

# Letter from the Editors

Dear ASAGE Readers,

We thank you for your support of the *American Society for Aesthetics Graduate E-Journal*, which is in its fourteenth, and final edition in 2022. This is our most difficult editor's letter to publish because it is our last. Our editorial period began during the tumultuous summer of 2020—a summer that seems yet to have quelled two years later. As graduate students, it has been a genuine pleasure getting to experience academic philosophy from a different perspective.

Our primary aim was to advance the concept of a graduate journal to meet the needs of future graduate students. We did this through a revision of the submission formats and the journal format itself and by increasing the presence of the journal beyond the ASA's boundaries. Over the last two years, we are proud to have published four full-length articles, four fast philosophy pieces with replies, and one book review, as well as to have featured artwork from our scholarly peers. Our list of contributors comprises a cosmopolitan set of aesthetically oriented graduate students and faculty members. We are grateful to have interacted with all the contributors who submitted and published their innovative work in ASAGE.

This issue contains three papers.

The first paper by Emilie Claire Belkessam (University of Paris 1 Panthéon-Sorbonne) is a blend of art-historical and philosophical work entitled “On Doxastic: Emmanuelle Villard and the Twenty-First Century's Aesthetic.” In this work, the author proposes a new aesthetic concept: *the doxastic*. The doxastic is then illustrated and built upon through an in-depth aesthetic analysis of the work of French artist Emmanuelle Villard (1970-).

The second paper by Hyo Won Seo (Texas A&M University) is entitled “What Art(ists) Demand of Us.” In this paper, the author draws from the work of Linda Martin Alcoff on racial embodiment, and Mikel Dufrenne on the phenomenology of aesthetic experience, to argue that “there is no perception of the visible, aesthetic or bodily, that is not imbued with racialized value.”

The third paper by Enoch Yim (University of California, Santa Cruz) is entitled “In Defense of Kant's Deduction of Pure Aesthetic Judgments.” The paper defends Kant's deduction of the subjective, universal validity of pure judgments of taste from Paul Guyer's influential criticism in *Kant and the Claims of Taste*. The author's alternative reading makes way for a novel interpretation of Kant on which judgments of beauty “can be construed as the smallest unit of or initial stage in making any type of judgment.”

We want to thank everyone who has supported the journal over the years that it has been in publication. ASAGE has been a place for graduate students to share their new ideas, further develop them, and engage in written dialogues with other graduate students. Making ASAGE useful to graduate students in aesthetics has been our perduring primary goal—a goal that entails that we always

look to the future. With that in mind, we, along with the ASA officers and trustees, made the difficult suggestion to cease publication of ASAGE. Given the rapidly changing landscape of academic philosophy, a graduate student journal seems to us a suboptimal medium for meeting the needs of the ASA's student community. The ASA officers and trustees will meet this November at the annual meeting in Portland, Oregon to discuss viable alternatives to ASAGE. Your input on such alternatives is strongly encouraged. Please do not hesitate to contact us at the addresses below. It is our conviction that this meeting will result in myriad opportunities for graduate students to develop their career and research prospects, as well as foster community. We are grateful to the officers and trustees for placing ASAGE's well-being in our hands these past two years.

Finally, we would like to express our gratitude to you, the reader. ASAGE has largely been a passion project nestled between coursework, teaching assistantships, department workshops, and all the other elements that make up the graduate student life. None of this would be possible without your readership.

Once again, and for the final time, thank you for reading.

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