

## **William P. Seeley**

Visiting Scholar in Psychology

Boston College

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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 Art, Philosophy of Mind.

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

### **Awards, Honors, Fellowships, & Grants:**

Co-PI, *NEH Digital Humanities Startup Grant* (\$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:**

Boston College	Visiting Scholar in Psychology (2017 - 2019)
University of New Hampshire	Adjunct Lecturer (Manchester, 2017 - 2019)
University of New Hampshire	Lecturer (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 (2010)
Franklin & Marshall College	Visiting Assistant Professor (2005 - 2008)

**Art:**

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

**Publications*****Books***

*Attentional Engines: A Perceptual Theory of Art*, Oxford University Press (forthcoming).

***Articles in Peer-Reviewed Journals***

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). In eds. Benjamin D. Young and Andreas Keller, *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). In eds. Julie van Camp and Renée Conroy, Symposium: Dance, Art, and Science, *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***

Seeking Salience in Engaging Artworks: A Short Story about Attention, Artistic Value, and Neuroscience. In eds. Julia Christensen and Antoni Gomila, *The Arts and the Brain: Psychology and Physiology Beyond Pleasure*, Progress in Brain Research Series, Elsevier (in press).

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.

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

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

### **Commentary, Proceedings, Catalogs, and Reference Volumes**

- Ecological Optics, Artworks, and Embodied Cognition (2016). In ed. Laura Woodward, *Resonate*. Melbourne, Australia: AirSpace Projects, 2016, 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*, 2<sup>nd</sup> 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), [www.LDR.org](http://www.LDR.org)
- Book Review: *Neurons and Networks*, 2<sup>nd</sup> 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:**

- The Philosophy and Robotics Primer: Teaching Philosophy with Lego Robots* (lab manual / book proposal)
- Concepts, Categories, and Categories of Art: Attention, Intention, and Perception in the Arts* (book proposal).
- Philosophy of Art & Empirical Aesthetics: Bridging the Great Divide* (book proposal).
- Is Olfaction Really an Outlier? A Review of Anatomical and Functional Evidence for a Thalamic Relay and Top-down Processing in Olfactory Perception. (in preparation with Julie Self, Neuroscience, Bates College 2018).
- Democratizing Visual Stylometry: Analysis of Artistic Style through Computational Workflows. *Communications of the Association for Computing Machinery* - with Rick Sethi, Catherine Buell, and Yolanda Gil (under review).
- Using Intelligent Workflows to Analyze Artistic Style, *AI Matters* - with Rick Sethi, Catherine Buell, and Yolanda Gil (under review).
- The Link between Empirical and Philosophical Aesthetics, in eds. Marcos Nadal and Oshin Vartanian, *The Oxford Handbook of Empirical Aesthetics*.
- Computers, Cognitive Science, and Artistic Style: Using Digital Image Analysis Techniques to Study the Grounds for Categorization Judgements in Viewer Engagement with Paintings (in preparation).
- Cognitive Psychology and the Philosophy of Art, in eds. Noel Carroll and Jonathan Gilmore, *The Routledge Companion to the Philosophy of Painting and Sculpture* (in preparation).
- E. H. Gombrich, in eds. Noel Carroll and Jonathan Gilmore, *The Routledge Companion to the Philosophy of Painting and Sculpture* (in preparation).
- Evolving Neural Network Controllers for Lego Robots (in preparation with Wade Rosko, Physics, Bates College, 2017).
- What is the Environment of the Chinese Room: Reconsidering a Hackneyed Argument.
- How Direct Are Embodied Appraisals: Attention and Cognitive Control in Affective Perception.
- Navigation, Charts, and the Philosophy of Art: A Cognitive Ecology of Normative Conventions
- Looking after Mona Lisa: μξΦα, Enigmatic Expressions, and Electromyography.
- Deliberative, Informative or Paternalistic: Genetic Testing as a Case Study in the Doctor-Patient Relationship.

**Presentations:**

- Locating Art. *American Society for Aesthetics, Annual Meeting*, Toronto, ON, 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 the lab). *Arts & Mind Lab*, Department of Psychology, Boston College, 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, *Panel on Developmental Aesthetics, 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, 11<sup>th</sup> International Conference on Neuroaesthetics*, University of California, Berkeley, September 2014.
- Artworks Are Affective Attentional Engines: Normative Conventions and Evaluative Perception in the Arts, *Congress of the International Association of Empirical Aesthetics*, New York City, August 2014.
- Narrative Gravity / Constructive Fictions: Fabricating Actors, Characters, and Communities, *Baccalaureate Address*, Bates College, Lewiston, Me, 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 Stylography: Quantifying Artistic Style? (with Catherine Buell, Mathematics & Matt Duvall, Director, The Imaging Center, Bates College). *picTr Brown Bag Lunch*, Bates College, February 2014.
- Meaning, Aesthetics, and the Senses. Panel Respondent: Aesthetics and the Senses (Mohan Matthen, Diana Raffman, and Claire Batty). *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 21<sup>st</sup> 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, 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 Rebiero, "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, UK, 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, April 2007.
- Can Neuroaesthetics Earn It's Keep? *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, 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, New York, May 2005.
- What Is Aesthetics and Cognitive Science? *Department of Philosophy Faculty Colloquia*, Brooklyn College, 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, 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, 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, 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 2003: 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, 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.
- 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:**

- Program Co-Chair, *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, California, 2016.
- Program Committee, *American Society for Aesthetics, National Meeting*, Savannah, Georgia, 2015.
- Program Co-Chair, *American Society for Aesthetics, Pacific Division Meeting*, Asilomar, California, 2015.
- Referee, *British Journal of Aesthetics, Journal of Aesthetics and Art Criticism, Synthese, Psychology of Aesthetics, Creativity, and the Arts, Leonardo, MIT Press, Routledge, Oxford University Press, Westview Press*.
- 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, NH, April 2011.
- Program Co-Chair, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, 2008-2010.
- Syllabi for Aesthetics and Cognitive Science & Art, Meaning, & Perception listed as resources for teaching cognitive science and the arts, American Society for Aesthetics, *Aesthetics-Online.Org*.
- Leonardo Digital Reviews Panel, *Leonardo: Journal of the International Society for Arts, Science, and Technology*, 2003-present.
- Chair, Colloquium: In Defense of Extended, Embodied Cognition: Some Lessons from Cognitive Neuroscience, *American Philosophical Association, Pacific Division Meeting*, Vancouver, British Columbia, April 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.
- Chair, Author Meets Critics: Noël Carroll's *Philosophy of Motion Pictures*, *American Society for Aesthetics, Eastern Division Meeting*, Philadelphia, April 2008.

Participant, *Viewpoints 2007: Mathematics and Art Workshop*, Franklin & Marshall College, 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, Stephen Davies, *Empathy: An International Interdisciplinary Conference*, Cal State, Fullerton, June 2006.

Chair, Colloquium: Extended Memories and the Functional Role Objection, *American Philosophical Association, Pacific Division Meeting*, Portland, Oregon, March 2006.

*McDonnell Project Early Career Researchers Workshop*, California Institute of Technology, Pasadena, California, June 2005.

Chair, Panel Session: The End of Art and the End of Aesthetics? (*Re*)*Discovering Aesthetics*, University College Cork, Ireland, July 2004.

### **University Service:**

Facilitator, *Philosophy & Film Series*, University of New Hampshire, 2015-2017.

Faculty Advisor, Bates College Outing Club, 2015-2016.

Program 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.

*Social/Residential Life Committee*, 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 Women's Rugby Club*, 2007-2008.

Academic Advisor, *Beginnings 2007*, New Student Orientation, 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 Teaching Observations, Department of Philosophy, 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.

Faculty Sponsor, *Brooklyn College Muslim Women's Educational Initiative Book Drive for American University, Kabul, Afghanistan*, Brooklyn College, 2004-2005.

Organizing Committee, *Humanities Division Outcomes Assessment Meeting*, 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 the 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.

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 (2017-2018) *Philosophy Minor***  
Artificial Intelligence, Robots, and People (Phil 447: Fall 2017 - Spring 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 (CSES391a: Fall 2015)  
Aesthetics & Cognitive Science (CSES391a: 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)  
<http://faculty.olin.edu/~jcrisman/Teaching/02KineticSculpture/index.htm>

**Brooklyn College (2003-2005) 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 2003-Spring 2005)  
Business Ethics (PHI 14: Fall 2003- Spring 2005)  
Reasoning (PHI 10: Fall 2004)

**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:**

*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 collaborators to discuss works in preparation (see above): *Rear Window from the Perspective of Cognitive Theory* and *Kinesthetic Understanding and Appreciation in Dance*.*

*Bates College Faculty Development Fund Grant, 2013 (\$1,005). *Philosophy of Cognitive Science: Curricular and Professional Development*. The purpose of this grant is to provide funds to purchase *E-Prime 2.0*, a software application for designing experiments and collecting data, to support the development of curriculum and research in philosophy and cognitive science and strengthen bridges 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 of 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 of *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 of *Artists and Non-Artists Eye Movements in Out-of-Focus Picture Recognition*.*

**Research & Collaboration:**

- 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. The focus of this stage of research is correlations between our machine classifier results, categorization studies, and perceptual recognition research. We are interested in exploring 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](http://www.waivs.org)
- Extinguishing the Backfire Effect: Using Emotions in Social Collaborative Argumentation for Fact Checking - with Ricky Sehti (Assistant Professor of Computer Science, Fitchburg State University), Roger Azevedo (Professor of Psychology, North Carolina State), and Yolanda Gil (Research Professor in Computer Science, University of Southern California). The goal of this project is to develop software to help explore the role of affective variables in reasoning and decision-making.
- 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)*, is to introduce our new WAIVS software tool (Workflows for Analysis of Images and Visual Stylometry) and 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, 2018).
- Making Minds: Using Genetic Algorithms to Evolve Neural Network Controllers in Lego Robots (2016-2017) - with Wade Rosko (Mathematics, Bates College 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)*, is 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](http://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), Bates College 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 (Junior, Biology/Philosophy), Bates College.
- The Kindergarten Learning Approach: Implementing Early STEM Learning in a 6<sup>th</sup> Grade Classroom with Lego Robots (2015-2016) – with Joseph Tulip (Chemistry, Bates College 2018).

- 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). <https://sites.google.com/site/consciousnessstudiesreview/home>
- 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).
- 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. See <http://abacus.bates.edu/~wseeley/ProgramText-AutomaticDancing-L.htm>.
- 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.
- 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).
- 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:**

- 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.

*Robotic Emergent Systems - Arts*. SOFA Gallery, Indiana University, Bloomington, Indiana, June 2006 (group show).

*The Suntrap and Other Abstract Forms in Motion (Solo Exhibition)*. Phillips Museum of Art, Franklin & Marshall College, Lancaster, Pennsylvania, March 2006, (solo exhibition).

*Untitled (leaning with Bricks)*. Turner Gallery, Centenary College, Shreveport, Louisiana, November 2005, (solo exhibition).

*Studio Facchetti*, Brooklyn (Williamsburg), New York, January 2003, (group show).

*Gestural Vectors*. Studio Facchetti, Brooklyn (Williamsburg), New York, May 2002, (solo exhibition).

*Summer Exhibition*. The Roger Smith Gallery, New York, 1994, (group show).

*The Roger Smith Gallery*, New York, February 1994, (group show).

*The Next Generation*. The Addison Gallery of American Art, Andover, Massachusetts, Spring 1993, (group show).

*Outdoor Works*. Ezra Styles College, Yale University, New Haven, Connecticut, April 1992, (solo exhibition).

*Ira Wallach Gallery, Columbia University*, New York, May 1990, (group show).

*Proceedings and Addresses of the Annual Meeting of the College Arts Association, Annual Exhibition*. Hunter College, New York, December 1990.

*Annual Student Show*. National Arts Club, New York, December 1989.

### **Other Work Experience:**

Wilderness Canoe Guide, Keewaydin Camps Ltd., Lake Temagami, Ontario, Canada, 1984, 1989, 1992 -1998, 2014-2017 (responsibilities included planning and leading one 45 day wilderness expedition to Hudson Bay in Nunavit, Canada per year during the years 1992-1998).

United States Ski and Snow Board Association, Race Official.

Azimuth Interactive (interactive textbook design), Ossining, NY, 1995.

Installations Assistant, Grand Lobby Project, Brooklyn Museum, Brooklyn, NY, 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).

Steel and Aluminum Fabricator, Kern-Rockenfield, Inc., Brooklyn, NY, 1993 - 1997 (custom fabrication for art and architectural design).

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

Head Assistant to the Sculptor Ursula Von Rydingsvard, Brooklyn, NY 1990 - 1993.

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

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