. Professor E.M. Dadlez, also of UCO, will serve as a third, tie-breaking voter, should the need arise. Competition Procedure: Graduate students in philosophy should provide, with their abstracts information about their official degree aspirations and academic affiliation. Upon acceptance to the 2019 Divisional Program, full, completed essays will be required, and will be due no later than May 15, 2019. They should be sent to: <Arthur.Stewart@lamar.edu> and to <jmock@uco.edu>.

Referees' decisions will be announced no later than June 1, 2019.

IRENE H. CHAYES TRAVEL FUND: ASARMD will have $1000 provided by the American Society for Aesthetics 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.

To apply for a travel grant this year: Submit your request to <Arthur.Stewart@lamar.edu> and <jmock@uco.edu> no later than May 15, 2019

Design Culture and Somaesthetics
Conference in dialogue between post-disciplinary fields
Moholy-Nagy University of Art&Design, Budapest
May 6-8, 2019

Deadline: January 20, 2019

Confirmed keynote speakers:
Richard Shusterman, Professor of Philosophy and English, Dorothy F. Schmidt Eminent Scholar in the Humanities, and Director for Body, Mind and Culture at Florida Atlantic University. Initiatior of somaesthetic research.

Patrick Devlieger, Associate Professor in the Faculty of Social Sciences at KU Leuven, anthropologist, leading international researcher of disability studies.

Conference Hosted by: Design Culture Studies Doctoral Program at the Doctoral School of Moholy-Nagy University of Art&Design, Budapest & Hungarian Forum of Somaesthetics

In the recent past, interdisciplinary and multidisciplinary research has provided remarkable progress and development within the humanities and social sciences. The early phase of this development witnessed preliminary dialogues between separate disciplines and their representatives who have gathered to discuss common interests. The initial goal was to understand each other, to recognize common topics of research. This phase induced productive dialogues but did not lead to long lasting, organized post-disciplinary projects, let alone integrative conceptual frameworks.

The latter only started in a second phase, when emerging post-disciplinary fields began to make suggestions for research platforms that were more defined and methodologically better founded. Somaesthetics,

initiated by Richard Shusterman, and design culture studies, initiated by Guy Julier among others, are two among these most promising new post-disciplines.

Design discourses, practices and products that are constituted in the synergy of all our senses are the protagonists of design culture studies that takes design culture as a flow of cultural products produced by social practices and reflected in cultural discourses. To Julier's mind, design culture as an object of study includes both the material and immaterial aspects of everyday life. At the same time, somaesthetics explores and reconceptualizes the focal point and ultimate reference of human environments, products, practices and discourses, namely, the embodied experience. Whereas somaesthetics reflects the pragmatist understanding of philosophy as a means of improving experience through a reflective art of living, it defines itself as a tool for designing good life. According to Shusterman, somaesthetics is the critical, meliorative study of the experience and the use of one's body as a locus of sensory-aesthetic appreciation and creative self-fashioning devoted to the knowledge, discourses and disciplines that structure such somatic care or can improve it.

Both design culture studies and somaesthetics are interested in body-mind interactions and both include theory, methodology and practice alike within their action radius.

The purpose of this conference is to take a step backward and address design theorists, philosophers, anthropologists, aestheticians, social scientists, healthcare professionals, technology experts, artists, designers and educators to discuss the parallel and complementary possibilities of these post-disciplinary approaches in the spirit of initial dialogue and pragmatic goodwill in order to create platforms of fulfilling and fruitful future collaborations.

Topics of interest include, but are not limited to, the following:

- Somaesthetic aspects of user experience
- Virtual reality, immersive technologies
- Posthumanism, Artificial intelligence and embodiedness
- Human-computer interaction
- Ambient experience design
- Atmospheres in human environments
- Social body and experience society
- Everyday aesthetics
- Object biography, material memory and material engagement

The benefits of ASA membership

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

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

Current members: Renew your membership in December for the following year so you don't miss any issues of JAAC or the ASA Newsletter.

We are expecting original and unpublished articles. A selection of the papers will be published in the forthcoming issues of the peer-reviewed, online, academic research journals The Journal of Somaesthetics and Pragmatism Today or in a volume on somaesthetics and design based on the conference and published in the Brill series Studies in Somaesthetics. Further details and online submission at: <https://doktori.mome.hu/conference-2019/?lang=en>.

Or submit your proposal (in no more than 300 words with 5 keywords) of a 20-30 minutes presentation to: <conference2019@mome.hu>.

North American Kant Society Biennial
Binghamton University, Binghamton, NY
Kant and the Value of Humanity
June 5-7, 2020

Deadline: January 1, 2020 (11:59 pm EST)

Keynote speakers: Karin de Boer, Katrin Flikschuh, Paul Guyer

Saturday, June 6 will feature "Aesthetics Day at NAKS," sponsored by the American Society for Aesthetics, which will include several talks on Kant and Aesthetics.

We aim to announce which papers have been accepted by February 7, 2020.

Papers in any area of Kant's and Kantian philosophy from analytic, continental, and historical approaches, are welcome. We encourage as well submissions on the conference theme, "Kant and the Value of Humanity."

Please identify two areas under which you wish your paper to be considered:

1. Kant's Pre-critical Philosophy
2. Metaphysics
3. Epistemology and Logic
4. Philosophy of Science and Nature
5. Teleology
6. Ethics and Moral Philosophy
7. Philosophy of Law and Justice
8. Philosophy of Politics, History, and Culture
9. Religion and Theology
10. Aesthetics
11. Kant and German Idealism

12. Kant and Phenomenology
13. Kant in the Present
14. Kant and the Value of Humanity

We are also accepting submissions for papers for the following two panels, sponsored by the American Society for Aesthetics.

1. "Kant's Methodology of Taste: the role of Humaniora"

For this panel we invite papers on the much overlooked final section of Kant's Critique of the Aesthetic Power of Judgment where Kant discusses the role of preparation and study for training taste and also the social nature of taste and its role in cultivating humanity.

2. "The Aesthetics of the Sublime and Human Dignity"

For this panel we invite papers on the relationship between the moral and aesthetic dimensions of the sublime in Kant.

To submit a proposal, please submit (in .doc, .docx, or .pdf form):

1. 1. A cover page, including the title of the paper, word count, author's name, brief bio, and contact information;

2. 2. A 3000-word paper, not including notes, prepared for blind review, accompanied by a 200-word abstract.

Please email all documents to <naksbiennial2020@gmail.com>.

- All papers should be suitable for presentation in 20 minutes.

- All submissions will be anonymously reviewed; identifying information should be included only on the cover page.

We especially encourage graduate student submissions. Graduate students should identify themselves as such on the cover page, which is a required component of the submission.

NAKS will provide $200 travel award for the best graduate student paper and the author will be considered as a candidate for the annual Markus Herz Prize.

The American Society for Aesthetics will provide a $500 student travel grant for the best student paper on Kant and aesthetics. Members of the American Society for Aesthetics will receive a reduced registration fee for the events on Kant and Aesthetics on Saturday June 6, 2020.

Debates in Aesthetics
Call for Papers and Essay Prize

Deadline: January 14, 2019

Debates in Aesthetics is inviting short papers in response to "Black Reconstruction in Aesthetics", a new article by Professor Paul C. Taylor (Vanderbilt University), specially written for Debates in Aesthetics.

Word limit: 3,500 words.

Taylor's paper is available to download from our website <http://www.debatesinaesthetics.org>, and an abstract of the paper can be read below. The editors invite papers of up to 3500 words, that directly engage with Taylor's article. Accepted papers will be published alongside the target article and a response by Taylor.

Professor Paul C. Taylor is the author of Race: A Philosophical Introduction (Polity, 2013), On Obama (Routledge, 2015), and Black is Beautiful: A Philosophy of Black Aesthetics (Wiley Blackwell, 2016). The latter was awarded the ASA monograph prize in 2017. He is W. Alton Jones Professor of Philosophy at Vanderbilt University.

Essay Prize: £250

The Debates in Aesthetics essay prize will be awarded to the best paper by a postgraduate student or early-career researcher in this issue. The winner of this prize will be awarded £250. More details can be found on our website: <http://www.debatesinaesthetics.org/news>.

Abstract: Black Reconstruction in Aesthetics* — Paul C. Taylor

This essay uses the concept of reconstruction to make an argument and an intervention in relation to the practice and study of Black aesthetics. The argument will have to do with the parochialism of John Dewey, the institutional inertia of professional philosophy, the aesthetic dimensions of the US politics of reconstruction, the centrality of reconstructionist politics to the Black aesthetic tradition, and the staging of a reconstructionist argument in the film, "Black Panther" (Coogler 2018). The intervention aims to address the fact that arguments like these tend not to register properly because of certain reflexive and customary limits on some common forms of philosophical inquiry. The sort of professional philosophy I was raised to practise and value tends not to be particularly inclusive and open-minded, especially when it comes to subjects that bear directly on the thoughts, lives, and practices of people racialized as black. Black aesthetics, by contrast, is an inherently ecumenical enterprise, reaching across disciplinary and demographic boundaries to build communities of practice and exchange. Hence the need for an intervention: to create the space for arguments and the people who work with them to function across disciplinary and demographic contexts. download the full paper <http://www.debatesinaesthetics.org/wp-content/uploads/2018/09/TAYLOR_PRINTPROOF.pdf>*

* Please note: The editors of Debates in Aesthetics and Paul C. Taylor offer this paper as a preview to solicit submissions for the forthcoming special issue. The final version of the paper will appear alongside accepted papers and a response by Taylor in our next issue. Please do not cite without permission.

Please subscribe to Debates in Aesthetics to receive our newsletter and publications: <http://www.debatesinaesthetics.org/subscribe/>

Debates in Aesthetics is a peer-reviewed, open-access journal for articles, interviews and book reviews. Published by the British Society of Aesthetics, the journal's principal aim is to provide the philosophical community with a dedicated venue for debate in aesthetics and the philosophy of art.

Parody
Ascea, Italy
May 24-27, 2019

Deadline: March 1, 2019

Parody is a familiar enough term, one commonly used. Writers on parody seem to suppose it applies mainly to the arts; but, while virtually absent in many fields (Sokal being an exception), it is certainly not only a category of style. It's also considered a bright tool in humour's arsenal. But in philosophy parody is a rare and neglected concept. Yet parody raises a host of questions, most of which lack precise answers. Some of these include:

- What is parody's exact difference from travesty, allegory, satire, farce, irony, pastiche, caricature, parable, allusion, etc.?
- When does a paraphrase, an analogy or

an imitation turn into a parody?
- What are the conditions for a parody's failure? Its success?
- What is the value of parody? Does it produce insight? Or does it charm?
- Are parodies arguments? Critiques? Do they exhibit the logic of the absurd?

This, the IXth International Wassard Elea Symposium, is dedicated to a thorough investigation of this common concept. We seek to engage philosophers and scholars in a conceptual analysis of what parody means and what its value or function might be. Historical papers or applied treatments of particular works will only be considered relevant insofar as they significantly advance philosophical explication of the concept.

Wassard Elea invites philosophers and scholars to submit papers on the topic 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 presenter's paper at the meeting. All suitable contributions are published in our journal, Wassard Elea Rivista (indexed in the Italian National Bibliography).

Inquiries are welcome. Full papers (format: word) should be sent directly to: Prof. Lars Aagaard-Mogensen, Italy: <wassardelea@gmail.com> or Prof. Jane Forsey, University of Winnipeg, Canada: <j.forsey@uwinnipeg.ca.

Registration fee: 10 €. Information about accommodations and details of the conference venue will be posted in due course.

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

8th Dubrovnik Conference on the Philosophy of Art
Dubrovnik, Croatia
April 8-12, 2019

Deadline: March 10, 2019

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. In April 2019, we shall be holding the eighth Dubrovnik Conference on the Philosophy of Art. The dates for the 2019 meetings are 8th to 12th April, and the conference directors are David Davies (McGill), Jason Gaiger (Ruskin School of Drawing and Fine Art, Oxford), Bozidar Kante (Maribor), Matthew Kieran (Leeds), 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 (10th April), we hope to have presentations on a selected theme with invited participants.

The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference also held in April each year. This means that 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 10th 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 hour-long sessions each day, with a lengthy lunch break (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. Graduate students and those wishing to present shorter papers can give 20 minute presentations, 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 very reasonable cost. There will be a small conference fee (around 40 Euros) 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> by March 10th 2019 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.

Conference on Food, Art and Philosophy
Institute of Philosophical Research
National Autonomous University of Mexico (UNAM)
October 3-4, 2019

Deadline: May 31, 2019
Co-sponsor: American Society for Aesthetics

Submissions are invited on any issue related to the topic of the conference (and particularly on the specific research areas mentioned above). Extended abstracts should be no longer than 1500 words and should be accompanied by a 100-word abstract and a separate page with your contact details. Please prepare your submission for anonymous review.You can send the extended abstracts to <foodartandphilosophy@gmail.com>.

Note that, if accepted, your paper must be prepared for a 35 minute presentation and should not exceed 4000 words.

A selection of the papers presented at the conference will be collected in a special issue of Critica: Revista Hispanoamericana de Filosofía, edited by the conference organizers.

Graduate student travel grants: We encourage graduate students to submit a paper. The winning graduate submission will be awarded a travel and accommodation grant to cover her/his expenses. Students do not need to be a member of the American Society for Aesthetics to submit a paper. However, the winner will be required to join ASA within 30 days after notification.

We encourage submissions from women, Latin American scholars and other historically underrepresented groups.

American Society for Aesthetics
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ASA, c/o Julie Van Camp, 1550 Larimer St. #644, Denver, CO 80202-1602 Tel. 562-331-4424; email: <asa@aesthetics-online.org> or <secretary-treasurer@aesthetics-online.org>.

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

Shelby Moser, Department of Art & Design, Azusa Pacific University, 901 E Alosta Ave, Azusa, CA 91702. <shelby.moser@gmail.com>
or
Michel-Antoine Xhignesse, Department of Philosophy, University of British Columbia, 1866 Main Mall, Buchanan E370, Vancouver, British Columbia, Canada V6T 1Z1. <michel.xhignesse@ubc.ca>

Deadlines: December 1, April 15, August 1