

CURRICULUM VITAE
ROBERT DAVID HOPKINS
October 2011

AGE: 47
ADDRESS: 44 Cornish Place, Sheffield S6 3AF
email: r.hopkins@sheffield.ac.uk
Phone: +44 (0)7812 603029

A. RECORD

1. UNIVERSITY EDUCATION

- 1983-6 *Corpus Christi College Cambridge*
BA (Philosophy) **Double First**
- 1987-9 *University College London*
MPhil (Philosophy)
- 1990-3 *Churchill College Cambridge*
PhD - Awarded January 1994. (Title: "Pictorial Representation")

2. EMPLOYMENT

- 1990-3 **Junior Research Fellow**, *Churchill College Cambridge*
- April 1993 - Oct. 2000 Lecturer in Philosophy, *University of Birmingham*
Senior Lecturer
- September 2001 - present Professor of Philosophy, *University of Sheffield*

3. REFEREES

(More available on request)

Professor Malcolm Budd
12 Hardwick St
Cambridge CB3 9JA
malcolmbudd@btinternet.com

Professor Michael Martin
University College London
Gower Street
London WC1E 6BT
0171 380 7115
michael.martin@ucl.ac.uk

B.RESEARCH

1.PUBLICATIONS

Book

- 1998 *Picture, Image & Experience*, CUP
Paperback edition April 2009

Edited Book

- 2009a *The Blackwell Companion to Aesthetics* 2nd edition, edited along with D.Cooper, S.Davies, K.Higgins and R.Stecker

This is a radically updated and revised version of the first edition (1993) of a core reference work in the area. The second edition (c.400,000 words) includes many new articles and structural changes, revisions of retained entries, and a new, longer introductory pieces to certain key areas.

Articles

- 1994 'Resemblance and Misrepresentation', *Mind* vol.103, no. 412 (pp.421- 438)
- 1995 'Explaining Depiction', *Philosophical Review*, vol.104,no.3 (pp.425-455)
Reprinted in 'Aesthetics: Critical Concepts in Philosophy' Routledge (2005)
- 1997a 'Pictures and Beauty', *Proceedings of the Aristotelian Society*, XCVII, (pp.177-194)
- 1997b 'El Greco's Eyesight: Interpreting Pictures and the Psychology of Vision', *Philosophical Quarterly*, vol.47 no.189 (pp.441-458)
- 2000a 'Touching Pictures', *British Journal of Aesthetics*, vol.40, no.1(pp.149-167)
- 2000b 'Beauty and Testimony' in *Philosophy, the Good, the True & the Beautiful* (Royal Institute of Philosophy Supplement 47) ed. A. O' Hear, CUP (pp.209-236)
- 2001a 'The Spectator in the Picture' in *Richard Wollheim on the Art of Painting. Art as Representation and Expression*, ed. R.Van Gerwen, CUP (pp.215-231)
- 2001b 'Kant, Quasi-Realism & the Autonomy of Aesthetic Judgement' *European Journal of Philosophy* vol.9 no.2 (pp.166-189)
- 2003a 'Touching, Seeing and Appreciating Pictures' in Elizabeth Axel, ed. *Art Beyond Sight: A resource Guide to Art, Creativity, and Visual Impairment* (pp.186-199)
- 2003b 'Perspective, Convention and Compromise' in *Looking Into Pictures: an interdisciplinary approach to pictorial space* ed.s M.Atherton, R.Schwartz & H.Hecht, MIT Press (pp.145-165)
- 2003c 'Sculpture and Space' in M.Kieran & D.Lopes *Imagination, Philosophy, and the Arts*, Routledge (pp.272-290).
- 2003d 'What Makes Representational Painting Truly Visual?', *Proceedings of the Aristotelian Society Supplementary Volume LXXVII* (pp.149-167).
- 2004a 'Pictures, Phenomenology and Cognitive Science', *The Monist* 86:4 (pp.654-76)
- 2004b 'Painting, Sculpture, Sight and Touch', *British Journal of Aesthetics* 44:2. (pp.149-166)

- 2005a 'Aesthetics, Experience and Discrimination', *Journal of Aesthetics and Art Criticism* 63:2 (pp.119-133)
- 2005b 'The Speaking Image: Visual Communication and the Nature of Depiction' in *Contemporary Debates in Aesthetics and the Philosophy of Art* ed. Matthew Kieran, Blackwell (pp.145-159)
- 2005c 'Thomas Reid on Molyneux's Question', *Pacific Philosophical Quarterly* 86 (pp.340-64)
- 2005d 'Molyneux's Question', *Canadian Journal of Philosophy* 35:3 (pp.441-464)
- 2006a 'Painting, History and Experience' *Philosophical Studies* 127 (pp.19-35)
- 2006b 'With Sight too much in mind, mind too little in sight?: Comments on McGinn's *Mindsight*', *Philosophical Books* 47:4 (pp.193-205)
- 2006c 'Critical Reasoning and Critical Perception' in *Knowing Art* ed.s M.Kieran and D.Lopes, Springer (pp.137-153)
- 2007a 'Speaking Through Silence: Conceptual Art and Conversational Implicature' in *Conceptual Art* ed.s E.Schellekens and P.Goldie OUP (pp. 51-68)
- 2007b 'What is Wrong with Moral Testimony?', *Philosophy and Phenomenological Research* LXXIV:3 (pp.1-24)
- 2008a 'What do we see in film?', *Journal of Aesthetics and Art Criticism* 66:2 (pp.149-59)
- 2008b 'Reasons for Looking: Lopes on the Value of Pictures', *Philosophy and Phenomenological Research* 77:2 (pp.563-73)
- 2009b 'Cinematic Depiction' in the *Routledge Companion to Film and Philosophy*, ed.s P.Livingstone & C. Plantinga Routledge (pp.64-74)
- 2010a 'Inflected Pictorial Experience: Its Treatment and Significance' in *Philosophical Perspectives on Picturing* ed.s C.Abell and K.Bantinaki (pp.151-180)
- 2010b 'Imagination and Affective Response' in *Reading Sartre: On Phenomenology and Existentialism* ed. J.Webber 2010 (pp.100-117)
- 2010c 'Sculpture and Perspective', *British Journal of Aesthetics* 50:3 (pp.1-17)
- 2010d 'Moving *because* Pictures?' *Midwest Studies in Philosophy* XXXIV: *Film and Emotion* (pp.200-218)
- 2011a 'How to be a pessimist about aesthetic testimony' *Journal of Philosophy* 108:3 (pp.138-157)
- 2011b 'Re-imagining, Re-viewing and Re-touching' in *The Senses: Classical and Contemporary Philosophical Perspectives* ed. F. Macpherson, Oxford University Press (pp.335-372)
- 2012 'Factive Pictorial Experience: What is really special about photographs?' forthcoming in *Nous* (11,000 words).

Work In Progress

- 201?a “Learning from Pictures” (9000 words)
- 201?b ‘Pictures and Time’, talk
- 201?c ‘Imagination and Observation’ draft (13,000 words)
- 201?d ‘Imagining the Past: On the Nature of Episodic Memory’ draft (12,000 words)
- 201?e ‘What Perky Did Not Show’ (5000 words) – under submission
- 201?f ‘Pictorial presence’, talk

Introductory & smaller pieces

- 1998b ‘Depiction’ *Routledge International Encyclopedia of Philosophy*, pp.365-9.
 - Expanded version (commissioned for electronic edition of the Encyclopedia) 2010
 - To be reprinted in Spanish, in *La Filosofía de Arte* ed. F.Perez Carreno
- 1999 ‘Reply to Dean’ in *Film Philosophy* (an internet journal) vol.3 no.26
- 2003e ‘Sculpture’ in J.Levinson, ed. *Oxford Companion to Aesthetics*, OUP, pp. 572-582
- 2003f ‘The Aesthetics of Painting’ in *Routledge International Encyclopedia of Philosophy*, electronic edition.
 - This is one of only 100, out of a total of 2000, articles reprinted in full in *The Shorter Routledge Encyclopedia of Philosophy* (2005).
 - Expanded version (commissioned for electronic edition of the Encyclopedia) 2010
 - To be reprinted in Spanish, in *La Filosofía de Arte* ed. F.Perez Carreno
- 2007c ‘How to Form Aesthetic Belief: Interpreting the Acquaintance Principle’ *Postgraduate Journal of Aesthetics* (an electronic journal)
- 2009c Various entries for *Blackwell Companion to Aesthetics*:
 - ‘Abstraction’, ‘Art and the Senses’, ‘Forgery’, ‘Objectivity and Realism in Aesthetics’, ‘Representation’, ‘Taste’, ‘Testimony in Aesthetics’ (Total c.20,000 words).
- 2010e ‘Intersubjective Validity, Realism and Aesthetics’ (Critical Notice of Malcolm Budd’s *Aesthetic Essays*) in *Analysis Reviews*.

Reviews (those with significant philosophical content marked "+")

- + 1992 Kendall Walton's "Mimesis As Make-Believe", *Philosophical Books*
- 1995 Richard Shusterman's "Pragmatist Aesthetics", *Philosophical Books*
- + 1997 Gregory Currie's "Image and Mind", *Mind*
- + 1997 Dominic Lopes' "Understanding Pictures", *British Journal of Aesthetics*
- 1998 John Armstrong's "Looking at Pictures", *British Journal of Aesthetics*
- 1998 Peter Lamarque's "Fictional Points of View", *Philosophical Review*
- 1999 Colin Lyas' "Aesthetics", *Philosophical Books*
- + 2001 John Foster's "The Nature of Perception" *Philosophical Quarterly*
- 2003 Robert Nozick's ‘Invariances’ *Mind*
- 2003 Brian Leiter's ‘Nietzsche on Morality’ *Philosophical Books*
- 2005 G.W.Herder's ‘Sculpture: Reflections on Pygmalion's Dream’ *British Journal of Aesthetics*
- 2010 J.J.Thompson's ‘Normativity’ *Times Literary Supplement* no.5601 (6.8.10), p.28

2.DESCRPTION OF RESEARCH

My work deals with a range of interlinked topics in **aesthetics, the philosophy of mind, the epistemology and metaphysics of value, and the history of philosophy:**

PICTORIAL REPRESENTATION

I have a book (1998) on pictorial representation, along with many other publications on this topic (1994, 1995, 1997b, 1997c, 2003b, 2003d, 2004a, 2010a). The book discusses how pictures represent, and in particular the differences between pictorial and other representation, such as that by language. I offer a distinctive methodological framework for the problem, identifying several features of picturing which any account should explain. I then defend a view that delivers those explanations, by radically transforming the old idea that picturing involves experienced resemblance. In part, the book seeks to defend the claim that our experience of pictures is best understood in these terms. In part, however, it aims to show how appeal to the notion of pictorial experience – however that is to be analysed – can be used to yield a satisfactory theory of pictorial representation.

THE IMAGINATION, THE SENSES, AND PERCEPTION

Although I in no way endorse the view that imagining is entertaining inner pictures, the study of pictures can yield many useful tools for tackling the vexing topic of the sensory imagination. My early work on the theme (1998: ch.7, cf. 2011b) concentrated on sensory imagining, and asked what constitutes imagining in a particular mode, such as visualizing. Answering this question forced me to offer a distinctive account of the difference between the various sensory modes in perception, one that appeals, at least for the spatial senses, to the idea of the distinctive perspectival structure which each sense exhibits. The correlative form of imagining, I argued, shares this structure.

In recent work, I explore the differences between perceiving and imagining. In my view, assimilating the two states of mind is the great temptation to which far too much contemporary theorising, both philosophical and empirical, succumbs. I endorse (2006b, 201?c) Sartre and Wittgenstein's thought that one central difference between the two concerns their relations to observation, although extracting the truth in that insight requires a good deal of work. Other papers explore the differing relations of imagining and perceiving to affect (2010b), argue that imagining is a key constituent of episodic memory (201?d), and revisit Perky's much discussed experiments in which imagining and perceiving are supposedly confused (201?e).

My thoughts on the senses have also led me to think about Molyneux's Question. I have two papers on this topic (2005c, 2005d), one offering an original view of what issue really underlies the question, the other discussing Thomas Reid's much neglected contributions to it.

AESTHETICS OF THE VISUAL ARTS

A theory of pictorial representation has implications for questions about the value of pictorial art, some of which I consider in various journal papers (1997a, 2000a, 2001a). But inspiration here has also come from my work on the senses. The perspectival structure distinctive of vision is also found in painting. That provides a particularly deep sense in which painting is a visual art. This raises the question whether sculpture is also related in this way to vision, or to touch, or to neither. I explore this question in a series of papers (1994, 2003c, 2004b, 2010c) that also aim to shed light on the nature of sculptural representation and on what is distinctive about it as an art.

Recently, I have begun to address what is special, from an aesthetic and epistemic point of view, about those artforms that exploit photography as a way of making pictures: photography itself (2012) and film (2008a, 2009b, 2010d). Elsewhere (2010a) I discuss the 'handmade' pictorial arts, such as drawing, painting and printmaking. There I examine the idea that what we see in these pictures somehow incorporates features of the medium in which they are seen. Together, these three papers represent a new development: exploiting the idea of pictorial experience (*however* one wishes to analyse that) to make progress with some of the thorniest issues in the aesthetics of pictures.

THE NATURE OF AESTHETIC, AND OTHER, VALUE

A satisfying account of any individual art needs locating within a general account of the aesthetic and its place in our lives. My distinctive approach is to address these questions by drawing on epistemology. For instance, in many areas reliance on the word of others is considered quite unproblematic as a source of belief. This is not obviously so in ethical and aesthetic matters. Why is this, and in particular what does it suggest about the subject matter and status of moral and aesthetic discourse? I attempt to describe the epistemological facts about the legitimacy of reliance on testimony in the aesthetic (2000b) and moral (2007b) cases, and examine various explanations for them. In both cases, the figure of Kant looms large in my thinking. His accounts of moral and aesthetic judgement each, in its different way, provides the resources to structure the problem but does not adequately explain the phenomena. Explanations of an explicitly anti-realist tenor are no more successful, not even if they take the most sophisticated forms available (2001b). Recently I have come to see that the obstacles to testimony in a given area need not be epistemic: there might be other norms governing the legitimate formation of belief (2011a). I am currently working through the consequences of this idea. Since I doubt that either the phenomena or the central explanatory factors will be the same in the ethical and aesthetic cases, I also hope to use this approach to illuminate the differences between the two realms.

The theme of testimony in aesthetics connects with others of relevance to a general aesthetic theory, such as the role of experience in appreciation; the nature of critical discussion; and the status (as objective, or otherwise) of aesthetic judgement. Here too I attempt to cast new light on old questions by placing aesthetics in fruitful interaction with other parts of philosophy. For instance, I treat the problem of criticism as that of how there can be an argument with a perception as its conclusion. This allows me to connect the issue with that of the nature of perception itself, and its relation to thought (2006c). In other work (2007a) I propose a distinctive treatment of conceptual art – art that apparently does not speak to the senses at all. And I offer a treatment of the problem of forgery, that is of whether there could be an aesthetic difference between an original and a perfect double, that structures the issue more comprehensively than before, and offers a novel solution (2005a, 2006a).

3.RESEARCH: GRANTS/AWARDS

MAJOR

1990-1993 Junior Research Fellowship (salary, accommodation and board), Churchill College Cambridge
The Fellowship was awarded on the basis of my M.Phil thesis, before I had begun doctoral work.

1998 Faculty of Art Sabbatical Award, University of Birmingham **£8000**

This award, which was in addition to normal sabbatical entitlement, allowed me to take a further term's research leave.

2001 Philip Leverhulme Prize, Leverhulme Trust, **£50,000**

Leverhulme Prizes are awarded to outstanding younger (normally under 35) scholars in acknowledgement of their achievements in their field. 2001 was the first year in which these awards were made. The awards can be spent as the Prize holder chooses, provided they are used to further his or her research.

2009 British Academic Research Development Award, 'Telling and Trusting' **£65,000**

I was one of two co-investigators (Principal Investigator: Prof. David Owens). About half the award was for the cost of organizing three international workshops, about half for the investigator's time. My time was costed at c.£9,000.

2010 Leverhulme Trust bid 'Beauty's place among the values' **£1.75 million** (unsuccessful)

I led the University's bid for an interdisciplinary research project on beauty. The project involved twelve constituents, united in the framework of a research programme I devised and developed. Component projects came from arts, social sciences and psychology.

MINOR

2000 British Academy, Overseas Conferences grant, **£650**

2002 British Academy, Overseas Conferences grant, **£350**

2002 Faculty of Arts (University of Sheffield), Strategic Research Grant, **£750**

2004 British Society for Aesthetics Conference Grant, **£325**

2005 British Academy, Overseas Conferences grant, **£500**

2006 British Society for Aesthetics Conference Grant, **£120**

2007 British Academy, Overseas Conferences grant **£500**

2009 Unity of Imagining Conference:

Mind Association Minor Conference Grant, **£600**

British Society for Aesthetics Conference Grant, **£375**

Faculty of Arts & Humanities Rapid Response Grant, **£250**

2010 British Society for Aesthetics Grant to fund European Society for Aesthetics, **€4000**

2011 Metaphysics, Mathematics & Modality conference:

Mind Association Major Conference Grant, **£3000**

Analysis Trust Postgraduate Bursaries, **£475**

2011 Anglo-German Picture Theory workshop: Faculty Research and Innovation Grant **£975**

4. RESEARCH: INVITED PAPERS AND CONFERENCES

PAPERS GIVEN AT CONFERENCES (invited marked "**")

1994

Aesthetic Value*
University of Sheffield

1996

Art and Value*
Open University

1997

Wollheim: Representation and Expression
University of Utrecht 1997

1998

British Society of Aesthetics, Northern Meeting*
University of Leeds

1999

British and German Societies for Aesthetics*
Berlin (Chair)
European Journal of Philosophy conference: Aesthetics*
University College London (respondent)

2000

Address & the Ethics-Aesthetics Dichotomy*
University of Utrecht
Reconceiving Pictorial Space* (interdisciplinary)
ZiF, University of Bielefeld

2001

American Philosophical Association, Pacific Division*
San Francisco
Art and Imagination*
University of Leeds

2002

Aspects of the Work of Christopher Peacocke
University of Girona, Spain
Inter-University Workshop on Art, Mind and Morality
University of Murcia, Spain

2003

Aesthetics from an Analytical Point of View*
University of Manchester
Joint Session of Mind Association and Aristotelian Society*
Queen's University, Belfast
Knowing Art*
University of British Columbia
Image Science: Between Reflection and Application*
University of Magdeburg

2004

Conference on the work of John McDowell
University of Murcia, Spain
Moral Testimony*
University of Birmingham
Philosophy and Conceptual Art* (interdisciplinary)
King's College London
The Nature of Landscape* (interdisciplinary)
British School, Rome
British Society for Aesthetics*
Oxford
Societa Italiana della Filosofia Analitica
Genoa
American Society for Aesthetics*
Houston
Workshop on Pictorial Representation* (interdisciplinary)
University of Oxford
The Individuation of the Senses* (interdisciplinary)
University of Glasgow

2005

American Philosophical Association, Pacific Division*
San Francisco
American Society for Aesthetics, Pacific Division*
Asilomar
Interdisciplinary Series on Philosophy of Art*
University of Oxford
Workshop on the Work of Kendall Walton*
University of Nottingham

2006

Imagination and Thought Experiments*
University of Bristol
Mind, Art and Beauty*
University of Leeds
UCL Graduate Conference* (Keynote speaker)

2007

Depiction*
University of Manchester
Pictorial Expression*
University of Fribourg
American Society for Aesthetics*
Los Angeles
Art, Expression and Emotion*
University of Nottingham

2008

Sculpture & Touch* (interdisciplinary)
Courtauld Institute
Depiction, Imagination and Visualization*
University of Reggio Emilia
Workshop on the philosophy and psychology of picture perception* (interdisciplinary)
Gargnano, Italy
European Congress of Analytic Philosophy*
Krakow (keynote speaker)

Workshop on Pictorial Representation* (interdisciplinary)
Antwerp
Photography as a medium, post-digitalisation* (interdisciplinary)
London

2009

Beauty*
Auburn University, USA
European Society for Aesthetics*
Inaugural Conference, Fribourg (Presidential Address)
Reading Sartre*
Cardiff University
Epistemology of Normativity*
Lake Lucerne, Switzerland

2010

Depiction and Description*
National University of Singapore
Images and Time*
Leeds University
Perceptual Presence (interdisciplinary)
University of Fribourg
Los Cincos Sentidos*
Centre for Art & Nature, Farrera, Spain

2011

Perceptual Imagination and Perceptual Memory*
University of Glasgow (keynote speaker)
Imagination, Emotion & Belief*
Gargnano, Italy
American Society for Aesthetics
Tampa, Florida

2012

Philosophy of Time*
Ovrannaz, Switzerland
Testimony, aesthetic and other*
University of Nottingham
Episodic Memory*
University of Grenoble

OTHER PAPERS DELIVERED—INTERNATIONAL

Heidelberg University (1993)
University of Valencia (1995)
Trinity College Dublin (1998)
University of British Columbia (2005)
University of Bern (2005)
University of Murcia (2006)
University of Santiago de Compostela (2007)
University of Fribourg (2009)
Central European University, Budapest (2009)
University of Aix-en-Provence (2011)

University of Fribourg, graduate seminar series (four in all, spread over a week), Spring 2011

OTHER PAPERS DELIVERED—UK UNIVERSITIES

Bradford (1997)
Bristol (2005, 2009), Centre for Cognition and the Arts (1995)
Cambridge, Moral Sciences Club (2000, 2006)
Durham (2010)
Edinburgh (1999, 2006)
Essex (1993)
Glasgow (1997)
Keele (1996); Royal Institute of Philosophy invited lecture series (2004)
Kent (School of Film, Drama and Visual Arts) (2008)
Lampeter (2000)
Leeds (1996)
LSE (2004)
Manchester (2005)
Nottingham (1994, 1995, 2000)
Open University (2001)
Oxford (1996)
Queen's Belfast (1998)
Reading (2004)
Roehampton (2009 - Royal Institute of Philosophy Lecture)
St. Andrews (1997)
Institute for Advanced Study, University of London (2006)
Sheffield (1994, 1998)
Stirling (1997, 2006)
Sussex (2006)
Swansea (2000)
University College London (1996, 1998)
Warwick (2005, 2009)
York (2002, 2008 - Royal Institute of Philosophy Lecture)

I have been invited to speak to the Aristotelian Society (1997), the Royal Institute of Philosophy (1998) and the Scots Philosophical Club. (I have twice had to turn down invitations to this last.)

5. RESEARCH: OTHER PROFESSIONAL ACTIVITIES

SERVICE TO LEARNED SOCIETIES:

President, European Society for Aesthetics 2008-present

The Society, founded in 2008 by philosophers working in Switzerland, Germany, France, Scandinavia and the UK, seeks to foster excellent work in philosophical aesthetics, regardless of tradition, within Europe. It now has some 250 members. I was invited to be its first President.

(<http://www.eurosa.org/>)

Honorary Secretary, Mind Association 2007-2010 (Committee member 2001-7)

The Secretary is, in effect, the Association's director, guiding and convening its Executive Committee. The Association publishes *Mind*, one of the leading journals in the discipline. It also uses its funds to support studentships, research leaves, book publication and conference funding. The Association's budget is around £150,000 p.a.

(<http://www.mindassociation.org/>)

Executive Committee, British Society for Aesthetics 2005-9

(<http://www.british-aesthetics.org/>)

Executive Committee, Analysis Trust 2006-present

(<http://www.oxfordjournals.org/society/analysis/>)

CONSULTATION:

Advisory Boards:

Centre for the Study of the Senses (University of London): member, Scientific Advisory Board

Editorial Boards:

British Journal of Aesthetics

Abstracta

La Balsa de Medusa.

Refereeing, journals:

Philosophical Review, Mind, The British Journal of Aesthetics, Mind and Language, The British Journal for the Philosophy of Science, European Journal of Philosophy, Pacific Philosophical Quarterly, Perception, Philosophical Quarterly, American Philosophical Quarterly, Journal of Aesthetics and Art Criticism, Analysis, Dialectica, Philosophical Psychology, Philosophical Papers, Philosophical Studies, Internet Encyclopedia of Philosophy, Southern Journal of Philosophy, Philosophy Compass and the Aristotelian Society.

Refereeing, presses:

Ashgate, Routledge, Polity, Cambridge UP and Oxford UP.

Appointments/tenure/promotion:

Editor, *Journal of Aesthetics and Art Criticism* (USA) – external consultant

Editor, *British Journal of Aesthetics* – chair of appointing committee

Editor, *Mind* – member of appointing committee

Tenure: Dartmouth College (USA), Auburn University (USA)

Full Professorship: Auburn University (USA), McGill University (Canada)

Reader, University of York (2003) – external member of appointing committee

Chair, University of St Andrews (2011) – external member of appointing committee

Professorships, universities of St Andrews, Kent, Leeds & York – external advisor on promotion cases

Grants/Awards

Netherlands Science Council major project bid (2005) – external consultant
Wellcome Trust major project bid (2006) – external consultant
British Society for Aesthetics Studentship Committee (2009-10), External Member
Research Fellowships/positions – assessor for JRFs at Trinity College Cambridge (2001), Newhall Cambridge (2010), Magdalen Cambridge (2010), Churchill College Cambridge (2010), University of Leuven (2010)

Other

I acted as external assessor for a major revamp of UCL's Philosophy undergraduate syllabus (2008)
I was suggested by the Scots Philosophical Club as a panel member for the UK government's 2008 Research Assessment Exercise and by the British Society of Aesthetics for the 2014 RAE.
External assessor, pre-RAE review of Philosophy, University of York (2004)
External assessor, pre-RAE review of Philosophy, University of Leeds (2007)

MEDIA:

I have done a little radio work: "Philosophically Speaking", a pilot for a potential series, Broadcasting House November 1999; and "In Our Time", Radio 4, 16th November 2000 (On Nihilism)

CONFERENCE ORGANISING:

Joint Session of Aristotelian Society and Mind Association, University of Birmingham, July 1993
Joint organizer of this, the major annual event in British Philosophy

Character & Imagination, University of Sheffield, 29th January 2005 (with Jon Webber)

Art & the Senses, University of Sheffield, 2nd October 2006 (with Fiona Macpherson)

The Unity of Imagining, University of Sheffield, 22nd September 2009 (with Aaron Meskin)

Anglo-German Picture Workshop, University of Sheffield, 28th February to 1st March 2011 (with Lambert Wiesing)

Metaphysics, Modality & Mathematics: Themes from the work of Bob Hale, University of Sheffield, 23rd-24th August 2011 (with Rosanna Keefe)

Anglo-German Picture Workshop, University of Jena, 13th-14th March 2012 (with Lambert Wiesing)

RESEARCH GROUPS:

White Rose Aesthetics Forum (2008-present)

Along with colleagues from the Universities of York and Leeds, I established the White Rose Aesthetics Forum, intended to foster collaboration in philosophical aesthetics between the White Rose universities. The Forum meets three times a year, for two half-day workshops and one one-day conference.

(<http://www.shef.ac.uk/philosophy/staff/profiles/wraf.html>)

VISITING SCHOLAR:

New York University (Winter 1996)
University of Edinburgh (Autumn 1999)

C. TEACHING

1. TOPICS

I currently teach the following:

Philosophy of Art and Literature, BA level two
Philosophy of Art and Literature, BA level one
Film and Philosophy, BA level three

In the past (including at places other than Sheffield), I have given modules on:

Mortal Questions (issues of God's existence, death's significance, personal identity): BA year 1
Philosophy of Mind: BA years 2 & 3
Philosophy of the Visual Arts: BA year 3
Philosophy of Language: BA year 1
The Imagination: BA year 3
Kant's *Critique of Judgement*: BA year 3
Graduate seminar: Theory of Value
Graduate seminar: Epistemology and Metaphysics
Graduate seminar: Politics and Value

In addition, I have taught undergraduate supervisions, tutorials and seminars on topics in almost all the major areas of Philosophy; taught a course on Philosophy of the Arts for UCL's Department of History of Art; and for many years at Birmingham contributed to an interdisciplinary MSc in Cognitive Science.

2. METHODS

I devote a good deal of thought to improving my teaching. I rarely teach the same course twice, preferring to vary a significant portion of the content so as to keep my approach to the material fresh. I also use a wide variety of teaching methods: e-seminars before the 'live' ones, to encourage students to think issues through and focus their disagreements and puzzlements before we meet; discussion-centred lecturing, so that I and they explore an issue together and I can monitor their understanding; my own course handbooks, where appropriate, to guide them through exceptionally difficult texts (e.g. Kant's Third Critique); poster presentations, in which they divide into groups to present a given position on a question; and various kinds of 'inquiry-based learning', i.e. forms of study where the students are set the task of researching an issue, with guidance (no more) from me.

3. RESULTS

Student questionnaires are almost always very positive, peer observation reports always so. Both stress the clarity both of the materials provided, and of the discussions. Although some students inevitably hanker after more contact time of a more traditional nature, many keenly embrace the challenge of a more demanding framework. Essay and exam results reflect the benefits thus brought.

4. POSTGRADUATES/POSTDOCTORAL

GRADUATE SUPERVISING

Christopher Wraight, PhD 2000 'Pleasure in Kant's Third Critique'

Harry Witzthum, PhD 2002 'The Philosophical Significance of Evolutionary Psychology' (secondary supervisor)

Doug Ryan, PhD 2006 'Realism about Colour'

Lindsey Porter, MPhil 2007 'Irony'

Andrew Abath, PhD 2007 'The Conceptual Content of Experience' (secondary supervisor)

Cristina Carestiato, PhD 2008 'Peacocke's Transcendental Argument' (joint supervisor)

Giles Banning Lover, PhD 2009 'Davidson on Scepticism'

Angela Grunberg, PhD ongoing 'Reactive Attitudes and Response Dependence'

Suilin Lavelle, PhD 2011 'Folk Psychology and Contrastive Explanation' (joint supervisor)

Kate Harrington, PhD 2011 'Kant's arguments against the sceptic' (secondary supervisor)

Jack Wadham, PhD ongoing 'Enactive theories of perception'

Alex Baker, PhD ongoing 'The aesthetics of computer games'

In any given year, I supervise between three and five MA students.

VISITING GRADUATES

Catharine Abell, PhD Flinders University, Australia, 1998-9, funded by Australian Government Scholarship

Maria Jose Alcaraz Leon, PhD University of Murcia, Spain, 2004-5, funded by Spanish Government Scholarship

Alicia Bermejo Salar, PhD University of Murcia, Spain, 2010-11, funded by Spanish Government Scholarship

GRADUATE EXAMINING

Philip Mallaband, PhD, University of Leeds 2001

Edward Winters, PhD, King's College London 2002

Fabian Dorsch, PhD, King's College London 2004

Maria Jose Alcaraz Leon, PhD, University of Murcia 2006

Chiara Guarda, PhD, University of Bern, 2007

Ken Wilder, PhD, Chelsea College of Art, 2009

Dan Cavedon-Taylor, PhD, Birkbeck College London, 2011

Mikael Pettersson, PhD, Stockholm University, 2011

Louise Hanson, PhD, Oxford University, 2011

Nicholas Wiltsher, PhD, University of Miami, 2012

POSTDOCTORAL FELLOW

Maria Jose Alcaraz Leon, 2006-8, funded by Spanish Government Fellowship

5. UNDERGRADUATE EXTERNAL EXAMINING

Cambridge Philosophy Tripos Part 1A 2001 – 2004

Keele University 2005 – 2008

6. TEACHING: GRANTS

CILASS award (2005) to develop 1st & 3rd year Inquiry Based Learning in Philosophy, **£20,000**

University of Sheffield Skills Development Training Grant (2008) to develop ways to export critical reasoning skills to PGs in other disciplines, **£20,500**

University of Sheffield Departmental Widening Participation Grant (2008) to fund visits to schools in underprivileged areas, **£2000**

CILASS award (2009) to develop Inquiry Based Learning in Political Philosophy, **£5500**

7. OTHER TEACHING RELATED ACTIVITIES

Guest lecture series, Philosophy of the Visual Arts, University of Cambridge 1993-4

Guest lecture, Pictorial Representation, University of Oxford 1996

University of Sheffield, Student Philosophy Society 1994

Nottingham University Student Philosophy Society 1995 & 1998

University College London Student Philosophy Society 1996

York University, Student Philosophy Society 2001

King's College London, lecture to Reading Weekend 2008

Nottingham High School, lecture to sixth formers, 2009

Talk to Faculty of Arts, University of Reading, about Inquiry Based Learning, 2010

Durham University Student Philosophy Society 2012

D. MANAGEMENT AND ADMINISTRATION

UNIVERSITY OF SHEFFIELD

Head of Department of Philosophy, Sheffield 2008 – 2011

The Department comprises 16 permanent members of academic staff, c.4 temporary lecturers, three office staff, 50 PGs and c.500 undergraduates. I was ultimately responsible for every aspect of its functioning and management.

Director of Research, Department of Philosophy 2008 – 2011

Responsible for: managing preparations for the department's submission to the UK government's Research Assessment Exercise, managing bids for research grants, mentoring junior colleagues and encouraging all.

Centre for Inquiry Based Learning in the Arts & Social Sciences:

I managed the department's involvement with the University's programme to introduce Inquiry Based Learning. I wrote our bids for funding, helped manage the person employed to help develop the modules, and co-ordinated the first three CILASS modules when they were introduced.

Director of Graduate Studies (2005-7):

At any one time, the Department has around fifty graduates. As well as acting as their personal tutor, I dealt with all the administrative issues involving them (post-admission) and convened their weekly seminar.

Graduate Careers Officer (2005-7):

Responsible for: briefing graduates on the nature of the job market, ensuring they have access to information about positions they might apply for, and arranging for mock interviews.

Staff Development Review Scheme (appraisal):

Most years before becoming Head I was the reviewer for two or three colleagues. As Head, I oversaw the entire process and handled the more challenging reviews myself.

Appointments Committees:

During my time in the Department it has grown considerably. I have sat on several appointments committees, both in Philosophy and without (Music, Politics).

Note: in my early years at Sheffield, my Leverhulme Prize (see Awards) allowed me relief from all formal administrative duties.

UNIVERSITY OF BIRMINGHAM

Research Assessment Exercise 2001

I was the departmental lead for the RAE, charged with selecting those to be submitted, and preparing all the departmental documentation, including writing Ra5 and 6.

Member, School Research Grants Committee 1994-2000

Admissions (UG):

Admissions Tutor 1998-2001, Single Honours Philosophy

Deputy Admissions Tutor 1996-8

Joint Honours Philosophy Admissions Tutor 1995

Departmental Transfer Officer 1998-2001

Open Days and Open Afternoon Organizer 1993-2000

UG Programme revision

During both phases of "modularization" (1994-5, 1998-9) I was part of a three-member committee charged with reviewing and radically restructuring the Birmingham department's UG course.

Postgraduate:

Admissions Tutor 1995 (semester 1), 1998 (sem.1)

PG Officer 1995 (sem.1), 1998 (sem.1)

Member, PG Committee 1997-2001

Joint organizer, "Moving Into Research" recruitment conference 1997, 1998 & 1999

PG mentor

Member, School Strategy Committee 1995-7 (School of Philosophy & Theology)

This five-member committee was formed by the Head of School to discuss, in an open and free-thinking forum, major strategic issues facing the School. These included provision of teaching resources, both human and technical; administrative support; and how best to foster the School's research output. I was a member of the committee from its inception until its end, which coincided with that of the School itself.

University Appeals Committee 1997-2000

I chaired several appeals and sat for many others.

Appointments:

I sat on appointments committees several times.