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Part Time Associate Professor
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Education:

CUNY, Graduate Center, Philosophy Program and Concentration in Cognitive Science.

Ph.D., May 2006., M.A., 2001, M.Phil., 2001.

Dissertation: The Neurophysiology of Aesthetic Experience: 3 Case Studies.

Advisor: David M. Rosenthal.

Columbia University, School of the Arts, M.F.A., Sculpture, 1992.

Columbia University, B.A., Philosophy, 1988.

Areas of Specialty: Cognitive Science, Philosophy of Mind, Philosophy of Art, Empirical Aesthetics.

Areas of Competence: Philosophy of Artificial Intelligence, Biomedical Ethics.

Awards, Honors, Fellowships, & Grants:

Co-PI, *NEH Digital Humanities Startup Grant* (Award HD-248360-16, \$40,000) in support of software development and research for *Scientific Workflows, Image Analysis and Visual Stylometry in the Digital Analysis of Art* – with Catherine Buell (Assistant Professor of Mathematics, Fitchburg State University) and Ricky Sehti (Assistant Professor of Computer Science, Fitchburg State University), 2016-2017.

American Society of Aesthetics Major Projects Initiative Grant (\$4,250) to supplement 2016-2017 NEH Digital Humanities Startup Grant support for *Making WAIVS*, a workshop to introduce scholars in the humanities to digital image analysis tools for research in art history, aesthetics, and museum education, 2016-2017.

Geoffrey Marshall Dissertation Fellowship for Distinguished Research in the Humanities, CUNY, 2003 - 2004 (declined, accepted position at Yale University as Lecturer and Guest Fellow in Timothy Dwight College).

Graduate Teaching Fellowship, CUNY-Brooklyn College, 2001-2003.

Graduate Teaching Fellowship, CUNY-The College of Staten Island, 2000-2001.

Louis C. Sudler Prize in the Arts, Columbia University, 1988.

Academic Appointments & Affiliations:

Philosophy:

University of Southern Maine	Part Time Associate Professor (2019 - 2025)
University of New Hampshire	Adjunct Lecturer (Manchester Campus, 2017 - 2025)
Boston College	Visiting Scholar in Psychology (2017 - 2021)
University of New Hampshire	Lecturer (Durham Campus, 2015 - 2017)
Bates College	Lecturer (2014 - 2017)
	Visiting Assistant Professor (2008 - 2014)
Yale University	Lecturer in Yale College and Guest Fellow, Calhoun College (Fall 2015)
	Lecturer in Yale College and Guest Fellow, Ezra Stiles College (Spring 2010)
	Lecturer in Yale College and Guest Fellow, Ezra Stiles College (Spring 2005)
	Lecturer in Yale College and Guest Fellow, Timothy Dwight College (Fall 2003)

The College of the Holy Cross	Lecturer (Spring 2010)
Franklin & Marshall College	Visiting Assistant Professor (2005 - 2008)
Brooklyn College	Visiting Instructor (2003-2005)
	Graduate Teaching Assistant (2001-2003)
	Adjunct Lecturer (Spring 1999-2001)
Hofstra University	Adjunct Lecturer (2000-2003)
College of Staten Island	Graduate Teaching Assistant (2000-2001)
Baruch College	Adjunct Lecturer (Spring 1999-2000)
Medgar Evers College	Adjunct Lecturer (1997-Fall 1998)

Art:

Olin College of Engineering	Course Consultant: The Kinetic Sculpture Cohort (2002)
Columbia University	Teaching Assistant, Division of Painting and Sculpture (1988 - 1993)

Publications***Books***

Attentional Engines: A Perceptual Theory of Art, Oxford University Press (February 2020).

Articles in Peer-Reviewed Journals

- Erotetic Narration: A Defense (with Noël Carroll) (2024). *Projections: The Journal for Movies and Mind*, 18(3): 1-12.
- How to Be a Moderate Optimist about Neuroscience in Film Theory and Other Places (2022). *Projections: The Journal for Movies and Mind*, 16(1): 124-137.
- Art and Science: A Philosophical Account of Their Historical Complexity and Codependence (with Nicolas Bullot and Stephen Davies) (2017). *Journal of Aesthetics and Art Criticism*, 75(4), 2017: 453-463.
- Olfaction, Valuation, and Action: Reorienting Perception (with Jason Castro) (2014). *Frontiers in Consciousness Research: Olfactory Consciousness across Disciplines*, 5(299). doi: 10.3389/fpsyg.2014.00299.
- Art, Meaning, and Perception: A Question of Methods for a Cognitive Neuroscience of Art (2013). *British Journal of Aesthetics*, 53(4): 443-460. doi: 10.1093/aesthj/ayt022.
- Kinesthetic Understanding and Appreciation in Dance (with Noël Carroll) (2013). *Journal of Aesthetics and Art Criticism*, 71(2): 177-186.
- Imagining Crawling Home: A Case Study in Cognitive Science and Aesthetics (2010). *Review of Philosophy and Psychology: Psychology and Experimental Philosophy*, 1(3): 407-426.
- Art, Artists, and Perception: A Model for Premotor Contributions to Visual Analysis and Form Recognition (with Aaron Kozbelt) (2008). *Philosophical Psychology*, 21(2): 1-23.
- Motor Simulation & the Effects of Energetic & Emotional Costs of Depicted Actions in Picture Perception (with Jessica Waughtel) (2008). *Journal of Vision*, 8(6): 1041a.
- Integrating Art Historical, Psychological, and Neuroscientific Explanations of Artists' Advantages in Drawing and Perception (with Aaron Kozbelt) (2007). *Psychology of Aesthetics, Creativity, and the Arts*, 1(2): 80-90.

Naturalizing Aesthetics: Art and the Cognitive Neuroscience of Vision (2006). *Journal of Visual Arts Practice*, 5(3): 195-213.

Imagining Film: Seeing with the Mind's Eye (2005). *Philosophical Inquiry*, Volume XVII, Summer-Fall: 3-14.

Invited Articles and Book Chapters

Artists, Artworks, Aesthetics, Cognition (2022). In eds. Anjan Chatterjee and Eileen Cardillo, *Neuroaesthetics in Focus*. New York: Oxford University Press, 132-136.

Some Ecological Thoughts about Artworks and Perception (2019). In ed. Shyam Wuppuluri and Dali Wu, *The Armchair and the Paintbrush*. Baskingstroke, UK: Springer, 253-265.

The Link between Empirical and Philosophical Aesthetics (2019). In eds. Marcos Nadal and Oshin Vartanian, *The Oxford Handbook of Empirical Aesthetics*. New York: Oxford University Press

Seeking Salience in Engaging Artworks: A Short Story about Attention, Artistic Value, and Neuroscience (2018). *Progress in Brain Research* 257: 437-453.

Neuroscience, Narrative, and Emotion Regulation (2018). In ed. Roger Kurtz, *Trauma and Literature*. New York: Cambridge University Press, 153-166.

Categories of Art and Computers: A Question of Artistic Style (with Catherine A. Buell and Ricky J. Sethi) (2017). *American Society for Aesthetics Newsletter*, 37(3), Winter: 9-11.

Neuroaesthetics and Literature (2016). In eds. John Gibson and Noël Carroll, *The Routledge Companion to the Philosophy of Literature*. New York: Routledge, 268-278.

Art, Meaning, and Aesthetics: The Case for a Cognitive Neuroscience of Art (2015). In eds. Marcos Nadal, Joseph P. Huston, Luigi Agnati, Francisco Mora and Camilo José Cela-Conde *Art, Aesthetics, and the Brain*. New York: Oxford University Press, 19-39.

Cognitive Theory and the Individual Film: The Case of *Rear Window* (with Noël Carroll) (2014). In eds. Ted Nannicelli and Paul Alexander Taberham, *Cognitive Media Theory*. New York: Routledge, 235-252.

Philosophy of Art and Empirical Aesthetics: Resistance and Rapprochement (2013). In eds. Pablo Tino and Jeffrey K. Smith, *Cambridge Handbook of the Psychology of Aesthetics and the Arts*. New York: Cambridge University Press, 35-59.

Cognitivism, Psychology and Neuroscience: Movies as Attentional Engines (with Noël Carroll) (2013). In ed. Arthur Shimamura, *Psychocinematics: Exploring Cognition at the Movies*. New York: Oxford University Press, 53-75.

Movement, Gesture, and Meaning: A Sensorimotor Model for Audience Engagement with Dance (2013). In ed. Helena de Preester, *Moving Imagination: Explorations of Gesture and Inner Movement*, Philadelphia: John Benjamins Publishing Company, 51-68.

Hearing How Smooth It Looks: Selective Attention and Cross-Modal Perception in the Arts (2012). In ed. Cynthia Freeland, *Essays in Philosophy: Aesthetics and the Senses*, 13(2): 498-517.

The Philosophy of Art and Aesthetics, Psychology, and Neuroscience: Studies in Literature, Music, and Visual Arts (with Noël Carroll and Margaret Moore) (2012). In eds. Arthur P. Shimamura and Stephen E. Palmer, *Aesthetic Science: Connecting Minds, Brains, and Experience*. New York: Oxford University Press, 31-62.

The Science of Art Is as Relevant to the Philosophy of Art as Artistic Representations Are to Science: A Reply to Roger Seamon (2011). *The American Society for Aesthetics Newsletter*, 31(3), Winter: 4-5.

What is the Cognitive Neuroscience of Art...and Why Should We Care? (2011). *The American Society for Aesthetics Newsletter*, 31(2), Summer: 1-4.

Commentary, Proceedings, Catalogs, and Reference Volumes

- Philosophy, Neuroscience, and the Puzzle of Locating Art (February 2024). *Cognitive Science of Philosophy Symposium, The Brains Blog*, ed. Zina Ward. <https://philosophyofbrains.com/category/symposia/cognitive-science-of-philosophy>
- Cognitive Psychology and the Philosophy of Art (2023). In eds. Noël Carroll and Jonathan Gilmore, *The Routledge Companion to the Philosophy of Painting and Sculpture*. New York: Routledge.
- E. H. Gombrich (2023). In eds. Noël Carroll and Jonathan Gilmore, *The Routledge Companion to the Philosophy of Painting and Sculpture*. New York: Routledge.
- Ecological Optics, Artworks, and Embodied Cognition (2016). In ed. Laura Woodward, *Resonate*. Melbourne, Australia: AirSpace Projects, 29-52.
- Neuroscience and Appreciation, Very Funny Indeed (2015). *Aesthetics for Birds*, ed. Christy Mag Uidhir, July 6, 2015. <http://www.aestheticsforbirds.com/2015/07/neuroscience-appreciation-very-funny.html>
- Artworks Are Attentional Engines: Normative Conventions and Evaluative Perception in the Arts (2014). In ed. Aaron Kozbelt, *Proceedings of the International Association of Empirical Aesthetics XXIII*: 372-376.
- Empirical Aesthetics (2014). In ed. Michael Kelly, *The Encyclopedia of Aesthetics*. New York: Oxford University Press.
- Cognitive Science and Art (2009). In Stephen Davies, Kathleen Higgins, Robert Hopkins, Robert Stecker, & David E. Cooper (Eds.), *Blackwell Companion to Aesthetics*, 2nd Edition. Malden, MA: Blackwell, 191-194.
- Effects of Interpretation of Energetic and Emotional Costs of Depicted Actions in Picture Perception (2008). In ed. K. S. Bordens, *Proceedings of the International Association of Empirical Aesthetics*, Volume XX, 723-726.
- Art, Aesthetics, and Cognitive Neuroscience (2006). In H. Gottesdiener & J. C. Vilatte (Eds.), *Culture and Communication: Proceedings of the International Association of Empirical Aesthetics*, Volume XIX, 781-784.
- A Visuomotor Skill Model for Artists' Advantages in Drawing, Visual Analysis, and Form Recognition (with Aaron Kozbelt) (2004). In eds. J. P. Frois, P. Andrade, & J. F. Marques, *Art and Science: Proceedings of the International Association of Empirical Aesthetics*, Volume XVIII, 645-648.

Book Reviews:

- Book Review: *The Aesthetic Brain*, Anjan Chatterjee, New York: Oxford University Press, 2013. *Journal of Aesthetics & Art Criticism*, 74(4), 2016: 430-432.
- Book Review: *Feeling Beauty: The Neuroscience of Aesthetic Experience*, G. Gabrielle Starr. Cambridge, MA: MIT Press, 2013. *Journal of Aesthetics & Art Criticism*, 72(3), 2015: 342-345.
- Book Review: *New Waves in Aesthetics*, Kathleen Stock & Katherine Thomas-Jones (Eds.). New York: Palgrave MacMillan, 2009. *Journal of Aesthetics & Art Criticism* 68(2): 188-191.
- Book Review: *Philosophy & Conceptual Art*, Peter Goldie & Elisabeth Schellekens (Eds.). New York: Oxford University Press, 2008. *Journal of Aesthetics & Art Criticism*, 66(2): 203-205.
- Book Review: *The Creation of Art*, Berys Gaut and Paisley Livingston (Eds.). New York: Cambridge University Press, 2005. *Philosophical Inquiry*, Volume XXVII, Summer-Fall: 126-129.
- Book Review: *AngloModern: Painting and Modernity in Britain and the United States*, Janet Wolff. Ithaca, NY: Cornell University Press, 2003. *Leonardo Reviews* (September, 2004).
- Book Review: *Neurons and Networks*, 2nd Edition, John Dowling. Cambridge, MA: Harvard University Press, 2001. *New in Brain and Behavioral Science*, 2(78), November 23, 2002, <http://mentalhelp.net/books/books.php?type=de&id=1407>

In Preparation:

Eeyore and the Optimist: moderation and the pragmatic value of pessimism (in preparation). *Projections: The Journal for Movies and Mind*.

Situation Models and Narrative Understanding: a defense of erotetic narrative (in preparations). *Philosophy and Film*.

Seeking Salience: Affect, Aesthetics, & Attention in the Arts (book proposal).

The Philosophy of AI and Robotics Primer (book proposal).

Locating Art: An Introduction to the Philosophy of Art (book proposal).

Stylistic Categories and Category-Based Attention in Engaging Artworks (for *Empirical Studies of the Arts*)

Attention, Aesthetics, & Cognitivism in Engaging Art (for *Frontiers in Psychology*)

Situation Models, Attention, and Narrative Understanding in Film: A Reply to Frome (for *Film & Philosophy*).

Gestural Dynamics: The Virtual Kinetic Space of Sculpture.

Navigation, Charts, and the Philosophy of Art: A Cognitive Ecology of Normative Conventions.

Out-Gracing Empirical Aesthetics: Artworks and Communication (a reply to Aaron Kozbelt).

What is the Environment of the Chinese Room: Reconsidering a Hackneyed Argument.

Presentations:

Seeking Salience: A Cognitivist Approach to Engaging Art, *Art Seeking Understanding*, supported by *Mirror to the World: The Power of Art to Build Understanding and Creativity*, Templeton Religious Trust, Online, November 2024.

Predictive Processing & the Narrow Scope of Aesthetic Theories of Art. Comments on Jacopo Frascaroli, "The Role and Relevance of Predictive Processing in Philosophical Aesthetics," *American Society for Aesthetics, Annual Meeting*, Chicago, Illinois, October 2024.

Categories-Based Attention, Biased Competition, and Engaging Artworks, *2024 Biennial Congress of the International Association of Empirical Aesthetics*, Palma, Spain, May 2024.

Signaling Disgust? Comments on Ryan Doran "Ugliness Is in the Gut of the Beholder," *Arthur Danto . American Society for Aesthetics Prize Lecture, Eastern Division Meeting, American Philosophical Association*, New York, New York, January 2024.

Resolving the Puzzle of Locating Art, *Perceiving Art: Physics Principles and Research Challenges (an NSF Workshop)*, *Institut Henri Poincaré*, Paris, France, October 2023.

Comments on Kaci Harrison, "Pondering the Paradox: A Play Theory of Painful Art," *Eastern Division Meeting, American Philosophical Association*, Montreal, Quebec, January, 2024.

Author Meets Critics Panel: Jonathan Gilmore, *Apt Imaginings: Feelings for Fictions and Other Creatures of the Mind*. *Eastern Division Meeting, American Society for Aesthetics*, Philadelphia, Pennsylvania, April 2022.

Meet the Author: William P. Seeley, *Attentional Engines: A Perceptual Theory of the Arts*. *XXVI Congress of the International Association for Empirical Aesthetics*. Online, September 2021.

Author Meets Critics Panel: William P. Seeley, *Attentional Engines: A Perceptual Theory of the Arts*. *American Philosophical Association, Pacific Division Meeting*, Online, April 2021.

Seeking Salience: Categories, Computers, & Engaging Artworks. *Science On Tap*, Manchester, New Hampshire, December 2020.

Author Meets Critics Panel: William P. Seeley, *Attentional Engines: A Perceptual Theory of the Arts*. *American Society for Aesthetics, Annual Meeting*, Online, November 2020.

Agency, Action, & Ownership: A Discussion of Machine Intelligence and Intellectual Property. *Intellectual Property Section, New Hampshire State Bar Association*. Manchester, New Hampshire, January 2020.

- Neuroscience & Art, *Faculty/Staff Spotlight*, University of New Hampshire – Manchester, Manchester, New Hampshire, October 2019.
- Staying Optimistic (about Neuroscience and Art). *American Philosophical Association, Pacific Division Meeting*, Vancouver, British Columbia, April 2019.
- Locating Art. *American Society for Aesthetics, Annual Meeting*, Toronto, Ontario, October 2018.
- Recognizing Artworks: Using Machine Classifiers to Reveal the Perceptual Foundations of Artistic Style. *Annual Meeting of the Association for Psychological Science*, San Francisco, California, May 2018.
- Concepts and Categories of Art. *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2018.
- Locating Art (in the gallery and in the lab). *Arts & Mind Lab*, Department of Psychology, Boston College, Chestnut Hill, Massachusetts, April 2018.
- Seeking Salience: What Can Computer Science Teach Us About Engaging Artworks? *CLA Speaks: Visualization, Storytelling, and Imagination*, Cal Poly, San Luis Obispo, California, November 2017
- Digital Image Analysis, Philosophy, Cognitive Science, and the Question of Artistic Style, *Making WAIVS! Workshop on Workflows for the Analysis of Images and Visual Stylometry*, Fitchburg Art Museum, Fitchburg, Massachusetts, May 2017.
- A Question of Artistic Style: Digital Image Analysis and the Classification of Paintings (with Catherine A. Buell, Fitchburg State University), *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, Pacific Grove, California, April 2017.
- What Can Cognitive Science Tell Us about Art? *Franklin W. Olin College of Engineering*, Needham, Massachusetts, March 2017.
- Seeking Salience: A Short Story about Engaging Art, *Providence College Neuroscience Colloquium Series*, Providence College, Providence, Rhode Island, December 2016.
- Shapes, Functions, Concepts, Categories, Children, *American Society for Aesthetics, Annual Meeting*, Seattle, Washington, October 2016.
- Normativity and Neuroscience...Very Funny Indeed. *American Philosophical Association, Pacific Division Meeting*, San Francisco, California, March 2016
- Mammals and Music among Others: Crossmodal Perception and the Problem of Musical Expressiveness. *Philosophy Department Colloquium*, University of New Hampshire, Durham, New Hampshire, October 2015.
- Normativity, Neuroscience and the Philosophy of Art. *Northern New England Philosophical Association, Annual Meeting*, Bates College, Lewiston, Maine, September 2015.
- Engineering Philosophy with Legos Robots and a Little Bit of Neuroethology. *Learning in Commons: Creating Connections*, Bates College, Lewiston, Maine, May 2011.
- ART WORDS: Synthesize, Cohere, Interplay, Integrate, Unify*, The Art Institute of Chicago, Chicago, Illinois, April 2015.
- Metakinesis and the Neuroscience of Dance: Do Motor Expertise Effects Generalize to Average Viewers, *Boston College Psychology Colloquium Series*, Boston College, Chestnut Hill, Massachusetts, September 2014.
- Seeking Salience: A Short Story about Engaging Art, *Seeing and Knowing: Approaches to Visual Knowledge, 11th International Conference on Neuroaesthetics*, University of California, Berkeley, September 2014.
- Artworks Are Affective Attentional Engines: Normative Conventions and Evaluative Perception in the Arts, *XXIII Congress of the International Association of Empirical Aesthetics*, New York, New York, August 2014.
- Narrative Gravity / Constructive Fictions: Fabricating Actors, Characters, and Communities, *Baccalaureate Address*, Bates College, Lewiston, Maine, May 2014.

- Art, Appreciation, and a Crossmodal Model for Evaluative Perception, *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, Pacific Grove, California, April 2014.
- Attention and Cognitive Control in Affective Perception for Embodied Appraisals. *American Philosophical Association, Central Division Meeting*, Chicago, Illinois, February 2014.
- Visual Stylometry: Quantifying Artistic Style? (with Catherine Buell, Mathematics & Matt Duvall, Director, The Imaging Center, Bates College). *picTr Brown Bag Lunch*, Bates College, Lewiston, Maine, February 2014.
- Meaning, Aesthetics, and the Senses: Comments on Mohan Matthen, Diana Raffman, and Claire Batty, Panel: Aesthetics and the Senses. *American Society for Aesthetics, Annual Meeting*, San Diego, California, October, 2013.
- Kinetic Transfer and Artistic Conventions: Embodiment and Appreciation in Nancy Stark Smith's *Underscore. Minded Motion: meta-academy@Bates 2013*, Bates Dance Festival, Lewiston, Maine, July 2013.
- Art, Neuroscience and Philosophy: Unlikely Partners or Natural Bedfellows. *Philosophy and Art: Views from the 21st Century*, Camden Philosophical Society, Camden, Maine, July, 2013.
- Mammals and Music among Others: Crossmodal Perception and Musical Expressiveness. *American Philosophical Association, Pacific Division Meeting*, San Francisco, California, March 2013.
- Mammals and Music among Others: Crossmodal Perception and Musical Expressiveness, *Philosophy Colloquium Series*, University of Maine, Orono, Maine, March 2013.
- Mammals and Music among Others: Crossmodal Perception and Musical Expressiveness. *Philosophy of Perception and Aesthetics*, University of Antwerp, Antwerp, Belgium, December 2012.
- Kinesthetic Empathy as a Creative Practice in Film, Fiction, Music, and Dance. *Nicholas R. Clifford Symposium: Creativity and Collaboration*, Middlebury College, Middlebury, Vermont, September 2012.
- Sparse, Narcissistic, and Under Attentional Control: Comments on Carolyn Dicey Jennings, "The Standard Theory of Conscious Perception." *American Philosophical Association, Pacific Division Meeting*, Seattle, Washington, April 2012.
- Movement, Gesture, and Meaning: A Sensorimotor Model for Interpretive Responses to Dance. *Inner Movement - The Motor Dimension of Imagination*, University College Ghent, Belgium, December 2011.
- μξΦα, ARMUI, or Towards an Old Fashioned Methodology for a Cognitive Neuroscience of Art. *Aesthetic Anarchy III: This Time It's Methodological*, Indiana University, Bloomington, Indiana, May 2011.
- X-Ray Foxtrot Alpha Mike or a Question of Methodology for Experimental Aesthetics: Comments on Richard Kamber's, "Experimental Philosophy of Art." *American Philosophical Association, Pacific Division Meeting*, San Diego, California, April 2011.
- Using Lego Mindstorms to Explore Animat Intelligence in the Classroom. *Learning in Commons: Creating Connections*, Bates College, Lewiston, Maine, May 2011.
- The Collaborative Drawing Project: Hands-on Interdisciplinary Collaboration across the Curriculum. *The Digital Humanities Colloquium*, Bates College, Lewiston, Maine, May 2011.
- Gestures, Vectors, Cantilevers, and Other Uncontrolled Activities (artist's talk). *Senior Thesis Colloquium, Studio Art Department*, Dartmouth College, Hanover, New Hampshire, April 2011.
- Seeing How Hard It Is: Selective Attention and Cross-Modal Perception in the Arts, Symposium: Cross-Modal Perception in the Arts. *American Philosophical Association: Eastern Division Meeting*, Boston, Massachusetts, 2010.
- Christina's World* and the *Mona Lisa*: Two Case Studies in the Cognitive Neuroscience of Art. *The New England Institute for Cognitive Science and Evolutionary Studies*, University of New England, Biddeford, Maine, March, 2010.
- Author Meets Critics: Dennis Dutton, *The Art Instinct*. *American Philosophical Association, Central Division Meeting*, Chicago, Illinois, February, 2010.

- Cosmetic Neurology and Questions of Distributive Justice in Neuroethics. Franklin W. Olin College of Engineering, Needham, Massachusetts, November 2009.
- Narcissistic Systems and the Aboutness of Mental States. *Northern New England Philosophical Association, Annual Meeting*, University of New Hampshire, Durham, New Hampshire, October, 2009.
- A Visuomotor Model for Energetic Costs Effects in Picture Perception. *The Copenhagen Neuroaesthetics Conference*, University of Copenhagen, Copenhagen, Denmark, September, 2009.
- Can Neuroaesthetics Earn Its Keep? *American Society for Aesthetics, Annual Meeting*, Northampton, Massachusetts, November 2008.
- Attention, Edges, and Fleeting Smiles. *Northern New England Philosophical Association, Annual Meeting*, Colby College, Waterville, Maine, October, 2008.
- What You Know / How You See. *Annual Symposium on the Curriculum: Visual Studies*, Franklin & Marshall College, Lancaster, Pennsylvania, August, 2008.
- Motor Simulation and the Effects of Energetic Costs of Depicted Actions in Picture Perception. *American Psychological Association, Annual Convention*, Boston, Massachusetts, August 2008.
- Effects of Interpretation of Energetic and Emotional Costs of Depicted Actions in Picture Perception. *XX Congress of the International Association of Empirical Aesthetics*, Chicago, Illinois, August 2008.
- Does Surface Electromyography Reveal a Role for Motor Simulation in Picture Perception? *Association for Psychological Science, Annual Convention*, Chicago, Illinois, May 2008.
- Not the Nightly News in Iambic Pentameter: Comments on Anna Christina Rebiro, "Aesthetic Attributions: The Case for Poetry." *American Society for Aesthetics, Annual Meeting*, Los Angeles, California, November 2007.
- Imagining Crawling Home: A Case Study in Cognitive Science and Aesthetics. *Aesthetic Psychology*, University of Durham, Durham, England, September 2007.
- Effects of Interpretation of Energetic and Emotional Costs in Picture Perception. *Association for Psychological Science, Annual Convention*, Washington, D.C., May 2007.
- Can Neuroaesthetics Earn It's Keep? *American Philosophical Association, Central Division Meeting*, Chicago, Illinois, April 2007.
- Can Neuroaesthetics Earn It's Keep? *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2007.
- How to Learn to See the World as an Artwork. *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, Pacific Grove, California, March 2007.
- Static Objects, Gestural Dynamics, and the Perception of Kinetic Art. *Symposium: RES-Arts Exhibition, ALifeX*, Indiana University, Bloomington, Indiana, June 2006.
- How Free Can Harmony Be?: Comments on Kenneth Rogerson, "Kant, Free Harmony, and Aesthetic Ideas." *American Philosophical Association, Central Division Meeting*, Chicago, Illinois, April 2006.
- Characters, Worlds, and Authors: Comments on Ira Newman, "Virtual People: Fictional Characters through the Frames of Reality." *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2006.
- Sympathy and Utility in Moral and Aesthetic Assessments: Comments on Eva Dadlez, "Jane Austen on Aesthetics: Kantian and Humean Perspectives." *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2006.
- Modernism, Meaning, and Perception: Eye Candy and the Educated Mind. *Phillips Museum of Art*, Franklin & Marshall College, Lancaster, Pennsylvania, February 2006.
- Metal, Mobiles, and Mind: Art and the Perception of Dynamic Form. *Phillips Museum of Art*, Franklin & Marshall College, Lancaster, Pennsylvania, February 2006.
- Art, Perception, and Attention? *Philosophy and Cognitive Science Colloquium*, William Patterson University, Patterson, New Jersey, December 2005.

- A Field Guide to Cognitive Science and Aesthetics. *Humanities Convocation*, Centenary College of Louisiana, Shreveport, Louisiana, November 2005.
- Art, Artists, and Perception: A Model for Premotor Contributions to Visual Analysis and Form Recognition. *Natural Sciences Colloquium*, Centenary College of Louisiana, Shreveport, Louisiana, November 2005.
- Art, Aesthetics, and Cognitive Neuroscience. *Department of Cognitive Science Colloquia*, Yale University, New Haven, Connecticut, October 2005.
- As We Can Safely Imagine: Comment on Ismay Barwell, "Resisting Again." *Annual Meeting of the American Society for Aesthetics*, Providence, Rhode Island, October 2005.
- The Philosophical and Ethical Dimensions of Addiction. *Biology, Behavior and Choice: 2005, Benjamin Rush Symposium*, Franklin & Marshall College, Lancaster, Pennsylvania, October 2005.
- Get Your Motor Running: A Demonstration of Contributions from Premotor Areas to Visual Perception (with Mike Anderson). Cognition and Neural Representation Group Project Presentation, *McDonnell Project Early Career Researchers Workshop*, California Institute of Technology, Pasadena, California, June 2005.
- Naturalizing Aesthetics: Art and the Cognitive Neuroscience of Vision (poster). *Neurophilosophy: The State of the Art*, California Institute of Technology, Pasadena, California, June 2005.
- What Is Art? A Panel Discussion with Emily Brady (Department of Philosophy) and Saam Trivedi (Department of Philosophy). *Faculty Day*, Brooklyn College, Brooklyn, New York, May 2005.
- What Is Aesthetics and Cognitive Science? *Department of Philosophy Faculty Colloquia*, Brooklyn College, Brooklyn, New York, April 2005.
- Can Cognitive Science Tell Us Anything about Art? *Philosophy Lunchtime Colloquia*, Yale University, New Haven, Connecticut, April 2005.
- Are There Constraints on Interpretation?: Comments on Mark Silcox and Jon Cogburn, "Does the Reader Make the Text?: Some Thoughts on Literary Competence." *Colloquium: Philosophy of Literature, American Philosophical Association, Pacific Division Meeting*, San Francisco, California, March 2005.
- Who's Afraid of Interpretation: Art, Meaning, & Perception. *Language and Cognition Lab*, Department of Psychology, Yale University, New Haven, Connecticut, March 2005.
- What Cognitive Science Has to Say About Art: Aesthetics and the Constructivist Hypothesis, *Annual Meeting of the American Association of Aesthetics*, Houston, Texas, October 2004.
- Is Interpretation a Problem for Theories of Aesthetics? Some Notes from the Cognitive Neuroscience of Vision. *CUNY Graduate Center Cognitive Science Symposium*, New York, New York, October 2004.
- A Visuomotor Skill Model for Artists' Advantages in Drawing, Visual Analysis, and Form Recognition. *XVIII Congress of the International Association of Empirical Aesthetics*, Lisbon, Portugal, September 2004.
- Naturalizing Aesthetics: Art and the Cognitive Neuroscience of Vision. *(Re)Discovering Aesthetics*, University College Cork, Cork, Ireland, July 2004.
- Art and the Cognitive Neuroscience of Vision (poster). *American Psychological Society, Annual Convention*, Chicago, Illinois, May 2004.
- Imagining Film: Seeing with the Mind's Eye. *Symposium on the Construction of Visual Narrative in Hitchcock's Rear Window*, Brooklyn College, Brooklyn, New York, May 2004.
- Mental Imagery and the Possible Neurological Underpinnings of Aesthetic Disinterestedness. *Towards a Science of Consciousness 2004*, Tucson, Arizona, April 2004.
- Naturalizing Aesthetics: Art and the Cognitive Neuroscience of Vision. *American Philosophical Association, Pacific Division Meeting*, Pasadena, California, March 2004.
- Naturalizing Aesthetics: The Neurophysiology of Aesthetic Experience. *Third International Conference on Neuroaesthetics*, Berkeley Museum of Art, University of California, Berkeley, California, January 2004.

- Paying Attention: Constructing Perception in Film and the Visual Arts: A Panel Discussion on Film, Narrative, and Vision, with Aaron Kozbelt (Department of Psychology), Ellen Tremper (Department of English), and Linley Hanlon (Department of Film). *Brooklyn College Cognitive Science Colloquia*, Brooklyn College, Brooklyn, New York, December 2003.
- What Cognitive Science Has to Say About Art: Aesthetics and the Constructivist Hypothesis. *The Yale College Cognitive Science Society*, Yale University, New Haven, Connecticut, November 2003.
- Naturalizing Aesthetic Experience: Aesthetics and the Cognitive Neuroscience of Vision. *Hofstra Psychology Research Seminar: A Forum For the Discussion of Research on Minds, Brains, and Behavior*, Hofstra University, Hempstead, New York, September 2003.
- Naturalizing Aesthetics: The Neurophysiology of Aesthetic Experience. *Towards a Science of Consciousness: Between Phenomenology and Neuroscience*, Prague, Czech Republic, July 2003.
- Aesthetic Perception and the Veridicality of Mental Representation. *CUNY Graduate Center Cognitive Science Symposium*, New York, New York, March 2003.
- Philosophy and the Cognitive Science of Aesthetics: A Panel Discussion, with Aaron Kozbelt (Department of Psychology). *The Philosophy Society of Brooklyn College*, Brooklyn College, Brooklyn, New York, November 2002.
- Some Principles of Kinetic Sculpture: An Overview of the Art of Dynamics and Motion. Franklin W. Olin College of Engineering, Needham, Massachusetts, October 2002.
- In Search of the Brain's Mind's Eye: Can Evidence from Cognitive Neuroscience Tip the Scales in the Mental Imagery Debate? *CUNY Graduate Center Cognitive Science Symposium*, New York, New York, March 2002.
- The Neurophysiology of Aesthetic Experience. *CUNY Graduate Center Cognitive Science Symposium*, New York, New York, August 2001.
- Art, Neurophysiology, and the Structural Elements of Visual Perception: Monet's Brain and Calder's Mobiles. *The Annual Celebration of Science, Engineering, and Mathematics at the CUNY Graduate Center*, New York, New York, March 2001.
- Levels and Scientific Explanation. *First Annual Michigan State University Graduate Student Philosophy Conference*, Michigan State University, East Lansing, Michigan, October 1999.
- Realism, Projectability, and Mental Properties. *First Annual Rocky Mountain Philosophy Conference*, University of Colorado at Boulder, Boulder, Colorado, March 1999.

Professional Activity:

- Chair, Colloquium: Artificial Intelligence, *American Philosophical Association, Eastern Division Meeting*, Philadelphia, Pennsylvania, 2020.
- Program Co-Chair, *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, California, 2015.
- Program Committee, *American Society for Aesthetics, National Meeting*, Savannah, Georgia, 2015.
- Program Co-Chair, *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, California, 2016.
- Chair, Symposium: Neuroaesthetics, *American Philosophical Association, Eastern Division Meeting*, Atlanta, Georgia, 2012.
- External Evaluator (guest critic), *Senior Thesis Seminar*, Studio Art Department, Dartmouth College, Hanover, New Hampshire, April 2011.
- Program Co-Chair, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, 2010.
- Chair, Colloquium: In Defense of Extended, Embodied Cognition: Some Lessons from Cognitive Neuroscience, *American Philosophical Association, Pacific Division Meeting*, Vancouver, British Columbia, April 2009.

- Program Co-Chair, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, 2009.
- Chair, Panel on Cognitive Science and the Arts: Neuroscience, Music and the Visual Arts, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2009.
- Program Co-Chair, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, 2008.
- Chair, Author Meets Critics: Noël Carroll's *Philosophy of Motion Pictures*, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, Pennsylvania, April 2008.
- Participant, *Viewpoints 2007: Mathematics and Art Workshop*, Franklin & Marshall College, Lancaster, Pennsylvania, June 2007.
- Chair, Author-Meets-Critics: Peter Carruthers, *The Architecture of the Mind: Massive Modularity and the Flexibility of Thought*, *American Philosophical Association, Pacific Division Meeting*, San Francisco, California, April 2007.
- Chair, Symposium: Picture Perception, *American Society for Aesthetics, Annual Meeting*, Milwaukee, Wisconsin, October 2006.
- Chair, Infectious Music: Music Listener Emotional Contagion, *Empathy: An International Interdisciplinary Conference*, Cal State - Fullerton, Fullerton, California June 2006.
- Chair, Colloquium: Extended Memories and the Functional Role Objection, *American Philosophical Association, Pacific Division Meeting*, Portland, Oregon, March 2006.
- Chair, Panel Session: The End of Art and the End of Aesthetics? *(Re)Discovering Aesthetics*, University College Cork, Ireland, July 2004.

University Service:

- Participant, *Flexible Course Design Summer Workshop*, Center for Technology and Advanced Learning, University of Southern Maine, 2020.
- Facilitator, *Philosophy & Film Series*, University of New Hampshire, 2015-2017.
- Program Co-Chair & Presenter, *Teaching for Coming Times: Innovators Among Us, Annual May Conference on Pedagogy*, Bates College, May 2015.
- Baccalaureate Address*, Bates Colleges, May 2014.
- Institutional Review Board (IRB)*, Bates College, 2013-2014.
- Presenter for *Learning in Commons: Creating Connections*, Bates College, Lewiston, ME, May 2011.
- Mellon Innovation Grant: Working Group in Philosophy & Psychology*, Bates College, Fall 2010.
- Assessment of First Year Writing: First Year Seminar Faculty Workshop*, Bates College, 2009-2010.
- Mellon Innovation Grant: Working Group in Philosophy & Psychology*, Bates College, 2009-2010.
- Mellon Innovation Grant: Working Group in Philosophy & Psychology*, Bates College, 2008-2009.
- Moderator, *Symposium on the Curriculum: Visual Studies*, Franklin & Marshall College, August 2008.
- Chair, *Curriculum Development Seminar: Visual Studies*, Franklin & Marshall College, July 2008.
- Juror, *Phyllis C. Whitesell Writing Prize for Foundations Seminars*, Franklin & Marshall College, 2008.
- Search Committee, *Women's Varsity Field Hockey Coach Search*, Franklin & Marshall College, 2008.
- Faculty Advisor, *Franklin & Marshall College Women's Rugby Club*, 2007-2008.
- Academic Advisor, *Beginnings 2007*, New Student Orientation, Franklin & Marshall College, May 2007.
- Instructor, *Liberal Education 2006: Federalist Papers 10*, New Student Orientation, Franklin and Marshall College, August 2006.
- Facilitator, *Sexual Assault Prevention Workshop*, New Student Orientation, Franklin and Marshall College, August 2006.

Steering Committee, *Brooklyn College Cognitive Science Colloquia*, Brooklyn College, 2003-2005.
 Secretary, Department of Philosophy, Brooklyn College, 2004-2005.
 Arrangements and Calendar Committee, Department of Philosophy, Brooklyn College, 2004-2005.
 Faculty Sponsor, *Brooklyn College Muslim Women's Educational Initiative Book Drive for American University, Kabul, Afghanistan*, Brooklyn College, 2004-2005.
 Arrangements and Calendar Committee, Department of Philosophy, Brooklyn College, 2003-2004.
 Presenter, *Science of Learning Workshop for New Faculty*, Brooklyn College, December 2004.
 Organizing Committee, *Humanities Division Outcomes Assessment Meeting*, The Offices of the Dean of the Faculty, Brooklyn College, October 2003.
 Grade Grievance Committee, Department of Philosophy, Brooklyn College, Fall 2003.
 Chair, Ad Hoc Collections Committee, Department of Philosophy, Brooklyn College, Fall 2003 (committee formed to develop a text book assistance award for philosophy majors).
 Adjunct Representative to the Department Personnel Committee, Hofstra University, Department of Philosophy and Religious Studies, 2003.

Thesis Supervision:

Claire Bartel, *Department of Philosophy*, Bates College, 2017. Thesis Title: Machine Ethics in a Technological World: Examining the Possibility of Kantian and Utilitarian Moral Machines.
 Zena Sabath, *Department of Philosophy*, Bates College, 2014. Thesis Title: Seeing-Zombies: What If DF Really Wasn't Conscious of Her Visual Environment?
 Jane Mayer, *Department of Psychology (Neuroscience)*, Bates College, 2014. Thesis Title: What Can Movies Teach Us about How We See: Visual Attention and Event Segmentation during Dynamic Scene Viewing.
 Tamara Gonzalez, *Department of Psychology (Neuroscience)*, Bates College, 2014. Thesis Title: The Validity of Mu Wave Suppression as a Measure of Theory of Mind Deficits in Autism Spectrum Disorders.
 Daniel Friedman, *Department of Psychology (Neuroscience)*, Bates College, 2013. Thesis Title: Robots and Forward Models: An Artificial Neural Network Model for Controlling Gate in Quadrupedal Robots.
 David Pless, *Department of Philosophy*, Bates College, 2012. Thesis Title: How Direct Are Embodied Appraisal Theories of Emotions.
 David Kelly, *Department of Philosophy*, Bates College, 2009 (*Honors*). Thesis Title: Embodying Music: A Hybrid Theory of Emotions Resolves the Problem of Musical Expressiveness.
 Jason Brander, *Department of Philosophy*, Bates College, 2009. Thesis Title: On Seeing Photographs: An Aesthetic Account.
 Benjamin Emmett, *Special Studies: Film, Philosophy, and Art*, Franklin & Marshall College, 2008. Thesis Title: Metasimulation: Emotions, Observers, & Creative Intent.
 Galen Goble, *Special Studies: Aesthetics & Cognitive Science*, Franklin & Marshall College, 2008. Thesis Title: Mindwalking: An Experiment in Perceptual Representation & Picture Perception.
 Emily Halldorson, *Biological Foundations of Behavior*, Franklin & Marshall College, 2008. Thesis title: Motor Simulation & Motor Unit Action Potentials Associated with Imagined Actions in Picture Perception: an EMG Study.
 Erica Ofeldt, *Biological Foundations of Behavior*, Franklin & Marshall College, 2008. Motor Skill as a Mediating Variable in the Effects of Energetic Costs on Apparent Egocentric Distance for Competitive Swimmers.
 Sahil Patel, *Biological Foundations of Behavior*, Franklin & Marshall College, 2008. Thesis title: A Unified Model for Effects of Motor Planning and Emotional Response on Apparent Slope and Egocentric Distance.

Elliot Platt, *Scientific & Philosophical Studies of Mind*, Franklin & Marshall College, 2007. Thesis title: Effects of Changes in Interpreted Emotional Costs of Action on the Perceived Spatial Extent of *Christina's World*.

Sarah Baron, *Department of Cognitive Science*, Yale University, 2004. Thesis title: Is Facial Attractiveness Asymmetrically Dependent on Holistic Face Perception?

Courses Taught:

University of New Hampshire - Manchester (2017-2023) *Philosophy Minor*

Artificial Intelligence, Robots, and People (Phil 447: Fall 2017 - Spring 2025)

University of Southern Maine (2019-2023) *Department of Philosophy*

Philosophy of Art (Phil 220: Spring 2023, Spring 2024, Spring 2025)

Biology, Technology, and Ethics (Phil 285: Winter 2020 - Fall 2025)

Media Ethics (Phil 211: Fall 2023, Fall 2024, Spring 2025, Fall 2025)

Liberal Studies in the Humanities: Ethics and the Philosophy of Computer Games (LSH 240: Fall 2020, Fall 2021)

Introduction to Philosophy: Why Philosophize? (Phil 106: Fall 2019)

University of New Hampshire (2015-2017) *Department of Philosophy*

Artificial Intelligence, Robots, and People (Phil 447: Spring 2016, Fall 2017)

Philosophy and the Arts (Phil421.03: Fall 2015, Fall 2016, Spring 2017)

Introduction to Philosophy (Phil 401: Fall 2015-Spring 2017)

Bates College (2008-2017) *Department of Philosophy*

Computational Modeling: Autonomous Robotics and Embodied Cognition (PHIL321h: Winter 2015, Winter 2016)

Embodied Cognition and the Philosophy of Artificial Life (PHIL321f: Winter 2012, Winter 2014)

Philosophical Issues in Cognitive Science (PHIL 321g: Winter 2013)

The Possibility of Artificial Intelligence (PLPY 321e: Winter 2011)

Colors & Sounds (PHIL 321c: Fall 2008)

Computational Modeling: Intelligence and Intelligent Systems (PHIL237: Fall 2014)

Philosophy of Science (PHIL 211: Winter 2014)

Philosophy of Mind (PHIL 235: Fall 2011, Fall 2012, Fall 2013)

Philosophy of Language (PHIL 234, Winter 2009, Winter 2013, Fall 2013)

Philosophy of Art (PHIL 227a/b: Fall 2008, Fall 2010, Fall 2012, Fall 2013)

Philosophy of Psychology (PHIL 232: Winter 2011)

Philosophy of Film (PHIL S24: Short Term 2011)

Biomedical Ethics (PHIL 213: Winter 2012)

Metaphysics (PHIL 245: Spring 2009)

Animats, Minds, and Mobots: Exploring Cognitive Science with Lego Robots (FYS 443: Fall 2014, Fall 2016)

The Power of Art (FYS 382: Fall 2009)

Introduction to Philosophy (PHIL 150a/b: Fall 2011)

Yale University (2003, 2005, 2010, 2016) *College Seminar Program*

Aesthetics & Cognitive Science (CSCC330: Fall 2015)

Aesthetics & Cognitive Science (CSES221b: Spring 2010)

Aesthetics & Cognitive Science (CSES391a: Spring 2005)

Aesthetics & Cognitive Science (CSTD361a: Fall 2003)

College of the Holy Cross (2010) *Department of Philosophy*

Philosophy of Art (PHI 260: Spring 2010)

Introduction to Philosophy (PHI 110: Spring 2010)

Franklin & Marshall College (2005-2008) *Department of Philosophy, Scientific & Philosophical Studies of Mind Program, & Department of Psychology*

Senior Research Seminar: Scientific and Philosophical Studies of Mind Program (SPM499: Fall 2006)

Possibility of Artificial Intelligence (PHI/PSY 355: Fall 2005, Spring 2008)

Philosophy of Mind (PHI/SPM 250: Spring 2006, Spring 2007)

Aesthetics & Cognitive Science (PHI/PSY/SPM 399: Spring 2006)

Art, Meaning, & Perception (FND 182: Spring 2007, Fall 2007, Spring 2008)

Biomedical Ethics (PHI/STS 223: Fall 2005, Spring 2006, Fall 2006, Spring 2007)

Bioethics: First Year Seminar (PHI 171: Fall 2008)

Introduction to Psychology, Lab (PSY 100c: Spring 2008)

Franklin W. Olin College of Engineering (2002):

The Kinetic Sculpture Cohort (Integrated Course Block 3, Fall 2002)

Brooklyn College (1999-2005) *Department of Philosophy:*

Advanced Topics: Philosophy of Film (PHI 75.1: Spring 2004)

Philosophy of Art (PHI 22: Fall 2003)

Philosophy and Artificial Intelligence (PHI29/PSY57.2/CIS 32.1: Fall 2004)

Epistemology (PHI 26: Spring 2004)

Twentieth Century Philosophy (PHI 12.3: Spring 2005)

Knowledge Existence, & Value (CORE 10: Spring 1999 - Spring 2005)

Business Ethics (PHI 14: Fall 2003 - Spring 2005)

Reasoning (PHI 10: Fall 2004)

Hofstra University (2000-2003) *Department of Philosophy*

Introduction to Ethics (Fall-2000-Summer 2003)

Philosophy of the Arts (Fall 2001, 2002, 2003)

Practical Reasoning (Spring 2001, 2002, 2003)

Introduction to Philosophy (Summer 2003)

Naturalized Aesthetics (Summer 2003)

College of Staten Island (2000-2001) *Department of Philosophy*

Introduction to Philosophy (Fall 2000-Spring 2001)

Introduction to Ethics (Fall 2000-Spring 2001)

Baruch College (1999-2000) *Department of Philosophy*

Introduction to Philosophy (Fall 1999-Spring 2000)

Introduction to Ethics (Fall 1999-Spring 2000)

Medgar Evers College (1997-1998) *Humanities*

Introduction to Logic (Fall 1997-Fall 1998)

Columbia University (1988-1993) Division of Painting & Sculpture

Teaching Assistant, Construction: Steel Sculpture (Fall 1988-Spring 1990)

Foundations Workshop for Construction: Steel Sculpture (Fall 1988-Spring 1993)

Internal Grants:

Flexible Course Design Summer Workshop, Center for Technology and Advanced Learning, University of Southern Maine, 2020 (\$750). The purpose of the Flexible Course Design Workshop was to help Interested faculty transition their curriculum to an online format and facilitate the rollout of Brightspace as a digital learning platform at the University. I used the opportunity to develop the syllabus and materials for *LSH 240: Philosophy of Computer Games*, an online course on computer ethics for the *Liberal Studies- Humanities* major.

Bates College Faculty Development Fund Grant, Supplementary Travel Grant, 2013 (\$1,717.09). The purpose of this grant was to support travel the *Eastern and Pacific Division Meetings of the American Philosophical Association* to participate on the main program and meet with Noël Carroll to discuss two collaborative writing projects that were then in preparation: *Rear Window from the Perspective of Cognitive Theory* and *Kinesthetic Understanding and Appreciation in Dance*.

Bates College Faculty Development Fund Grant, 2013 (\$1,005) . The purpose of this grant was to support the purchase *E-Prime 2.0* for *Philosophy of Cognitive Science: Curricular and Professional Development*. E-Prime is a software application for designing experiments and collecting data. I used the software at Bates College for curriculum development and research in philosophy and cognitive science and to strengthen bridges that had been developed between the philosophy and psychology departments through a recent Mellon Innovation Grant.

Bates College Faculty Development Fund Grant, 2011-2012 (\$4,903). The purpose of this grant was to support attendance at *Penn Neuroscience Bootcamp* and related research and curricular development.

Franklin & Marshall College Committee on Grants Research Grant, 2008 (\$1,000). The purpose of this grant was to provide funds to support research for *Effects of Interpretation of Energetic & Emotional Costs in Picture Perception*.

Franklin & Marshall College Committee on Grants Research Grant, 2006-2007 (\$1,000). The purpose of this grant was to provide funds to support research for *Artists and Non-Artists Eye Movements in Out-of-Focus Picture Recognition*.

Research & Collaboration:

Consultant, *Mirror to the World: The Power of Art to Build Understanding and Creativity*, Zorana Ivcevic Pringle (Yale University, Project Director) and Pablo Tinio (Montclair State University, Co-PI). The project is funded through the *Art Seeking Understanding Initiative* at the *Templeton Religious Trust*. It is guided by Tinio's *mirror model of art* and builds on previous research exploring the impact of arts engagement in collaboration with the Whitney Museum of American Art.

Machine Classifiers, Cognitive Science, and Artistic Style (2018-2020) - with Catherine Buell (Assistant Professor of Mathematics, Fitchburg State University) and Ricky Sethi (Assistant Professor of Computer Science, Fitchburg State University). The goal of this research project is to continue the development and distribution of the WAIVS digital image analysis tool (see Scientific Work Flows, Image Analysis & Visual Stylometry in the Digital Analysis of Art below) and explore its utility for research in cognitive science and aesthetics. We are currently exploring correlations between our machine classifier results, categorization research in cognitive psychology, and perceptual recognition research. We are looking for correlations between the image statistics that machine classifiers employ to sort paintings by genre, movement, individual artist, medium, and subject matter and the image statistics that support perceptual recognition in ordinary contexts. www.waivs.org

Making WAIVS!: A Workshop Introducing Digital Image Analysis Tools for Art Historians, Philosophers, and Arts Educators, Fitchburg Art Museum, May 2017 - organized with Catherine Buell (Assistant Professor of Mathematics, Fitchburg State University) and Ricky Sethi (Assistant Professor of Computer Science, Fitchburg State University). The goal of this workshop, funded in part by a *Digital Humanities Startup Grant from the National Endowment for the Humanities (Scientific Workflows, Image Analysis, and Visual Stylometry in the Digital Analysis of Art - Award HD-248360-16, \$40,000)* and an *American Society for Aesthetics Major Projects Initiative Grant (\$4,000)*, was to introduce our new WAIVS software tool (Workflows for Analysis of Images and Visual Stylometry) and to explore the potential of digital image analysis tools for research in the arts and humanities.

Anatomical and Functional Evidence for a Thalamic Relay and Top-down Processing in Olfactory Perception - with Julie Self (Neuroscience, Bates College, 2017-2018).

Making Minds: Using Genetic Algorithms to Evolve Neural Network Controllers in Lego Robots (2016-2017) - with Wade Rosko (Mathematics, Bates College, 2016-2017).

Scientific Work Flows, Image Analysis & Visual Stylometry in the Digital Analysis of Art (2015-2017) - with Catherine Buell (Assistant Professor of Mathematics, Fitchburg State University) and Ricky Sethi (Assistant Professor of Computer Science, Fitchburg State University). The goal of this research project, funded in part by a *Digital Humanities Startup Grant from the National Endowment for the Humanities (Scientific Workflows, Image Analysis, and Visual Stylometry in the Digital Analysis of Art - Award HD-248360-16, \$40,000)* and an *American Society for Aesthetics Major Projects Initiative Grant (\$4,000)*, was to develop a digital image analysis tool for research in both vision science and art history that can also be used to foster computational literacy in the humanities classroom. www.waivs.org

Evolving a Reward System: Value-Based Learning in Evolved Artificial Neural Network Controllers for Autonomous Mobile Robots (2015-2016) - with Juergen Krietschgau (Mathematics & Philosophy, Bates College, 2016) and Gregg Heller (Mathematics & Neuroscience, Bates College, 2016).

Sensorimotor Strategies for Object Categorization through Environmental Interaction: A Study in Artificial Intelligence and Distributed Representation (2015) - with Juergen Krietschgau (Mathematics & Philosophy, Bates College, 2016) (supported by a Hoffman Summer Research Fellowship: \$3500).

Association Learning and Evolved Neural Network Controllers: Implementing Scalable Architectures for Modeling Intelligent Behaviors in Lego NXT Robots (2015) - with Peter Cole (Physics, Bates College, 2015) and Gregg Heller (Mathematics & Neuroscience, Bates College, 2016).

Embodied Cognition, Intelligent Behavior and the Philosophy of Mind: Teaching Philosophy with Lego Robots (2015-2016) - with Claire Bartell (Biology & Philosophy), Bates College.

The Kindergarten Learning Approach: Implementing Early STEM Learning in a 6th Grade Classroom with Lego Robots (2015-2016) – with Joseph Tulip (Chemistry, Bates College 2018). The goal of this project was to translate the Lego robotics curriculum from my first year seminar on cognitive science into a STEM workshop for 6th graders at the Farwell School in Lewiston, ME.

Image Analysis and Visual Stylometry: Hue, Saturation, Luminance and Contour as Markers of Categories of Art (2013-2014) - with Catherine Buell (Visiting Assistant Professor, Mathematics) and Mathieu Duvall (Director, Imaging Center), Bates College.

Consciousness Studies: Philosophical and Neuroscientific Theories of Consciousness – with Zena Sabath (Chemistry, Bates College, 2014), Mariya Manahova (Psychology, Bates College, 2014), and Walter Beinecke (Physics, Bates College, 2014). The goal of this project was to produce a web resource for undergraduates interested in philosophy of consciousness.

Does Visuomotor Skill Confer an Advantage in Gestalt Completion Tasks and Out-of-Focus Picture Recognition in Baseball and Softball Players (2013-2014) - with Elise Levesque (Psychology, Bates College, 2013), Erin Harmon (Politics, Bates College, 2013), Travis Boyle (Mathematics, Bates College, 2014), and Jane Mayer (Neuroscience, Bates College, 2014).

Looking at Mona Lisa: A Psychophysiological Study (2012-13) - with Tony Chemero (Associate Professor, Philosophy & Psychology, University of Cincinnati) and Tavis Cantania (Senior, Psychology, Franklin & Marshall College).

- The Influence of Art Historical Knowledge on Gaze Strategies in Viewers' Engagement with Andrew Wyeth's Christina's World* (2012-13) - with Tony Chemero (Associate Professor, Philosophy & Psychology, University of Cincinnati) and Tavis Cantania (Senior, Psychology, Franklin & Marshall College).
- Movements, Marks, & Electronic Media: Drawing and Dance after Cage, Cunningham and LeWitt* - with Rachel Boggia (Assistant Professor, Dance), and Mathieu Duvall (Director, Imaging Center), Bates College (2012): www.attentionalengines.org.
- Motor Skill as a Mediating Variable in the Effects of Energetic Costs on Apparent Egocentric Distance* (2012) - with Zena Sabath (Junior, Philosophy), Greer Chapman (Senior, Biology), and Todd Kahan, Assistant Professor, Psychology, Bates College.
- Does Surface Electromyography Reveal a Role for Motor Simulation in Picture Perception?* (2008) - with Emily Halldorson (Senior, Biological Foundations of Behavior), Franklin & Marshall College.
- Piano Hands: Surface Electromyography Reveals Effects of Motor Simulation in Passive Listening?* (2008) - with Angel Appel (Senior, Psychology), Franklin & Marshall College.
- Motor Simulation as a Mediating Variable in the Perception of Biologically Possible Apparent Motion* (2008) - with Angel Appel (Senior, Psychology), Franklin & Marshall College.
- Energetic and Emotional Effects of Simulated Actions in Picture Perception* (2006-2008) - with Jes Waughtel (Senior, Biology) and Emily Ofeldt (Senior, Biological Foundations of Behavior), Franklin & Marshall College.
- Artists and Non-Artists Eye Movements in Out-of-Focus Picture Recognition* (2006-2007) - Franklin & Marshall College.

Selected Exhibitions & Performances:

Solo Exhibitions:

- The Suntrap and Other Abstract Forms in Motion*. Phillips Museum of Art, Franklin & Marshall College, Lancaster, Pennsylvania, March 2006.
- Untitled (leaning with Bricks)*. Turner Gallery, Centenary College, Shreveport, Louisiana, November 2005.
- Gestural Vectors*. Studio Facchetti, Brooklyn (Williamsburg), New York, May 2002.
- Outdoor Works*. Ezra Styles College, Yale University, New Haven, Connecticut, April 1992.

Group Shows:

- Group Show*, Lajos Matolcsy Arts Center, Norway, ME, December 2024.
- Faculty & Employee Art Show*, Glickman Library, University of Southern Maine, Portland, Maine, September 2024.
- Robotic Emergent Systems - Arts*. SOFA Gallery, Indiana University, Bloomington, Indiana, June 2006 (group show).
- Studio Facchetti*. Brooklyn (Williamsburg), New York, January 2003.
- Summer Exhibition*. The Roger Smith Gallery, New York, New York 1994.
- The Roger Smith Gallery*. New York, New York, February 1994.
- The Next Generation*. The Addison Gallery of American Art, Andover, Massachusetts, Spring 1993.
- Ira Wallach Gallery, Columbia University*. New York, New York May 1990.
- Proceedings and Addresses of the Annual Meeting of the College Arts Association, Annual Exhibition*. Hunter College, New York, New York, December 1990.
- Annual Student Show*. National Arts Club, New York, New York, December 1989.

Installations & Performances

The Collaborative Drawing Project (Automatic Embodied Marks in Movement). Arts Crawl, Chase Hall Gallery, Bates College, Lewiston, Maine, January 2015.

110513 (Line of Sight, 30 Person Drawing), Historic Quad, Bates College, Lewiston, ME, November 2013.

The Collaborative Drawing Project (Dancing, Drawing, and Embodiment). Arts Crawl, Chase Hall Gallery, Bates College, Lewiston, Maine, January 2013.

Rules and Chance Procedures (Art After the Antinomy of Taste), Chase Hall, Bates College, October 2012.

The Collaborative Drawing Project (Footsteps in the Snow after Sol LeWitt). Arts Crawl, Alumni Walk & Chase Hall Gallery, Bates College, Lewiston, Maine, January 2012.

Automatic Dancing-1112131411 (a collaboration with Rachel Boggia and the Bates College Dance Ensemble). Schaeffer Theater, Bates College, November 12-14, 2011.

Constrained Views, Natural Vistas, and the Constructed Landscape: Revealing a Science-Based Approach to the Aesthetics of Nature (after Nancy Holt). Bates College, Lewiston, Maine, May 26-27, 2011.

Art and Empiricism: Exploring the Conceptual Challenge to Modernism. Olin Lobby, Bates College, Lewiston, Maine, November, 2010.

The Collaborative Drawing Project (after Sol LeWitt). Bates Museum, Lewiston, Maine, November, 2008.

The Collaborative Drawing Project (Movements & Marks). Phillips Museum of Art, Franklin & Marshall College, Lancaster, Pennsylvania, March 2008.

Location Drawings (After Sol LeWitt), The Collaborative Drawing Project. Phillips Museum of Art, Franklin & Marshall College, Lancaster, Pennsylvania, November 2007.

Other Work Experience & Certifications:

Wilderness Canoe Guide, Keewaydin Camps Ltd., Lake Temagami, Ontario, Canada, 1984, 1989, 1992 -1998, 2014-present (during the years 1992-1998 responsibilities included planning and leading a 45 day wilderness expedition to Hudson Bay in Nunavut, Canada per year; during the years 2014-2023 responsibilities included planning and leading canoe adventures in the Temagami Wilderness in Ontario, Canada; current responsibilities include base camp logistics and support for wilderness canoe adventures in the Hudson Bay watershed, James Bay watershed, northern Manitoba, and Temagami Wilderness in Ontario, Canada).

Sunday River Ski Patrol, Area Foreman, Dispatcher, & Line Patroller, Newry, Maine, 2022-present.

Outdoor Emergency Care Technician, 2022-present.

Mahoosuc Mountain Search and Rescue, Newry, Maine, 2023-present.

Wilderness First Responder, 2013-Present.

Alpine Race Coach (Level I), United States Ski and Snow Board Association, 2022-present.

Alpine Race Official, United States Ski and Snow Board Association, 2017-present.

Sunday River Mt. Host, Newry, Maine. 2018-2022.

Steel and Aluminum Fabricator, Kern-Rockenfield, Inc., Brooklyn, New York, 1993 - 1997 (custom fabrication for artists and architectural design firms).

Azimuth Interactive (interactive textbook design), Ossining, New York, 1995.

Installations Assistant, Grand Lobby Project, Brooklyn Museum, Brooklyn, New York, 1993-1994.

Co-director, Terra Incognita Ltd., 1993-1994 (Terra Incognita was a not-for-profit company started with a colleague to develop multi-media educational resources for secondary school earth sciences curricula).

Writer's Assistant, Maria Reidelbach, New York, 1993-1994.

Head Studio Assistant, Ursula Von Rydingsvard, Sculptor, Brooklyn, New York 1991-1993.

Artist's Assistant, Reeva Potoff, Sculptor, New York, 1990.

Artist's Assistant, Jonathan Silver, Sculptor, New York, 1989.