

I Academic History**1) Degrees Sought and Obtained:**

Ph.D. in Philosophy, University of Western Ontario (1987).

M.A. in Philosophy, University of Manitoba (1979).

B.A. in Politics, Philosophy, Economics, Oxford University (1970).

2) Theses and Dissertations:

Ph.D. Dissertation (Western Ontario, 1987): **The Infirmities of Externalism: Putnam and Dummett on the Realist Programme in Metaphysics and the Philosophy of Language.** Supervisor: Prof. Robert Butts

M.A. Thesis (Manitoba, 1979): **The Aesthetic Relevance of Artistic Acts.**

Supervisor: Prof Michael Stack.

(3) Areas of Interest and Specialisation:

Areas of Current Research and Specialisation: Philosophy of Art (especially Ontology and Epistemology of Art; Phil. of Literature; Phil. of Film; Phil. of Photography; Phil. of the Visual Arts; Phil. of the Performing Arts; Phil. of Music); Metaphysics; Philosophy of Language; Philosophy of Mind.

Other Areas of Interest and Competence: Philosophy of Science; Philosophy of Social Science; Philosophy of Cognitive Science; Ethics; Kant.

II Publications**Books and Monographs**

Philosophy of The Performing Arts (Oxford: Wiley Blackwell, 2011), in the series *Foundations of the Philosophy of the Arts*.

Aesthetics and Literature (London: Continuum, 2007).

Art as Performance (Oxford: Blackwell, 2004)

[Chinese translation by Fong Jun (Nanjing: Jiangsu Meishu Chubanshe (Jiangsu Fine Arts Publishing House), 2008]

Edited books

Blade Runner, co-edited with Amy Coplan, edited collection of papers in the series 'Philosophers on Film', (London: Routledge, 2015). (Introduction, 1-30, co-authored with Amy Coplan.)

The Thin Red Line, edited collection of papers in the series 'Philosophers on Film'. (London: Routledge, August 2008). ('Introduction', 1-9)

Contemporary Readings in the Philosophy of Literature, co-edited with Carl Matheson, (Toronto, April 2008). ('General Introduction' and 'Introduction' to each of the four sections: xi-xviii; 3-8; 71-82; 253-8; 323-31)

Articles Published, Forthcoming, Commissioned and in Progress, or Submitted

'Appreciating improvisation as art', for the proposed (Routledge?) *Handbook on Philosophy of Musical Improvisation*, ed. Alessandro Bertinello and Marcello Ruta. In progress

'Dance seen and dance screened', for inclusion in volume 43 of *Midwest Studies in Philosophy*. In progress

"What is the mode of being of the artwork?", in Noel Carroll, ed., *Controversies in Contemporary Aesthetics* (London: Routledge). In progress.

'Performance art', to appear in *Routledge Companion to the Philosophy of Painting and Sculpture*, Noël Carroll and Jonathan Gilmore, eds. In progress.

'Dance and Technology', to appear in *Engagement: Philosophy and Dance*, Rebecca Farinas and Craig Hanks, eds., (London: Bloomsbury).

'Artistic crimes and misdemeanours', for submission for inclusion in a special edition of *British Journal of Aesthetics* on 'Deception and Authenticity in Art'. In progress.

'Nominalist strategies for dealing with multiple artworks', for inclusion in a collection of papers relating to the work of Jody Azzouni, ed. Joshua Brown and Otavio Bueno. In progress.

‘Analytic philosophy of performance’, co-written with Anna Pakes, for inclusion in Laura Cull and Alice Lagaay, eds., *Routledge Companion to Performance Philosophy*. In progress.

‘Philosophical dimensions of film experience’, in Steven Goveia et al, eds. *Philosophy and Film: Bridging Divides* (Routledge), In progress.

Piece on the 50th anniversary of Walton’s ‘Categories of art’, to appear in a 2020 symposium in *Journal of Aesthetics and Art Criticism*. In progress.

‘Philosophy of art’, to appear in Anna Abrahams, ed, *Cambridge Handbook of the Imagination*.

‘A moderately pessimistic perspective on “cooperative naturalism”’, forthcoming (2018) in a *Projections* book symposium, ed. Ted Nannicelli, on Murray Smith’s *Film, Art, and the Third Culture*.

‘Where in the (art)world is Martin Creed?’ forthcoming in a volume on Martin Creed edited by Elisabeth Schellekens and Davide Dal Sasson in the Bloomsbury series on philosophical aesthetics and contemporary art edited by Tiziana Andrina and David Carrier.

“Animation”, forthcoming in Noel Carroll, Laura Teresa Di Summa-Knoop, and Shawn Loht, eds., *The Palgrave Handbook for the Philosophy of Film and Motion Pictures* (Palgrave-McMillan, 2018), c. 10,000 words.

“Evolution and Anthropology of Art”, forthcoming in Lydia Goehr, Jonathan Gilmore, and Jonathan Fine, eds., *Blackwell Companion to Arthur Danto*.

“Analytic philosophy of music”, forthcoming in Tomas Macauley, Jerrold Levinson, and Nanette Nielsen, eds., *Oxford Handbook of Western Music and Philosophy* (Oxford: OUP, 2018).

‘Misreading Emma’, in E. M. Dadlez, ed., *Jane Austen’s Emma: Philosophical Perspectives*, in the series *Oxford Studies in Philosophy and Literature* (Oxford: Oxford University Press, 2018), 184-215.

“Evidence of facture and the appreciative relevance of artistic activity”, in Alberto Voltolini and Jerome Pelletier, eds., *The Pleasure of Pictures* (London: Routledge, 2018), 286-302.

‘Locating the musical work in practice’, in *Virtual Works - Actual Things*, part of the *Orpheus Institute Series* (Leuven: Leuven University Press, 2018), 45-64.

“Art and thought-experiments”, in Michael T. Stuart, Yiftach Fehige, and James Robert Brown, eds., *The Routledge Companion to Thought Experiments* (London: Routledge, 2018), 512-25.

“Mag Uidhir on what is ‘minimally viable’ in ‘art-theoretic space’”, *Journal of Aesthetic Education* 52.2 (Summer 2018), 8-22.

‘The semantics of Sibleyan aesthetic judgments’, in James Young, ed., *Semantics of Aesthetic Judgments* (Oxford: OUP, 2017), 106-20.

‘Descriptivism and its discontents’, *Journal of Aesthetics and Art Criticism* 75.2 (2017), 117-29.

‘Applied aesthetics’, in Kasper Rasmussen, Kimberley Brownlee, and David Coady, (eds), *Blackwell Companion to Applied Philosophy* (Oxford: Wiley-Blackwell, 2016), 487-500.

‘The function of generalisation in art history: understanding art across traditions’, in *Theoretical Studies in Literature and Art* 36.1 (Spring 2016), 8-19.

‘Fictional truth and truth in fiction’, in Noel Carroll and John Gibson, eds., *Routledge Companion to Philosophy of Literature* (London: Routledge, 2015), 372-81.

‘Sibley and the limits of everyday aesthetics’, *Journal of Aesthetic Education* 49.2 (2015), 50-65.

‘Fictive utterance and the fictionality of narratives and works’, *British Journal of Aesthetics* 55.1 (2015), 39-55.

“*Blade Runner* and the cognitive values of cinema”, in Amy Coplan and David Davies, eds., *Blade Runner* (London: Routledge, 2015), in the series ‘Philosophers on Film’, 134-

54.

“Introduction”, with Amy Coplan, in Amy Coplan and David Davies, eds., *Blade Runner* (London: Routledge, 2015), in the series ‘Philosophers on Film’, 1-30.

‘Varying impressions’, *Journal of Aesthetics and Art Criticism* 73.1 (2015), 81-92.

“‘This is your brain on art’: what can philosophy of art learn from neuroscience?”, in Gregory Currie, Matthew Kieran, Aaron Meskin, and Jon Robson, eds., *Aesthetics and the Sciences of Mind* (Oxford: Oxford University Press, 2014), 57-74.

“Watching the unwatchable: *Irréversible*, *Empire*, and the paradox of intentionally inaccessible art’, in Jerrold Levinson, ed., *Suffering art gladly: the paradox of negative emotions* (London: Macmillan Palgrave, 2013), 246-66.

‘Categories of art’, in *Routledge Companion to Aesthetics* 3rd ed. (London: Routledge, 2013), 224-34.

‘Fiction’ (considerably revised and updated) in *Routledge Companion to Aesthetics* 3rd ed. (London: Routledge, 2013), 330-39.

‘Dancing around the issues: prospects for an empirically grounded philosophy of dance’, *Journal of Aesthetics and Art Criticism* 71.2 (2013), 195-202.

“What type of ‘type’ is a film?”, in Christy Mag Uidhir, ed., *Art and Abstract Objects* (Oxford: Oxford University Press, 2013), 263-283

“Pornography, art, and the intended response of the receiver”, in Hans Maes and Jerrold Levinson, eds., *Aesthetics and Pornography* (Oxford: Oxford University Press, 2013), 61-82.

“The dialogue between words and music in the composition and comprehension of song”, *Journal of Aesthetics and Art Criticism* 71.1 (2013), 13-22.

“Can philosophical thought experiments be ‘screened’?”, in Melanie Frappier, Letitia Meynell, and James Robert Brown, eds., *Thought Experiments in Philosophy, Science, and the Arts* (London: Routledge, 2012), 223-38.

“Fictionality, fictive utterance, and the assertive author”, in Gregory Currie, Petr Kot’atko, Martin Pokorny, eds., *Mimesis: Metaphysics, Cognition, Pragmatics* (London: College Publications, 2012), 61-85.

‘Enigmatic variations’, *The Monist* 95.4 (2012), 644-63.

‘Kendall Walton’, in Alessandro Giovannelli, ed. *Aesthetics: The Key Thinkers* (London & New York: Continuum, Feb/April 2012), 197-206.

“‘I’ll be your mirror’?: embodied agency, dance, and neuroscience”, in Peter Goldie and Elisabeth Schellekens, eds., *The Aesthetic Mind: Philosophy and Psychology* (Oxford: Oxford University Press, 2011), 346-56.

“Assessing Robinson’s ‘revised causal argument’ for sense data”, in *Croatian Journal of Philosophy*, 11/2 (2011), 209-24.

‘Digital technology, indexicality, and cinema’, *Rivista di estetica* 46 (March 2011), special edition on ‘Ontology of Cinema’, 45-60.

‘Medium’, in Theodore Gracyk and Andrew Kania, eds., *Routledge Companion to Philosophy and Music*. (London: Routledge, 2011), 48-58.

‘The artwork as performance’, in David Goldblatt and Lee B. Brown, eds., *Aesthetics: A Reader in Philosophy of the Arts* 3rd Edition (Upper Saddle River NJ: Prentice Hall, 2011), 305-9. [This is a commissioned original piece outlining my views in the ontology of art as presented in *Art as Performance*.]

“Multiple instances and multiple ‘instances’”, *British Journal of Aesthetics* 50.4 (2010), 411-26.

“Learning through fictional narratives in art and science”, in Roman Frigg and Matthew Hunter, eds., *Beyond Mimesis and Convention: Representation in Art and Science* (Boston Studies in the Philosophy of Science 262), (Dordrecht: Springer, 2010), 51-70.

“Eluding Wilson’s ‘elusive narrators’”, *Philosophical Studies* 147.3 (February 2010), 387-94.

“Scruton on the inscrutability of photographs”, *British Journal of Aesthetics* 49 (2009),

341-55.

'Works and performances in the performing arts', *Philosophy Compass* 4.5 (2009), 744-55.

'Rehearsal and Hamilton's 'ingredients model' of theatrical performance", *Journal of Aesthetic Education* 43.3 (Fall 2009), 23-36.

'L' <<empirisme transcendantal>> de McDowell", *Philosophiques* 36/1 (2009), 195-204.
'Literature', in Stephen Davies et al, eds., *Blackwell Companion to Aesthetics*, 2nd ed. (April 2009), 85-8.

'Aims of interpretation', in Stephen Davies et al, eds., *Blackwell Companion to Aesthetics*, 2nd ed. (April 2009), 375-8.

'Performance Art', in Stephen Davies et al, eds., *Blackwell Companion to Aesthetics*, 2nd ed. (April 2009), 462-5.

'The primacy of practice in the ontology of art", *Journal of Aesthetics and Art Criticism* 67.2 (Spring 2009), 159-71.

'Dodd on the 'audibility' of musical works", *British Journal of Aesthetics* 49.2 (April 2009), 99-108.

'The artistic relevance of creativity", in K. Bardsley, D. Dutton. M. Krausz, eds., *The Concept of Creativity in Science and Art*, 2nd ed. (Leiden: Brill, 2009), 213-33.

'On the very idea of 'Outsider Art"', *British Journal of Aesthetics* 49.1 (January 2009), 25-41.

'Can film be a philosophical medium?', invited paper in *Postgraduate Journal of Aesthetics* 5.2 (summer 2008), 1-20.

'Vision, touch, and embodiment in *The Thin Red Line*', in D. Davies, ed., *The Thin Red Line* (London: Routledge, August 2008), 45-64.

'Ontology of film', in P. Livingston and C. Plantinga, eds., *Routledge Companion to Film and Philosophy* (London: Routledge, 2008), 217-26.

'Malick', in P. Livingston and C. Plantinga, eds., *Routledge Companion to Film and Philosophy* (London: Routledge, 2008), 569-80.

"Susan Sontag, Diane Arbus, and the ethical dimensions of photography", in Garry Hagberg, ed., *Art and Ethical Criticism* (Oxford: Blackwell, 2008), 211-28.

"Collingwood's 'performance' theory of art", *British Journal of Aesthetics* 48.2 (April 2008), 162-74.

"How photographs 'signify' the world", in Scott Walden (ed.), *Photography and Philosophy* (Oxford: Blackwell, 2008), 167-86.

"Thought experiments and fictional narratives", *Croatian Journal of Philosophy* Vol VII, No. 19 (April 2007), 29-45.

"Telling pictures: the place of narrative in late-modern visual art", in Peter Goldie and Elisabeth Schellekens (eds.), *Philosophy and Conceptual Art* (Oxford: Oxford University Press, 2007), 138-56.

"Arts and intentions: reflections on Currie's interdisciplinary turn", in *British Journal of Aesthetics* 46.2 (April 2006). 192-203.

"Art, style and genre in", in D. Borchert, ed., *The Encyclopedia of Philosophy*, 2nd Edition (Macmillan Reference USA, December 2005), Vol. 1, 330-3.

"Philosophical aspects of fictional discourse", in Keith Brown, ed., *The Encyclopaedia of Language and Linguistics* 2nd Edition, Vol. 4 (Elsevier: Oxford, December 2005), 443-6.

"Reforming and reperforming *Art as Performance*", in *Acta Analytica*, 20:4 (37) (2005), 64-90.

"Precis of *Art as Performance*", in *Acta Analytica*, 20:4 (37) (2005), 3-9.

"Il contestualismo e la rilevanza artistica della produzione dell'artista" ("Contextualism and the artistic relevance of artistic making"), in *Discipline Filosofiche* XV.2, special edition on 'Elementi di estetica analitica', ed. Giovanni Mateucci (Quodlibet 2005), 181-99.

“Atran’s unnatural kinds”, *Croatian Journal of Philosophy* Vol. V, no.14 (October 2005), 345-57.

“Fiction”, in *Routledge Companion to Aesthetics 2nd Edition*, ed. Berys Gaut and Dom Lopes (London: Routledge, September 2005), pp. 347-58. (This is a modestly revised and updated version of my piece on “Fiction” in the 1st Edition (2000)).

“Against ‘enlightened Empiricism’”, in Matthew Kieran, ed., *Contemporary Debates in Aesthetics and the Philosophy of Art* (Oxford: Blackwell, 2005), 22-34.

“Réponses à Livingston, Pouivet, et Cometti”, in a book panel on *Art as Performance* in *Philosophiques* 32/1 (Spring 2005), 229-45.

“Précis de *Art as Performance*”, in a book panel on *Art as Performance* in *Philosophiques* 32/1 (Spring 2005), 209-14.

“Intentions et signification de l’énonciation” (“Intentions and Utterance Meaning”), *Philosophiques* 32/1 (Spring 2005), special edition on Interpretation, 83-99. [English version in CRIPOL]

“The imaged, the imagined, and the imaginary”, in Matthew Kieran and Dom Lopes, eds., *Imagination, Philosophy and the Arts* (London: Routledge, 2003), pp. 225-44.

"Medium", in Jerrold Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford: Oxford University Press, 2003), pp. 181-91.

"Aesthetic empiricism and the Philosophy of Art", *Synthesis Philosophica* 15 (2000), pp. 49-64.

"Fiction", in *Routledge Companion to Aesthetics*, ed. Berys Gaut and Dom Lopes (London: Routledge, 2000), pp. 263-73.

"Living in the 'space of reasons': the 'rationality debate' revisited", *International Studies in the Philosophy of Science* 13.3, pp. 231-44 (1999).

"Davidson, indeterminacy, and measurement", in Denis Fisette, ed., *Consciousness and Intentionality: Modes and Modalities of Attribution* (1999: Dordrecht, Kluwer), pp. 249-

265.

"Artistic intentions and the ontology of art", *British Journal of Aesthetics* 39.2 (April 1999), pp. 148-62.

"Artwork, action, and process", *Acta Analytica* 20 (1998), pp. 131-53.

"On gauging attitudes", *Philosophical Studies* 90 (May 1998), pp. 129-54.

"How sceptical is Kripke's 'sceptical solution'?", *Philosophia* (March 1998), pp. 119-140.

"McAllister's aesthetics in Science", *International Studies in the Philosophy of Science*, vol. 12.1 (March 1998), pp. 25-32.

"Naturalised semantics and content ascription", in D. Jutronic, ed., *The Maribor Papers in Naturalised Semantics* (1997: Maribor, University of Maribor Press), pp. 189-201.
[Papers from the 1996 conference on Michael Devitt's *Coming to our Senses*]

"Why one shouldn't make an example of a brain in a vat", *Analysis* 57.1 (January 1997), pp. 51-59.

"Interpretive pluralism and the ontology of art", *Revue internationale de philosophie* 198 (1996), special edition on current work in aesthetics, pp. 577-92.

"Davidson, indeterminacy, and measurement", *Acta Analytica* 14 (1996) pp. 37-56.

"A traveller's guide to Putnam's 'narrow path'", *Dialogue*, Spring 1996, pp. 118-45.

"Explanatory disunities and the unity of science", *International Studies in the Philosophy of Science*, vol 10.1 (March 1996), pp. 5-21.

"Fictional truth and fictional authors", *British Journal of Aesthetics* 36.1 (January 1996), pp. 43-55.

"The model-theoretic argument unlocked", in *Québec Studies in the Philosophy of Science, Part I* (in the series *Boston Studies in the Philosophy of Science*), ed. Matthieu Marion and Robert S. Cohen (Dordrecht: Kluwer, 1995), pp. 273-284.

"Dennett's stance on intentional realism", *Southern Journal of Philosophy* Vol. XXXIII, No. 3 (Fall 1995), pp. 299-312.

"Putnam's brain-teaser", *Canadian Journal of Philosophy* 25.2 (June 1995), pp. 203-228.

"Le défi pédagogique du relativisme en éthique", *Philosopher* 16 (1994), pp. 207-212. (Published as part of the proceedings of the conference *Le défi éthique: enjeux et perspectives.*)

"Perspectives on intentional realism", *Mind and Language* 7 (1992), pp. 264-285.

"Le béhaviorisme méthodologique et le réalisme intentionnel chez Dennett", in Denis Fiset, ed., *Daniel C. Dennett et les stratégies intentionnelles, Lektion II-1*, (Québec: Presses de l'Université du Québec, 1992), pp. 69-88.

"Curbing the realist's flights of fancy", *Dialogue* XXXI (1992), pp. 243-54.

"Works, texts, and contexts: Goodman on the literary artwork", *Canadian Journal of Philosophy* (September 1991), pp. 331-46.

"Horwich on 'semantic' and 'metaphysical' realism", *Philosophy of Science* 54.4 (December 1987), pp. 539-557.

"How not to outSmart the anti-realist", *Analysis* 47.1 (January 1987), pp. 1-8.

"Putnam's 'narrow path'", *Dalhousie Review* (Fall 1984)

Book Reviews:

Review of Dominic Lopes, *Beyond Art*, *Notre Dame Philosophical Review* (e-review, September 2015), 2848 words.

Review of Peter Kivy, *Once-told Tales*, *Notre Dame Philosophical Review* (e-review, February 2012).

Review of Jason Gaiger, *Aesthetics and Painting*, *Journal of Aesthetics and Art Criticism* 68.3 (Summer 2010), 320-23.

Review of Eric Margolis and Stephen Laurence, *Creations of the Mind: Theories of Artifacts and their Representation*, *Analysis* 69.1 (January 2009), pp. 171-2.

Review of Paul Crowther, *Defining Art, Creating the Canon*, *British Journal of*

Aesthetics 48.4. (2008), pp. 457-59.

Review of Peter Kivy, *The Performance of Reading*, in *Journal of Aesthetics and Art Criticism* 66.1 (2008), pp. 89-91.

Review of Robert Stecker, *Interpretation and Construction*, in *Journal of Aesthetics and Art Criticism* 62.3 (Summer 2004), pp. 291-3.

Review of Robert Stecker, *Artworks*, in *Mind* vol. 110, no. 438 (April 2001), pp. 565-569.

Review of Richard Allen and Murray Smith, *Film Theory and Philosophy*, and of Carl Plantinga, *Passionate Views*, in *Philosophical Quarterly* (April 2001), pp..

Review of Robert K. Shope, *The Nature of Meaningfulness*, in *Philosophy in Review* 20.6 (December 2000), pp. 451-3.

Review of Gregory Currie, *Image and Mind: Film, Philosophy, and Cognitive Science*, in *Minds and Machines* 7.1 (February 1997), pp. 138-142.

Review of James O. Young, *Global Anti-Realism*, in *Canadian Philosophical Reviews*, October 1995, pp. 372-4.

Review of Harvey Siegel, *Relativism Refuted*, in *Philosophy of Science* 57.3 (September 1990), pp. 537-539.

III Presentations

Papers Presented by Invitation at Scholarly Conferences

“High art/ low art/ no art: Making sense of ‘popular art’”, keynote address at a conference on *Aesthetics of Popular Art*, Warsaw, May 2018.

“Artistic crimes and misdemeanours”, 7th Dubrovnik Conference on the Philosophy of Art, Dubrovnik, Croatia, April 2018.

“Artistic crimes and misdemeanours”, conference on *Deception and Authenticity in Art*, Uppsala University, April 2018

‘Imagining about the real world’, *Fiction, its Instruments, its Creatures, and their Friends* workshop, Czech Institute of Sciences, Prague, October 2017

‘Dance seen and dance screened’, 6th Dubrovnik Conference on the Philosophy of Art, Dubrovnik, Croatia, April 2017.

“Dance seen and dance screened”, part of a panel on dance and cinema at the annual meetings of

the Pacific division of the American Society for Aesthetics, Asilomar Conference Grounds, Pacific Grove CA, April 2017.

“The role(s) of generalization in art history”, 5th Dubrovnik Conference on the Philosophy of Art, Dubrovnik, Croatia, April 2016.

“Locating the musical work in practice”, presented at the 2016 Orpheus Academy, Orpheus Institute, Ghent, Belgium, April 2016.

“Ontology, practice, and reflection,” presented at the 2016 Orpheus Academy, Orpheus Institute, Ghent, Belgium, April 2016.

“It’s only make-believe”, presented at a conference on Derek Matravers’ *Fiction and Narrative*, University of Uppsala, Sweden, November 2015.

“Response to Calvo-Merino and Montero”, presented at a panel on *Dance and neuroscience* at the annual meetings of the ASA. Savannah GA, November 2015.

“The role of generalization in art history”, presented at a conference on *Varieties of Understanding*, New York University, June 2015

“Descriptivism and its discontents”, presented at an invited panel on *Recent work on the ontology of performance* at the annual meetings of the Canadian Philosophical Association, Ottawa, June 2015.

“Sibley and the limits of everyday aesthetics”, 4th Dubrovnik Conference on the Philosophy of Art, Dubrovnik, Croatia, April 2015.

“Noe and Kelly on embodiment and the arts”, presented as part of a panel on *Embodiment and the Arts*, Pacific Division meetings of the American Society for Aesthetics (ASA), Asilomar CA, April 2015.

“Descriptivism and its discontents”, invited keynote address presented at the Eastern Division meetings of the ASA, Philadelphia PA, March 2015.

“Descriptivism and its discontents”, *Ontology of Art* conference, Auburn University AL, March 2015.

“Reflections on Mag Uidhir’s *Art and Art-Attempts*”, presented at an ASA book-panel on Christy Mag Uidher’s *Art and Art-Attempts* (OUP, 2013), San Antonio TX, November 2014.

“Agency, automatism, and the possibility of photographic art”, keynote address at the Rocky Mountain Division meetings of the ASA, Santa Fe NM, July 2014.

“Evidence of facture and the appreciative relevance of artistic making”, presented at a workshop on ‘Peinture, facture, et emotion’ at the College de France, Paris, May 2014.

“*Blade Runner*, ‘Electric Sheep’, and the cognitive values of fictional narratives”, presented at the 3rd Annual Philosophy of Art Conference in Dubrovnik, Croatia, April 2014.

“Agency, automatism, and the possibility of photographic art”, presented at the 3rd Annual Philosophy of Art Conference in Dubrovnik, Croatia, April 2014.

“Agency, automatism, and the possibility of photographic art”, keynote address presented at the annual ASA Graduate Student Conference, Philadelphia, March 2014.

“*Blade Runner* and the cognitive values of fictional narratives”, presented at the Annual Auburn Conference in Philosophy on the theme of *Film and Philosophy*, Auburn University, February 2014.

“*Shunga* and the apparent paradox of pornographic art”, *Shunga and Philosophy* workshop, British Museum, London, December 2013.

‘Sibleyan limits on everyday aesthetics’, presented at a conference on *The Limits of the Aesthetic*, University of Durham, UK, June 2013.

‘The pragmatic constraint revisited’, presented at a conference on *The Philosophy of the Philosophy of Art*, University of St Andrews, UK, June 2013.

“The semantics of Sibleyan aesthetic judgments”, presented as part of a Canadian Society of Aesthetics/Canadian Philosophical Association panel on *The Semantics of Aesthetic Judgments*, University of Victoria, BC, June 2013.

“Fictive utterance, fictional narratives and fictional works”, presented at a workshop on *Fictionality*, London Aesthetics Forum, University of London, May 2013.

“Watching the unwatchable: *Irréversible*, *Empire*, and the paradox of intentionally inaccessible art”, presented at the 2nd Dubrovnik Conference on the Philosophy of Art, IUC, Dubrovnik, Croatia, April 2013.

“Responses to Hamilton, Pakes, and Neufeld”, at a panel on issues related to my book *Philosophy of the Performing Arts*, meetings of the Pacific Division of the ASA, Pacific Grove CA, April 2013.

“Varying impressions”, presented at a conference on the Aesthetics of Printmaking, University of Houston, TX, February 2013.

“What’s ineffable, and why?”, keynote address, presented at the Royal Musical Association Music and Philosophy Study Group 2nd Annual Conference, King’s College London, July 2012.

“Fictionality, fictional works, and fictional narratives”, presented at the inaugural Dubrovnik Conference on the Philosophy of Art, Dubrovnik, Croatia, April 2012.

“‘This is your brain on art’?: What can philosophy of art hope to learn from neuroscience?”, presented at a panel on Art and Science at the Pacific Division meetings of the ASA, April 2012.

“The objectivity of Sibleyan aesthetic judgments”, presented at a workshop on *Aesthetic Judgment*, University of Victoria, April 2012.

“When art is *not* ‘for art’s sake’”, invited address to the Faculty of Science, University of Rijeka, December 2011.

“Responses to my critics”, presented at a one day symposium on my book *Aesthetics and Literature*, University of Rijeka, December 2011.

“The dialogue between words and music in the composition and comprehension of song”, keynote address presented at the conference *Words and Music*, University of Maribor, Slovenia, December 2011.

“Lamarque on works and objects”, presented as part of a book panel on Peter Lamarque’s *Work and Object*, ASA Annual Meetings, Tampa, FL, October 2011.

“Pornography, art, and the intended response of the receiver”, keynote paper presented at the conference *Pornography, Art, and Aesthetics*, Institute of Philosophy, London, June 2011.

“Perceiving dance performance”, presented at a colloquium on the work of Alva Noë, UQAM, Montreal, March 2011.

“Two Dangers of Empiricism”, presented at a 3-day workshop on *Aesthetics and the Sciences*, University of Nottingham, UK, June 2010.

“Multiple Instances and Multiple ‘Instances’”, presented as part of a panel on Multiple Artworks, ASA Annual Meetings, Denver CO, October 2009.

“Art, pornography and the intended eye of the beholder”, presented at the conference *Art, Society, and Sexuality*, University of Kent, Canterbury, May 2009.

“Yes Virginia, there is an aesthetic attitude!”, presented at the conference *On Beauty* at Auburn University, AL, March 2009.

“Gaut’s ‘merited response’ argument for Ethicism”, presented as part of a panel on Berys Gaut’s *Art, Emotion and Ethics*, ASA Annual Meetings, Northampton MA, November 2008.

“Scruton on the inscrutability of photographs”, presented at the conference *Scruton’s Aesthetics*, University of Durham, July 2008.

“What type of ‘type’ is a film?”, presented as part of a symposium on ‘Aesthetics of Film’, Pacific Meetings of the American Philosophical Association, Pasadena CA, March 2008.

“Rehearsal, the ‘classical paradigm’, and theatrical performance”, presented at a conference on *The Art of Performance*, University of Kansas, Manhattan KA, December 2007.

“Film as a philosophical medium”, presented at a panel on *Film and Philosophy* at the annual meetings of the ASA, Los Angeles, CA, November 2007.

“Collingwood’s ‘performance’ theory of art”, presented at the conference on *Collingwood and 20th Century Philosophy*, UQAM, October 2007.

“Thought experiments and the ‘epistemological argument’ against literary cognitivism”, presented at a workshop on Thought Experiments, University of Toronto, May 2007.

“Why simplicity isn’t always a virtue: Dodd’s ‘simple view’ of musical ontology”, presented as part of the Lennox Seminar on Musical Ontology, Trinity University, Texas, February 2007.

“On Livingston’s ‘minimal success condition’ for partial intentionalism”, presented at a panel on Paisley Livingston’s *Art and Intention* at the annual meetings of the ASA, Milwaukee WI, October 2006.

“Fictional narratives and thought experiments”, keynote address presented at a conference on *Thought Experiments*, University of Toronto, May 2006.

“Johnston on Robinson’s ‘revised causal argument’ for sense data”, presented at a conference on *Howard Robinson’s Perception*, University of Rijeka, Croatia, April 2006

“On Matthew Kieran’s *Revealing Art*”, presented at a book panel on Matthew Kieran’s *Revealing Art* at the Pacific Division meetings of the ASA, Asilomar Conference Center, Pacific Grove, California, March 2006.

“The aesthetic relevance of artistic acts”, presented at a Symposium on *Art versus the Aesthetic: Explorations in Philosophy and Sensuous Expression*, Carleton University, March 2006.

“Response to Thomasson and Lopes”, presented at a panel on *New Media* at the Annual Meetings of the American Society for Aesthetics, Providence RI, October 2005.

“Thought experiments and other fictional narratives”, presented at the 31st Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 2005.

“Thought experiments and fictional narratives”, presented at a conference on thought experiments at the University of Rijeka, Croatia, April 2005.

“*Art as Performance: rehearsals and revisions*”, presented at a conference on ‘Art in Context’, University of Maribor, Slovenia, June/July 2004.

“Experiential constraints on artistic properties”, presented at a conference on ‘Art in Context’, University of Maribor, Slovenia, June/July 2004.

“Telling pictures: the place of narrative in late-modern visual art”, presented at a conference on ‘Philosophy and Conceptual Art’, King’s College, London, June 2004.

“Semantic intentions and utterance meaning”, presented at the 30th Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 2004.

“*Art as Performance: responses to Heintz and Dilworth*”, presented at an invited book panel on my *Art as Performance*, Pacific Division meetings of the ASA, Asilomar Conference Center, Pacific Grove, California, March 2004

“Making Sellars explicit”, presented at the 29th Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 2003.

“Stecker on interpretation”, presented at a symposium on recent work on interpretation at the Annual Meetings of the ASA, Miami, October 2002.

“How photographs ‘signify’ the world”, presented at a CPA Symposium on the Philosophy of Photography, Toronto, May 2002.

“Atran on folkbiological kinds”, presented at the 28th Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 2002.

“The imaged, the imaginary, and the imagined”, paper presented at a conference on *Imagination and the Arts*, University of Leeds, England, July 2001.

“Emotions as reasons”, presented at a CPA table-ronde on Christine Tappolet’s *Emotions et valeurs*, Université Laval, May 2001.

“Rationalism, revolution, and the aesthetic”, presented at the 27th Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 2001.

“Explaining causes”, presented at the 26th Annual Philosophy of Science Conference, Dubrovnik, Croatia, April 2000.

"Conceptual content and accountability", presented to a CPA Symposium on Meaning and Normativity, University of Alberta, May 2000.

"Performance as art", presented at the Quadrilateral Conference, Université de Montréal, January 2000.

"Living in the 'space of reasons': the 'rationality debate' revisited", presented at the 25th Annual Conference on the Philosophy of Science, Dubrovnik, Croatia, April 1999.

"On being literarily true", presented at a joint CPA/CSA symposium on Literature, Truth and Knowledge, University of Ottawa, May 1998.

"Provenance and the identity of the artwork", presented at the Nordic Aesthetics Symposium, Copenhagen, May 1998.

"Cognitive pluralism and the intellectual authority of science", presented at the 24th Annual Conference on the Philosophy of Science, Inter-University Centre, Dubrovnik, Croatia, April 1998.

"Worth and work", presented at the Nordic Aesthetics Symposium on Value and Art, Oslo, May 1997.

"Realism, objectivity, and experience", presented at the 23rd Annual Conference on the Philosophy of Science, Inter-University Centre, Dubrovnik, Croatia, April 1997.

"Interpretative pluralism and the ontology of art", presented at a symposium on Interpretation at the Annual Meetings of the ASA, Montréal, October 1996.

"Naturalised semantics and content ascription", presented at an international conference on 'Naturalised Semantics' at the University of Maribor, Slovenia, June 1996.

"Rosenberg on naturalism in science", presented at a CPA symposium on Naturalism in the Philosophy of Science, Brock University, May 1996.

"Cognitive uses of fiction", presented at a symposium on 'Learning from Literary Characters' at the Annual meetings of the Canadian Society of Aesthetics, Brock University, May 1996.

"The social dimensions of language", presented at a symposium on 'Langue et société' at the congress of the Société de philosophie du Québec, Montréal, May 1996

"Explanation in social science", presented at the 22nd Conference on the Philosophy of Science, Inter-University Centre, Dubrovnik, Croatia, April 1996.

"On gauging attitudes", presented at a colloquium on 'Conscience et intentionnalité', Université du Québec à Montréal (UQAM), June 1995.

"Categorisation and criticism", presented at a joint CSA/ACCUTE symposium on 'The Aesthetics of Literary Form', UQAM, June 1995.

"Explanatory disunity and the ontological unity of science", presented at the 21st Conference on the Philosophy of Science, Inter-University Centre, Dubrovnik, Croatia, April 1995.

"Le défi pédagogique du relativisme en éthique", presented at a round table on "Relativisme et rationalité", at the colloquium **Le défi éthique**, January 1994, Montreal.

"Artworks, objects, and actions", presented at a joint CPA/Canadian Society for Aesthetics symposium on "What is a Work of Art?", at the annual meetings of the Canadian Learned Societies, Carleton University, June 1993.

"Putnam and Fodor on intentional realism", paper presented to a symposium on 'Putnam's Recent Work', at the Annual meetings of the C.P.A., University of Laval, May 1989.

Peer-Reviewed Papers Presented at Scholarly Conferences

"A moderately pessimistic perspective on 'cooperative naturalism'", presented as part of a peer-reviewed book panel on Murray Smith's *Film, Art, and the Third Culture*, annual meetings of the ASA, New Orleans LA, November 2017.

"The role(s) of generalization in art history", presented at the annual meetings of the European Society for Aesthetics, Barcelona, Spain, June 2016.

"The semantics of Sibleyan aesthetic judgment", presented at the annual meetings of the European Society for Aesthetics, Dublin, Eire, June 2015.

"Fictionalism and the cognitive value of scientific models", presented as part of a refereed panel on 'Fiction and the sciences' at the annual meetings of the British Society of Aesthetics, Oxford University, September 2014.

"Descriptivism and its discontents", presented at the annual meetings of the European Society for Aesthetics, Amsterdam, Netherlands, May 2014.

“Descriptivism and its discontents”, presented at the Pacific Division meetings of the ASA, Asilomar CA, April 2014.

‘Neo-Goodmanian aesthetics and the problem of “fast art”’, presented at the annual meetings of the British Society of Aesthetics, Cambridge University, September 2013.

‘Neo-Goodmanian aesthetics and the problem of “fast art”’, presented at the annual meetings of the European Society for Aesthetics, Prague, Czech Republic, June 2013.

“Fictive utterance, fictional narratives and fictional works”, presented at the annual meetings of the American Society for Aesthetics, St Louis, MI, October 2012.

“Fictive utterance, fictionality, and the assertive author”, presented at the annual meetings of the European Society for Aesthetics, Braga, Portugal, June 2012.

“Pornography, art, and the intended response of the receiver”, presented at the conference *Pornography, Art, and Aesthetics*, Institute of Philosophy, London, June 2011.

“Fictionality, fictive utterance, and the assertive author”, presented at a conference on *Fictionality* at the University of Prague, April 2011.

“When art is *not* for art’s sake”, presented at the Pacific Division meetings of the ASA, March 2011.

“When art is *not* for art’s sake”, presented at the Annual Meetings of the *British Society for Aesthetics*, London UK, September 2010.

“Automatism, agency and the possibility of photographic art”, presented at the conference *Automatism and Agency: Photography since the 1960's*, Tate Modern Gallery, London. June 2010.

“*In situ*”, presented at the annual meetings of the *European Society for Aesthetics*, Udine, Italy, May 2010.

“*In situ*”, presented at *Philopolis* colloquium, Montreal, March 2010.

“*In situ*”, presented at the Annual Meetings of the *British Society for Aesthetics*, Oxford UK, September 2009.

“*In situ*”, presented at the 2009 Rijeka Philosophy Conference, Rijeka, Croatia, May 2009.

“Interrogating theatrical performances”, presented at the Pacific Meetings of the ASA as part of a panel on Paul Woodruff’s *The Necessity of Theater*, April 2009.

“*Blade Runner* and the philosophical use of fictional narratives in film and literature”, presented at the Pacific Meetings of the ASA at a panel on Ridley Scott’s *Blade Runner*, March 2008,

“Photographic depiction and the ethical dimensions of photography”, presented at the conference *Depiction*, University of Manchester, May 2007.

“Vision, touch, and embodiment in Terrence Malick’s *The Thin Red Line*”, presented at the Pacific Meetings of the ASA, Asilomar Confer Centre CA, as part of a panel on Malick’s cinema, March 2007.

“Learning through fictional narratives in art and science”, presented at the conference *Beyond Mimesis and Nominalism: Representation in Art and Science*, LSE and Courtauld Institute, London, June 2006

“Vision, touch, and embodiment in Terrence Malick’s *The Thin Red Line*”, presented at the International Association for Philosophy and Literature (IAPL) conference on *Chiasmatic Encounters*, University of Helsinki, June 2005.

“Unclear on the concept?”, presented at a symposium at the IAPL conference on *Virtual Materialities*, Syracuse University, May 2004.

“Against ‘enlightened empiricism’”, presented at the Annual Meetings of the American Society for Aesthetics, San Francisco, October 2003.

“Re-writing aesthetics”, presented at the IAPL conference on ‘*Writing Aesthetics*’, University of Leeds, May 2003.

“Semantic intentions, utterance meaning, and work meaning”, presented at the conference *Aesthetics From an Analytic Perspective*, University of Manchester, May 2003.

“Performance as medium, intermediary, and work”, presented at the IAPL conference on ‘*Intermedialities*’, Rotterdam, June 2002.

"Provenance, modality, and the identity of the artwork", presented at the 3rd European Congress of Analytical Philosophy, University of Maribor, Slovenia, July 1999.

"Provenance and the identity of the artwork", presented at the annual meetings of the CPA, University of Ottawa, May 1998.

"Acceptability and truth: the 'true' difference between Putnam and Rorty", presented at the annual meetings of the C.P.A., UQAM, June 1995

"On gauging attitudes", presented at the annual meetings of the C.P.A., University of Calgary, June 1994.

"Dennett's perspectival realism", presented at the annual meetings of the C.P.A., University of P.E.I, May 1992.

"Fictional truth and fictional authors", presented at the annual meetings of the Canadian Society of Aesthetics, University of P.E.I, May 1992.

"How sceptical is Kripke's 'sceptical solution?', presented at a bilingual symposium on Kripke and Wittgenstein, annual meetings of the C.P.A., Queen's University, May 1991

"Works, texts, and contexts: Goodman on the literary artwork", paper presented at the annual meetings of the C.P.A., University of Victoria, May 1990.

"The model-theoretic argument unLocked", paper presented at the annual meetings of the C.P.A., University of Victoria, May 1990.

"Curbing the realist's flights of fancy", paper presented at the annual meetings of the C.P.A., McMaster University, May 1987.

"Horwich on 'semantic' and 'metaphysical' realism", paper presented at the annual meetings of the C.P.A., University of Montreal, May 1985.

"Putnam's 'narrow path'" - paper presented to a conference on Scientific Realism at Dalhousie University, May 1983.

Invited Papers presented at departmental colloquia, etc

“Neo-Goodmanian aesthetics and the problem of ‘fast art’”, Uppsala University, May 2018.

“Artistic value(s) and the value of art: towards a non-aestheticist conception of artistic value”, Uppsala University, May 2018

‘Dance seen and dance screened’, University of Roehampton, December 2017.

“Neo-Goodmanian aesthetics” and the problem of ‘fast art’’, University of Maryland, November 2017.

‘Dance seen and dance screened’ University of Maryland, November 2017.

‘Dance seen and dance screened’, Carleton College, Northfield MN, May 2017

‘Agency, automatism, and the possibility of photographic art’, Carleton College, Northfield MN, May 2017

“Agency, automatism, and the possibility of photographic art”, presented at the University of Manitoba, October 2016.

“Descriptivism and its discontents”, Scottish Aesthetics Forum, Edinburgh, Scotland, April 2016.

“Descriptivism and its discontents”, Western University, October 2015

“*In Situ*”, University of Roehampton, UK, December 2014

“Agency, automatism, and the possibility of photographic art”, Institut Jean Nicod, Paris, May 2014.

“Agency, automatism, and the possibility of photographic art”, University of Kentucky, January 2014.

“Performance, art, and the nature of artistic performance”, University of Roehampton, UK, December 2013.

“Dancing around the issues”, University of Roehampton, UK, December 2012.

“Agency, automatism, and the possibility of photographic art”, McGill Philosophy Research Seminar, November 2012.

“When art is *not* ‘for art’s sake’”, McGill graduate/faculty retreat, Gaut Estate QC, September 2012.

“Agency, automatism, and the possibility of photographic art”, University of Turin, May 2012.

“Fictionality, fictive utterance, and the assertive author”, University of Prague, April 2012.

“When art is *not* for art’s sake”, University of Stockholm, March 2012.

“Agency, automatism, and the possibility of photographic art”, University of Kent, UK, March 2012.

“Fictionality, fictive utterance, and the assertive author”, University of Kent, UK, March 2012.

“Fictionality, fictive utterance, and the assertive author”, UK, University of Manchester, March 2012.

“When art is *not* for art’s sake”, University of Leeds, UK, March 2012.

“Fictionality, fictive utterance, and the assertive author”, University of Donostia, San Sebastian, Spain, February 2012.

“Agency, automatism, and the possibility of photographic art”, University of Rijeka, Croatia, December 2011.

“Fictionality, Fictive Utterance, and the Assertive Author”, University of Maribor, Slovenia, December 2011.

“When art is *not* for art’s sake”, presented to the London Aesthetics Forum, London, UK, June 2010.

“Multiple instances and multiple ‘instances’”, presented at the University of Sheffield, December 2009.

“*In situ*”, presented at the University of Manitoba, March 2009.

“On the very idea of ‘Outsider Art’”, presented to the Montreal Reflections on Art and Aesthetics Workshop, November 2008

“*In situ*”, presented at the McGill Philosophy Faculty and Graduate Student Retreat, September 2008.

“Thought experiments and the ‘epistemological argument’ against literary cognitivism”, presented at a workshop at LSE, December 2007.

“Photographic depiction and the ethical dimensions of photography”, presented at the University of Warwick, June 2007.

“Telling pictures: the place of narrative in late-modern visual art”, presented at the University of York, UK, May 2005.

“Contextualism and the artistic relevance of artistic making”, presented at the University of Leeds, UK, May 2005.

“Contextualism and the artistic relevance of artistic making”, presented at Auburn University, Alabama, February 2005.

“Telling pictures: the place of narrative in late-modern visual art”, presented at the University of Rijeka, Croatia, November 2004.

“Contextualism and the artistic relevance of artistic making”, presented at the University of Rijeka, Croatia, November 2004.

“Telling pictures: the place of narrative in late-modern visual art”, presented at the University of Maribor, Slovenia, November 2004.

“Contextualism and the artistic relevance of artistic making”, presented at the University of Maribor, Slovenia, November 2004.

“Contextualism and the artistic relevance of artistic making”, presented at the Institute of Philosophy, Zagreb, Croatia, November 2004.

“Unclear on the concept”, presented at Université de Montréal, January 2004.

“Unclear on the concept?”, presented at King’s College, University of London, December 2003.

“Semantic intentions, utterance meaning, and work meaning”, presented at UQAM, November 2002.

“An anti-empiricist theory of artistic value”, presented at the University of St Andrews, April 2002.

“Empiricism and the philosophy of art”, presented at Queen’s University, Kingston, March 2002.

“Art as performance”, presented at the Open University, Milton Keynes, England, June 2001.

“Art as performance”, presented at Rutgers University, November 2000.

"Performance, art, and performance art", keynote address presented at the McGill Music Graduate Students Symposium, March 1999.

"The identity of the work of art", presented at Université de Montréal, November 1998.

"Provenance and the identity of the artwork", presented at the University of Bristol, April 1998.

"Provenance and the identity of the artwork", presented at Carleton University, March 1998.

"Provenance and the individuation of the artwork", presented at the University of Hull, December 1997.

"Artistic intentions and the ontology of art", presented at the University of Glasgow, November 1997.

"Artistic intentions and the ontology of art", presented at the University of St. Andrews, November 1997.

"Artistic intentions and the ontology of art", presented at the University of Maribor, November 1997.

"Artwork, object, and process: locating the 'work' in art", presented at the University of Maribor, November 1997.

"Artworks, objects, and actions", presented at the University of Manitoba, March 1996.

"L'acceptabilité et la vérité", presented at UQAM, May 1995.

“Putnam’s brain-teaser”, presented at McGill University, April 1987.

Invited Public Academic Lectures

“Telling pictures: the place of narrative in visual art”, Lennox public lecture presented at Trinity University, Texas, February 2007.

Commentaries Presented at Scholarly Conferences:

Commentary on Elisa Caldarola, ‘Methodology in the ontology of artworks’, ASA annual meetings, Toronto, October 2018.

Commentary on Anna Christina Ribeiro, ‘Is Poetry Fiction?’, Uppsala University, May 2018.

Commentary on Servaas van der Berg, “Value empiricism and a broad conception of experience”, to be presented at the annual meetings of the American Society for Aesthetics, Seattle, WA, November 2016.

Commentary on Brandon Polite, "Musical representation and unexploited content", Eastern division meetings of the ASA, Philadelphia, March 2014.

Commentary on Aili Bresnahan, "Rethinking the role of subjectivity in dance: an analysis of Susanne Langer's 'Virtual Powers'", at the annual meetings of the American Society for Aesthetics, Victoria, BC, October 2010.

Commentary on George Wilson, "Elusive narrators in film and literature", at the conference *Mimesis, Metaphysics, and Make-Believe*, Leeds University, June 2007.

Commentary on Brian Soucek, "Paintings, persons, and perfect copies", presented at the annual conference of the ASA, Houston, October 2004.

Commentary on Joseph Heath, "Discounting and deontic constraint", at a conference on *Weakness of Will and other forms of Irrationality*, Université de Montréal, May 2001.

Commentary on Roger Seamon, "The conceptual basis of critical commentary on the arts", presented at the annual meetings of the Canadian Society for Aesthetics, University of Alberta, May 2000.

Commentary on K. Brad Wray, "Kitcher, epistemic asymmetries, and global pessimism", presented at the CPA Annual Meetings, Sherbrooke, Quebec, June 1999.

Commentary on Philip Robbins, "Can factualists solve the self-location problem?", presented at the meetings of the American Philosophical Association, Washington, December 1998.

Commentary on Joseph Heath, "A multi-dimensional theory of rational action", at a conference on *Irrationality*, Université de Montréal, October 1997.

Commentary on Alain Voizard, 'L'intelligibilité du scepticisme global', presented at the CPA Annual Meetings, Brock University, May 1996.

Commentary on Don Ross, "The possibility of economic objectivity", presented at the CPA annual meetings, UQAM, June 1995.

Commentary on Daniel Laurier, "Intentionnalité et interprétation", paper presented at the annual congress of the Société de philosophie du Québec, Chicoutimi, May 1995.

Commentary on Barry Allen, "Putnam on objectivity, relativism, and truth", presented at the CPA annual meetings, University of Calgary, June 1994.

Commentary on Deborah Knight, "Configuring the self", presented at CPA Annual meetings, 1993, Carleton University, June 1993.

Commentary on Daniel Weinstock, "Parfit, Kant, et l'identité du sujet", presented at the annual meetings of the C.P.A., University of P.E.I., May 1992.

Commentary on Paul Dumouchel, "La stratégie méthodologique de Dennett", presented at the Annual Meetings of the C.P.A., Queen's University, May 1991.

Commentary on Don Dedrick, "The new naturalism", presented at the meetings of the Ontario Philosophical Society, University of Ottawa, November 1990.

Commentary on Michel Seymour, "Le conventionalism de Wittgenstein", presented at the Annual Meetings of the C.P.A., Queen's University, May 1990.

Commentary on John Burbidge, "Language and philosophy", presented at the Annual Meetings of the C.P.A., University of Laval, May 1989.

Commentary on John Leslie, "Demons, vats, and all that", presented at the Annual Meetings of the C.P.A., University of Manitoba, May 1986.

Commentary on Christopher Belshaw, "Induction and the external world", presented at the Annual Meetings of the C.P.A., University of Manitoba, May 1986.

Commentary on John Collier, "Paradigms and truth in metaphysical realism", at the Annual Meetings of the C.P.A., Montreal, May 1985.

Commentary on James Cook, "Deceiving later selves", at the Annual Meetings of the C.P.A., Montreal, May 1985.

Commentary on James Young, "Relatively speaking", presented at the Annual Meetings of the C.P.A., University of Guelph, Ontario, May 1984.

IV Research Grants and Fellowships Obtained:

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| 2018-2021 | SSHRC Insight Grant for research on 'Artistic value(s) and the value of art'. Total funding c. \$44,000. |
| 2014-2017 | SSHRC Insight Grant for research on "How art works: rethinking the distinction between artworks and other artefacts". Total funding \$55,856. |
| 2009-2012 | SSHRC Research Grant for research on "A performance-theoretic approach to the ontology of multiple artworks." Total funding \$38, 625. |
| 2006-2009 | SSHRC Research grant for research on "How making matters: provenance and the epistemology, ontology, and axiology of art". Total Funding \$49,469. |
| 2003-2006 | SSHRC Research grant for research on 'Normativity, conceptual content, and the duality of experience'. Total funding \$37,150. |
| 2000-2004 | FCAR Team grant with J. McGilvray and M. Seymour. Total funding \$163,800. |
| 1996-1999 | SSHRC Research Grant, for research on 'A philosophical analysis of artworks as actions', \$28,450 total grant amount. |
| 1996-1999 | FCAR Team Grant, with J. McGilvray, P. Pietroski, and S. Dwyer, \$28,500 per annum for three years, renewable. |
| 1993-1996 | FCAR Team Grant, with J. McGilvray, P. Pietroski, and S. Dwyer. \$23,000 per annum for three years, renewable. |
| 1989-92 | SSHRC Canada Research Fellowship. \$19,500 + \$4000 Research Allowance per annum. |

1989 SSHRC Post-Doctoral Fellowship, declined.

V Other Scholarly Activities:

Membership on Editorial and Directorial Boards:

Advisory Board, *Dance Research*, 2016-

Editorial Board, *Journal of Aesthetics and Art Criticism*, 2016-

Editorial Consultant, *British Journal of Aesthetics*, 2008-

Editorial Board, *Philosophiques*, 1996-

Editorial Board, *International Studies in the Philosophy of Science*, 2000-

Consultant to the Editorial Board, *Philosophy Compass* (Pub. Blackwell), 2005-

Board of Directors, Annual International Conference in Philosophy of Science, Inter-University Centre, Dubrovnik, Croatia, 1999- .

Board of Directors, Annual International Conference in Philosophy of Art, IUC, Dubrovnik, Croatia, 2012-

Elected to the Board of Trustees of the American Society of Aesthetics, January 2009. Three-year term from 01/02/09 to 31//01/12.

Elected to the Board of Trustees of the British Society for Aesthetics, September 2013. Three year term, renewed in 2016.

Refereeing, Consultation, and Reviewing of Manuscripts

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Refereeing (with a couple of exceptions, all of these are multiple):

Referee for *Philosophical Quarterly*

Referee for *Philosophical Studies*

Referee for *European Journal of Philosophy*

Referee for *Australasian Journal of Philosophy*

Referee for *International Studies in the Philosophy of Science*

Referee for *Philosophy of Science*
Referee for *Canadian Journal of Philosophy*
Referee for *Mind and Language*
Referee for *Philosophiques*
Referee for *Dialogue*
Referee for *Eidos*
Referee for *Inquiry*
Referee for *Journal of Aesthetics and Art Criticism*
Referee for *British Journal of Aesthetics*
Referee for *Estetika*
Referee for the C.P.A Annual Meetings.
Referee for SSHRC Research Grants Committee

Reviewing of Manuscripts

Reviewer for: Oxford University Press (6), Blackwell (3), Routledge (3), Continuum (2), Cambridge University Press, Acumen.

VI Ph.D. Theses supervised:

David Collins, in progress, on Collingwood and Dewey on artistic value, co-supervised with....

Eric Murphy, in progress, on philosophy of music, co-supervised with Eric Lewis.

Nikki Ramsoomair, in progress, on personal identity and responsibility, co-supervised with Natalie Stoljar..

Karina Vold (2017), "Location, location, location: On the metaphysical commitments of the extended mind thesis," co-supervised with Ian Gold.

Maiya Jordan (2017), "Self-awareness and self-deception", co-supervised with Ian Gold and Alia Al-Saji.

Michel-Antoine Xhignesse (2017), "Art and intention-dependence." Co-supervised with Michael Blume-Tillmann.

Olivier Mathieu (2013), "Le créativité artistique: une approche phénoménologique." Co-supervised with Philip Buckley.

Yvan Tétrault (2012) , "It's all in your head: a defence of idealism in the ontology of musical works." Co-supervised with James McGilvray.

Pierre Charette (2008), "Nature, Reasons, and Moral Meaningfulness". Co-supervised with Jeff Speaks.

Matthew Grist (2007), "Perception, Normativity, and Realism". Co-supervised with George di Giovanni and Iain Macdonald.

Steve McKay (2007), "Innateness and Linguistic Knowledge". Co-supervised with James McGilvray.

Max Jarvie (2005), "Acceptance, Belief, and Cognition". Co-supervised with James McGilvray.

Marie Martel (2005), "L'oeuvre comme interaction: anti-textualisme, actionalisme, et ontologie écologique". Co-supervised (Philip Buckley).

Gerry Beaulieu (2004), "Moral Experience and the Moral Problem". Co-supervised with Sarah Stroud.

Rita Risser (2004), "Aspects of the Aesthetic". Co-supervised with Sarah Stroud.

Karen Bardsley (2004), "Cognitivist Film Theory and the Nature of Film Experience". Co-supervised (Trevor Ponech).

Jesus Aguilar (2003), "The Mental Causation of Actions". Co-supervised with Paul Pietroski.

Dario Perinetti (2002), "Hume, History, and the Sciences of Human Nature". Co-supervised with David Norton.

Anna Moltchanova (2001), "The Basic Principles of the International Legal System and the Self-Determination of National Groups". Co-supervised with Daniel Weinstock.

Chris Viger (1998), "Mental Content in a Physical World". Co-supervised with Paul Pietroski.

Elizabeth Wood (1997), "The Composer-Performer Relationship, the Musical Score, and Performance". Co-supervised with James McGilvray.

Meera Johri (1997), "On the Universality of Habermas's Discourse Ethics". Co-supervised with Charles Taylor.

Alex Barber (1996), "Tacit-knowledge of Linguistic Theories". Co-supervised with Paul Pietroski.

Brian Garrett (1996), "Causal Relevance and the Mental". Co-supervised with Paul Pietroski.

Elizabeth Ennen (1995), "Philosophical Implications of Multiple Memory Systems". Co-supervised with Charles Taylor.

Marilyn Piety (1995), "Kierkegaard on Knowledge". Co-supervised.

David Johnston (1992), "J. L. Austin on Truth and Meaning".