SPEAKERS

Noel Carroll is Professor of Philosophy and Andrew W. Mellon Professor of Humanities at Temple University. His research interests include Aesthetic Theory, Philosophy of the Visual Arts, Social and Cultural History, Philosophy of Emotions, and Philosophy of Film. He is the author of Beyond Aesthetics (Cambridge UP, 2001), A Philosophy of Mass Art (Routledge, 1999), Interpreting the Moving Image (Cambridge UP, 1998). He has also published numerous articles on related topics, such as ‘Art and Human Nature’ (Journal of Aesthetics and Art Criticism, 2004) and ‘Film, Attention, and Communication: A Naturalistic Perspective’ (Engaging the Moving Image, Yale UP, 2003).

Thomas Cochrane has been Research Fellow at The Swiss Centre of Affective Sciences in Geneva since the beginning of September 2007. Previously, he has been Jacobsen Fellow at the University of Nottingham, where he completed a doctoral thesis entitled ‘Shared Emotions in Music’. His research interests are Aesthetics, Philosophy of Music, Philosophy of the Emotions, and the Sublime.

David Cooper is Professor of Philosophy at Durham University and Member of the Executive Committee of the Royal Institute of Philosophy. His research interests centre around Aesthetics, Virtue Ethics, Continental Philosophy, Environmental Philosophy and Existentialism. His books include Metaphor (Blackwell, 1986), The Measure of Things: Humanism, Humility and Mystery (Clarendon, 2002) and A Philosophy of Gardens (Clarendon, 2006). In addition to editing Blackwell’s Companion to Aesthetics (Blackwell, 1993) and Aesthetics: The Classical Readings (Blackwell, 1997), he has published widely on the aesthetics of nature, beauty, art, and ineffability.

Amy Coplan is Assistant Professor of Philosophy at Fullerton University in California, where she recently hosted an international conference on ‘Empathy’ (2006). Her main areas of research are Aesthetics, Moral Psychology, and Ancient Greek Philosophy. She is the author of several articles, amongst others ‘Empathic Engagement with Narrative Fictions’ (The Journal of Aesthetics and Art Criticism, 2004), ‘Caring About Characters: Three Determinants of Emotional Engagement’ (Film and Philosophy, 2006) and ‘Catching Characters’ Emotions’ (Film Studies: An International Review, forthcoming). She is also the co-editor of Empathy: Philosophical and Psychological Perspectives (OUP, 2008).
Roddy Cowie is Professor of Psychology at Queen’s University at Belfast, and is Co-ordinator of HUMAINE (Human-Machine Interaction Network on Emotion). His main research interests include the perception of structured objects in 3-D space and speech, and the perception of emotion-related states. He has written numerous articles and edited several books that focus on emotion and visual experience. His publications include *Speech and Emotion* (co-editor, Newcastle Co. Down, 2000), *Speech Communication* (co-editor, 2003) and ‘Emotion Recognition in Human-Computer Interaction’, (co-author, *IEEE Signal Processing Magazine*, 2001).

Gregory Currie is Professor of Philosophy at the University of Nottingham, Fellow of the Australian Academy of Humanities, and Editor of *Mind & Language*. His research focuses on Aesthetics, Philosophy of Mind, and Philosophy of Psychology, and, more specifically, on issues raised by the relation of imagination to belief and desire, cognitive science and mental simulation, and fictional and non-fictional narratives. He is the author of *Arts and Minds* (Oxford UP, 2006), and co-author of *Recreative Minds* (Oxford UP, 2002). Among his published articles are ‘Rationality and Pretend Play’ (*Rational Animals*, Oxford UP, 2004) and ‘The Representational Revolution’ (*Journal of Aesthetics and Art Criticism*, 2004).


Ellen Dissanayake is Honorary Research Fellow and Affiliate Professor at the University of Washington. Her research focuses on art as examined from the perspectives of Ethology, Philosophy, Evolutionary Biology, Developmental Psychology and Social Anthropology. She is the author of *What is Art For?* (University of Washington Press, 1988), *Homo Aestheticus: Where Art Comes From and Why* (Free Press, 1992), and *Art and Intimacy: How The Arts Began* (University of Seattle Press, 2000). She has also published numerous articles on related topics, such as ‘Darwin Meets Literary Theory’ (*Philosophy and Literature*, 1996).
Norman Freeman is Professor of Psychology at University of Bristol and Elected Fellow of the British Psychological Society. He works on Cognitive Psychology, especially hypotheses about representational development, and theories of mind. Among his books are Strategies of Representation in Young Children: Analysis of Spatial Skills and Drawing Processes (Academic Press, 1980). He is also co-editor of Visual Order: The Nature and Development of Pictorial Representation (Cambridge UP, 1985). He has written widely on learning through art, such as ‘Identifying Resources From Which Children Advance into Pictorial Innovation’ (Journal of Aesthetic Education, 1997).

Roman Frigg is Lecturer of Philosophy at the London School of Economics, where he recently hosted an international conference centred on the theme ‘Beyond Mimesis and Nominalism: Representation in Science and Art’ (2006). He specialises in the Philosophy of Science and Philosophy of Physics. One of his main research interests is the notion of representation and the relation between scientific representation and artistic representation. His publications include ‘Scientific Representation and the Semantic View of Theories’ (Theoria, 2006) and ‘Self-Organised Criticality – What It Is and What It Isn’t’ (Studies in the History and Philosophy of Science, 2003).

Peter Goldie is Samuel Hall Chair of Philosophy and member of HUMAINE (Human-Machine Interaction Network on Emotion). His main research interests lie in Ethics and Moral Psychology, Aesthetics, Philosophy of the Emotions and Philosophy of Mind. He is the author of On Personality (Routledge, 2004), The Emotions: A Philosophical Exploration (Oxford UP, 2000), and editor of Understanding Emotions: Mind and Morals (Ashgate Publishing, 2002). He has also co-edited Philosophy and Conceptual Art (Oxford UP, 2007) and Empathy: Philosophical and Psychological Perspectives (OUP, 2008).


**Robert Layton** is Professor of Anthropology at Durham University. His research focuses on topics in evolution and social behaviour, art making and indigenous land rights. He is also interested the co-evolution of genes and culture, and in tracing the emergence of modern human forms of social organisation. His books include *Australian Rock Art: A New Synthesis* (Cambridge UP, 1992), *An Introduction to Theory in Anthropology* (Cambridge UP, 1997), and *Destruction and Conservation of Cultural Property* (co-author, Routledge, 2000). He has also published articles such as ‘Art and Agency – A Reassessment’ (*Journal of the Royal Anthropological Institute*, 2003).


**Chris McManus** is Professor of Psychology and Medical Education at University College London, and Editor of the *Cambridge Handbook of Psychology* Series. His research interests are Neuropsychology and Genetics of cerebral lateralisation, Socialisation and Education, and Experimental Aesthetics. His articles include ‘Aesthetic Activities and Aesthetic Attitude: Influences of Education, Background and Personality on Interest and Involvement in the Arts’ (*British Journal of Psychology*, 2006) and ‘The Handedness of Leonardo da Vinci: A Tale of the Complexities of Lateralisation’ (*Brain and Cognition*, 2004).
Aaron Meskin is Lecturer of Philosophy at the University of Leeds, where he recently hosted two international conferences, ‘Mind, Art, and Beauty’ (2006) and ‘Mimesis, Metaphysics, and Make-Believe’ (2007). His main research interests are Aesthetics, the Philosophy of Art and its relation to Cognitive Science, and Philosophical Psychology. Among his publications are ‘Aesthetic Testimony: What Can we Learn from Others about Beauty and Art?’ (Philosophy and Phenomenological Research, 2004) and ‘Imagine That’ (Contemporary Debates in Aesthetics and the Philosophy of Art, Blackwell, 2005). He is also the editor of Aesthetics: A Comprehensive Anthology (Blackwell, forthcoming). He is also an Associate of ‘The Centre For Metaphysics and Mind’ at the University of Leeds.

Margaret Moore is currently a graduate student in the Department of Philosophy at Temple University, supervised by Noel Carroll. She is writing her doctoral dissertation on the Philosophy of Music and the Imagination. Her principal research interests include Aesthetics, the Philosophy of Music, and the Philosophy of Mind.

Jesse Prinz is John J. Rogers Distinguished Professor of Philosophy at University of North Carolina at Chapel Hill. He works on Moral Psychology, Philosophy of Emotions, Aesthetics, Cognitive Science and Philosophical Psychology. He is the author of The Emotional Construction of Morals (Oxford UP, 2007), Gut Reactions: A Perceptual Theory of Emotion (Oxford UP, 2004) and Furnishing the Mind: Concepts and their Perceptual Basis (MIT Press, 2002). He is also the co-editor of the Handbook of the Philosophy of Psychology (Oxford UP, forthcoming), and has published several articles, such as ‘Emotions: How Many Are There?’ (Oxford Handbook of the Philosophy of Cognitive Science, forthcoming).

Jenefer Robinson is Professor of Philosophy at University of Cincinnati and currently Leverhulme Visiting Professor at the University of Nottingham. She is also the Vice-President of the American Society of Aesthetics. Her research focuses on Aesthetics, Philosophical Psychology and the Philosophy of Emotions. Among her publications are Deeper than Reason: Emotion and its Role in Literature, Music and Art (Oxford UP, 2005) and ‘The Art of Distancing: How Formal Devices Manage Our Emotional Responses to Literature’ (Journal of Aesthetics and Art Criticism, 2004). She is also co-editor of Music and Meaning (Cornell UP, 1997).
Mark Rollins is Associate Professor of Philosophy and Director of the Summer School on Arts & Sciences at Washington University at St Louis. His main research interests lie in the intersection of Aesthetics and Cognitive Science, especially theories of picture perception, the role of attention in aesthetic experience, and the Cognitive Psychology of artistic style. His publications include Mental Imagery: On the Limits of Cognitive Science (Yale UP 1989) and Minding the Brain: Perceptional Strategies and Mental Content (MIT Press, forthcoming). He is also the co-editor of Begetting Images: Studies in the Art and Science of Symbol Production (Peter Lang, 1989).

Elisabeth Schellekens is Lecturer of Philosophy at Durham University and Reviews Editor of The British Journal of Aesthetics. Her main research interests lie in Aesthetics, Meta-Ethics, the Philosophy of Kant and the Philosophy of Emotions. Her publications include Aesthetics and Morality (Continuum, 2007) and Philosophy and Conceptual Art (co-edited, Oxford UP, 2007). She has published several articles about the metaphysics of aesthetic properties and aesthetic perception, such as ‘A Reasonable Objectivism for Aesthetic Judgements’ (British Journal of Aesthetics, 2006) and ‘Seeing is Believing and Believing is Seeing’ (Acta Analytica, 2005).

William Seeley is Visiting Assistant Professor of Philosophy at Franklin and Marshall College in Pennsylvania. His research focuses on topics in Aesthetics, Cognitive Science and Philosophy of Mind, more specifically the Cognitive Neuroscience of vision and attempts to understand art and aesthetic experience in terms of the operation of perceptual systems. His publications include ‘Naturalising Aesthetics: Art and the Cognitive Neuroscience of Vision’ (Journal of Visual Art Practice, 2006) and ‘Imagining Film: Seeing with the Mind’s Eye’ (Philosophical Inquiry, 2005). He is also a professional sculptor, who has exhibited his work in New York and Tokyo.

Dorothy Singer is Senior Research Scientist in the Psychology Department of Yale University and Fellow of Morse College. Her main research centre around early childhood development, parent training in imaginative play, and the effects of television on children and youth. She is co-author of Handbook of Children and the Media (Sage, 2001), Imagination and Play in the Electronic Age (Harvard UP, 2005) and Make-Believe: Games and Activities for Imaginative Play, (American Psychological Association, 2001). She has published widely, and was recently awarded the Distinguished Scientific Contribution to the Media Award from the American Psychological Society.
**Jerome Singer** is Professor Emeritus of Psychology at Yale University. His research focuses on issues in conscious experience as reflected in ongoing streams of thought, imagination, interior monologues and emotion. He also works on the role of imagery process in various forms of psychotherapy and in overcoming creative blocks. He is co-author of *Handbook of Children and the Media* (Sage, 2001) and *The House of Make-Believe: Children’s Play and the Developing Imagination* (Harvard UP, 1990). He has also published numerous articles centred around these topics, such as ‘Daydreams, The Stream of Consciousness and Self-representations’ (*Empirical Research on The Psychoanalytic Unconscious*, American Psychological Association, 1998).

**Kathleen Stock** is Lecturer of Philosophy at Sussex University and Secretary of The British Society of Aesthetics. Her research interests are Aesthetics, especially philosophical issues raised by fiction, film, and music, Philosophy of Mind and the imagination. Her publications include ‘Resisting Imaginative Resistance’ (*Philosophical Quarterly*, 2005), ‘Sartre, Wittgenstein and Learning from Imagination’ (*Philosophy and Conceptual Art*, Oxford UP, 2007) and ‘Fiction and Psychological Insight’ (*Knowing Art*, Springer, 2006). She is also editor of *Philosophers on Music: Experience, Meaning and Work* (Oxford UP, 2007).

**Johan Veldeman** is a Post-doctoral Researcher at the Centre for Philosophical Psychology of the University of Antwerp. His doctoral thesis (awarded 2006), entitled *Externalism and Phenomenal Content*, examines philosophical issues raised by the notions of phenomenal consciousness and perceptual content. He is currently working on a research project centred on the theme of pictorial representation, funded by the Research Foundation of Flanders (FWO-Vlaanderen). His research interests include consciousness, perception, and pictorial representation.

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Nick Zangwill is Professor of Philosophy at Durham University. His research focuses on issues in Aesthetics, Philosophy of Mind, Meta-Ethics, Moral Psychology and Metaphysics. He is the author of *Aesthetic Creation* (Oxford UP, 2007), *The Metaphysics of Beauty* (Cornell UP, 2001), as well as several articles on music, emotion and aesthetic value, such as ‘Skin-Deep or In the Eye of the Beholder: The Metaphysics of Aesthetic and Sensory Properties’ (*Philosophy and Phenomenological Research*, 2000) and ‘Music, Metaphor and Emotion’ (*Journal of Aesthetics and Art Criticism*, 2008).