

john kulvicki

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Dartmouth College, 6035 Thornton, Hanover NH 03755

employment

- Dartmouth College
Hanover, NH Associate Professor of Philosophy, July 2010 – present
Assistant Professor, July 2004 – June 2010
- Carleton University
Ottawa, Ontario Postdoctoral Teaching Fellow in Philosophy
July 2003 – June 2004
- Washington University
St. Louis, Missouri Philosophy-Neuroscience-Psychology Postdoctoral Fellow
July 2001 – June 2003

education

- University of Chicago PhD in Philosophy, August 2001
Dissertation: Pictures and perceptual representations
- Princeton University AB with Honors in Philosophy, June 1995

books

- 2020 *Modeling the Meanings of Pictures*. Oxford: Oxford University Press.
- 2014 *Images*. Milton Park: Routledge, New Problems of Philosophy.
- 2006 *On Images: Their Structure and Content*. Oxford: Clarendon Press.

articles/chapters

- SOON Depicting properties' properties. *Journal of the American Philosophical Association*
8400 words
- Varieties of transparency. *The Palgrave Handbook of Image Studies*. K. Purgar, ed.
Palgrave Macmillan. 6600 words
- Holey images and the roles of realism. *Art, Representation, and Make-Believe*. S.
Sedivy, ed. Routledge. 6000 words
- Prosthetic arts and the objects of perception. *Art and Philosophy*. A. King and C.
Mag-Uidhir, eds. Oxford UP. 7000 words
- 2020 Borgesian maps. *Analytic Philosophy*. With Roberto Casati and John Zeimbekis.
Online first: no issue or page number info yet.
- Colour and the arts: Chromatic perspectives. *Routledge Companion to the Philosophy of*
Color. D. Brown and F. MacPherson, eds. London: Routledge, 91 – 106.
- 2018 Art made for pictures. In *The Pleasure of Pictures*. J. Pelletier and A. Voltolini, eds.
London: Routledge, 182 – 200. With Bence Nanay.
Reprinted in *Phenomenology and Mind* 14 2018: 120 – 134.

articles/chapters (cont.)

- 2017 Recording and representing, analog and digital. *Giving a Damn: Essays in Dialogue with John Haugeland*. Z. Adams and J. Browning, eds. MIT Press, 269 – 289.
Auditory perspectives. *Current Controversies in Philosophy of Perception*. B. Nanay, ed. Milton Park: Routledge, 83 – 94.
- 2016 Timeless traces of temporal patterns. *Journal of Aesthetics and Art Criticism* 74(4): 335 – 346.
- 2015 Maps, pictures, and predication. *Ergo* 2(7): 149 – 174.
Analog representation and the parts principle. *Review of Philosophy and Psychology* 6(1): 165 – 180.
Information theory. *Oxford Handbook of Philosophy of Perception*, Mohan Matthen, ed. Oxford: OUP, 734 – 754.
- 2014 Sound stimulants: defending the stable disposition view. *Perception and its Modalities*, D. Stokes, M. Matthen, and S. Biggs, eds. Oxford: OUP, 205 – 221.
Beholders' shares and the language of art. *Meditations on a Heritage*, P. Taylor, ed. London: Paul Holberton, 127 – 138.
- 2012 Visual arts. *Continuum Companion to Aesthetics*. A. Ribeiro, ed. London: Bloomsbury, 171 – 183. Reissued as the *Bloomsbury Companion to Aesthetics* 2015.
- 2011 Twofoldness and visual awareness. *Bilder – Sehen – Denken*, K. Sachs-Hombach and R. Totzke, eds. Cologne: Halem Verlag, 66 – 92.
Imaging performance. *Imagens de Uma Ausência*. M. Brillhante, F. Figueiredo, and P. Magalhães, eds. Lisbon: Colibri, 43 – 57.
- 2010 Pictorial diversity. *Philosophical Perspectives on Depiction*. C. Abell & K. Bantinaki, eds. Oxford: OUP, 25 – 51.
Knowing with images: medium and message. *Philosophy of Science* 77(2): 295 – 313.
Introspective availability. *Philosophy and Phenomenological Research* 80(1): 208 – 228.
- 2009 Heavenly sight and the nature of seeing-in. *Journal of Aesthetics and Art Criticism* 67(4): 387 – 397.
- 2008 The nature of noise. *Philosophers' Imprint* 8(11): 1 – 16.
Artifact expression. *New Waves in Aesthetics*. K. Stock and K. Thomson-Jones, eds. London: Palgrave Macmillan, 84 – 104.
- 2007 Perceptual content is vertically articulate. *American Philosophical Quarterly* 44(4): 357 – 369.
What is what it's like? Introducing perceptual modes of presentation. *Synthese* 156(2): 205 – 229.
- 2006 Pictorial realism as verity. *Journal of Aesthetics and Art Criticism* 64(3): 343 – 54.
Pictorial representation. *Philosophy Compass* 1(6): 535 – 546.

articles/chapters (cont.)

- 2005 Perceptual content, information, and the primary/secondary quality distinction. *Philosophical Studies* 122(2): 103 – 132.
- 2004 Isomorphism in information-carrying systems. *Pacific Philosophical Quarterly* 85(4): 380 – 395.
- 2003 Image structure. *Journal of Aesthetics and Art Criticism* 61(4): 323 – 440.

other publications

- 2020 Images. *Oxford Bibliographies in Philosophy*. Duncan Prichard, ed. New York: OUP.
- 2014 Depiction. *Oxford Encyclopedia of Aesthetics*, 2nd ed., M. Kelly, ed., Oxford: OUP, Volume 2, 322 – 326.
- 2006 Naturalism. *Encyclopedia of Language and Linguistics*, 2nd edition. K. Brown, ed. Oxford: Elsevier, Vol. 8, 553 – 555.
- 2003 Hue magnitudes and revelation. *Behavioral and Brain Sciences* 26(1): 36 – 37.

book reviews

- 2016 Bence Nanay: *Aesthetics as Philosophy of Perception*. *Times Literary Supplement*, 10/21/16.
- 2012 Michael Newall: *What is a Picture?* *Notre Dame Philosophical Reviews*: ndpr.nd.edu.
- 2008 Casey O'Callaghan: *Sounds: A philosophical theory*. *Mind* 117: 1112 – 1116.
- 2007 Dominic Lopes: *Sight and Sensibility: Evaluating pictures*. *Dialogue* 46(2): 412 – 414.
- 2005 Keith Stenning: *Seeing Reason: Language and image in learning to think*. *Mind* 114: 461-65
- 2003 Michael Thau: *Consciousness and Cognition*. *Philosophical Psychology* 16(1): 176 – 179.

talks

- 2020 Reshaping the arts of space. *Colloquium*, CUNY Graduate Center (online), September.
- Depicting properties' properties. *Aesthetics Research Torino*, University of Turin (online), June.
- Modeling the meanings of pictures. *Logos Aesthetics Reading Group*, University of Barcelona (online), June.
- 2019 Reshaping the arts of space, *Colloquium*, University of Georgia, October.
- Holey images. *Anglo-German Picture Theory Group*, Florence, Italy, June.
- Analog, analog, and analog. *Varieties of Intentionality*, New School, NYC, May.
- Distinguishing representational kinds by parts. *Perception Workshop*, UCSD, Feb.
- Distinguishing representational kinds by parts. *Foundations of Meaning*, NYU Abu Dhabi, January.

talks (cont.)

- 2018 Distinguishing representational kinds by parts. *Depiction, Pictorial Experience, and Vision Science*. University of Glasgow, November.
- Referential uses of pictures. *American Society for Aesthetics*, Toronto, October.
- Maps and pictures. *Map Semantics Workshop*, EHESS, Paris, June
- Individuals as the contents of pictures. *Colloquium*, Johann Wolfgang Goethe University, Frankfurt, May.
- Chromatic perspectives. *Collegium Philosophicum*, Friedrich Schiller University, Jena, May.
- Non-spatial perspectives. *Fellows Seminar*, Institut d'études avancées, Paris, March.
- Individuals as the contents of pictures. *Iconicity Seminar 2* EHESS, Paris, March.
- Pictorial character, content, and reference. *Iconicity Seminar 2* EHESS, Paris, March.
- Pictorial metaphor. *A ECS Seminar*, Institut Jean Nicod, Paris, March.
- Pictorial metaphor. *London Aesthetics Forum*, Institute of Philosophy, School of Advanced Studies, University of London. Feb.
- Pictures and language. *Iconicity Seminar 1*, EHESS, Paris, Feb.
- 2017 Pictorial metaphor. *Uppsala Philosophical Society*, University of Uppsala, December.
- Individuals as the contents of pictures. *Pictorial Semantics Workshop*, University of Uppsala, November.
- Character, content, and parts of pictures. *Higher Seminar for Aesthetics*, University of Uppsala, November.
- Pictures, particulars, and portraits. *Picture Perception*, U of Antwerp, September.
- Perspectives in information theory. *Formats of Representation*, University of Antwerp, September.
- 2016 Character, content, and metaphor in pictures. *Meaning, Metaphor, and Maimonides*. University of Chicago, December.
- Analog and digital interpretation. *Philosophy of Art: A Workshop*, SMU, Dallas, November.
- Pictures, maps, and (de)compositionality. *Pictures and Propositions, London Aesthetics Forum*, University of London, June.
- 2015 Depiction and chromatic perspective. *American Society for Aesthetics*, Savannah, Nov.
- Chromatic perspectives. *Aesthetics Discussion Group*, U of Michigan, October.
- Chromatic perspectives. *Perception and Aesthetics*. U of London, September.
- Auditory perspectives. *Philosophy Colloquium*. NYU, September.
- Maps and predication. *Perception Seminar*, Institut Jean Nicod, Paris, March.
- Timeless traces. *Anglo-German Picture Thy Grp*, Goethe-Universität Frankfurt, Mar.

talks (cont.)

- 2014 Analog representation. *American Society for Aesthetics*, San Antonio, October.
- Maps and language: finding our way through data. *London Aesthetics Forum Symposium*, University of London, September.
- The art of maps in science. *Shaping the Trading Zone*, U of Leeds, September.
- Analog representation and the parts principle. *Nonpropositional and Imagistic Representations*, University of Antwerp, June.
- Analog representation and the parts principle. *Philosophy Colloquium*, University of Auckland, March.
- Analog representation and the parts principle. *Anglo-German Picture Theory Group*, Kunstakademie Düsseldorf, February.
- Images, generally speaking. *Aesthetics for Birds*, blog: <https://tinyurl.im/ko027>, Jan
- 2013 Recording, representing, and the analog/digital distinction. *Philosophy Colloquium*, Lingnan University, Hong Kong, December.
- Recording, representing, and the analog/digital distinction. *Intentionality* conference. Aarhus University, November.
- Analog representation and the parts principle. *Philosophy Colloquium*, Rice University, November.
- Resemblance theories of depiction. *Anglo-German Picture Theory Group*, University of Kent, March.
- 2012 Artifacts and object perception. *Aesthetics and Philosophy of Perception*, University of Antwerp, December.
- Image Content, Classification, Recognition*. CNRS Summer School, Paris, July.
- 2011 Identifying the objects of perception. *Philosophy Colloquium*, University of Edinburgh, November.
- Sound stimulants. *PPIG seminar*, University of Edinburgh, November.
- Frosty photos: images and object perception. *Colloquium*, School of Art, University of Kent, November.
- Privatissimum, Institut Jean Nicod, Paris, June.
- Sound stimulants. *Jean Nicod Seminar*, Institut Jean Nicod, Paris, June.
- Identifying the objects of perception. *APIC Seminar*, Institut Jean Nicod, Paris, June.
- Imaging performance. *Imagens de uma Ausência*, University of Lisbon, February.
- 2010 Identifying the objects of perception. *Philosophy Colloquium*, University of Toronto, November.
- Images in art and science. *Why Images?* Jackman Humanities Institute, University of Toronto, November.

talks (cont.)

- 2010 Reasoning with diagrams and images. *CSLI Diagrammatic Reasoning Workshop*, Stanford, March.
- Beholders' shares and languages of art. *Depiction* conference, National University of Singapore, January.
- 2009 Beholders' shares and languages of art. *Philosophy Colloquium*, New School for Social Research, NY, September.
- Varieties of beholders' shares. *E. H. Gombrich: A Centenary Colloquium*. Warburg Institute, London, June.
- Twofoldness and bistability. *Eye, Mind, and Art*. University of Cincinnati, May.
- Twofoldness and bistability. *American Society for Aesthetics*, Philadelphia, PA, April.
- The nature of twofoldness. *Bilder – Sehen – Denken*, Technische Universität Chemnitz, March.
- Identifying the objects of perception. *Perceptual Science Colloquium*, Rutgers University, March.
- Heavenly sight and the nature of seeing-in. *American Philosophical Association*, Chicago, IL, February.
- Heavenly sight and the nature of seeing-in. *Philosophy Colloquium*, University of Edinburgh, November.
- Heavenly sight and the nature of seeing-in. *Philosophy Colloquium*, University of Glasgow, November.
- 2008 Heavenly sight and the nature of seeing-in. *Philosophy Colloquium*, Institut Jean Nicod, Paris, November.
- Pictorial diversity. *Graduate Seminar*, Institut Jean Nicod, Paris, November.
- Art and vision. (Panel discussion). *Brillo: Festival of Philosophy of Contemporary Art*, Turin, November.
- Heavenly sight and the nature of seeing-in. *Philosophy Colloquium*, University of Turin, October.
- Heavenly sight and the nature of seeing-in. *London Aesthetics Forum*, University of London, October.
- The nature of noise. *Canadian Philosophical Association*, Vancouver, BC, June.
- Pictorial diversity. *American Society for Aesthetics*, Asilomar, CA, March.
- The nature of noise. *Philosophy Colloquium*, Carleton University, March.
- 2007 On images: their structure and content. *Hood Museum of Art Public Lecture*, Dartmouth, May.
- Pictorial content and object recognition. *Conference on Depiction*, University of Manchester, May.
- Artifact expression. *London Aesthetics Forum*, University of London, May.

talks (cont.)

- 2007 Pictorial content and object recognition. *American Philosophical Association*, Chicago, April.
Introspective availability. *Philosophy/Cognitive Science Colloquium*, CUNY Graduate Center, March.
- 2006 Artifact expression. *Expression Workshop*, UNC, Chapel Hill, November.
Introspective availability. *Dartmouth/UVM Conference*, Dartmouth, August.
Knowing with images: medium and message. *Beyond Mimesis and Nominalism*, London School of Economics, June.
Images Scientifique: Cognitive Bases of Scientific Images. CNRS Summer School, Roscoff, Brittany, June.
Knowing with images. *Mini Conference on Scientific Images: American Philosophical Association*, Portland, OR, March.
- 2005 Perceptual modes of presentation. *European Society for Philosophy and Psychology*, Lund, Sweden, August.
Perceptual modes of presentation. *Cognitive Science Society*, Stresa, Italy, July.
Perceptual availability and consciousness. *Syracuse Philosophy Annual Workshop and Network*, June.
The viewpoint-independence of pictorial content. *Art and Cognition Workshop: Pictures in Cognition and Science*. Online: interdisciplines.org.
Heavenly sight and seeing the light. *Aesthetics Anarchy*, Indiana University, May.
Pictorial realism as verity. *American Philosophical Association*, San Francisco, March.
- 2004 Pictorial realism as verity. *Philosophy Colloquium*, Carleton University, September.
Representational kinds and epistemic advantages. *Scientific Images Research Group*, Institut Jean Nicod, Paris, July.
Seeing-in, skeletal content, and transparency. *American Philosophical Association*, Pasadena, CA, March.
- 2003 What is what it's like? *American Philosophical Assoc*, Washington, DC, Dec.
What is what it's like? *Philosophy Colloquium*, Carleton U., October
Seeing-in, diaphanousness, and transparency. *Knowing Art*, University of British Columbia, August.
What is what it's like? (Poster) *Society for Philosophy and Psychology*, Cal Tech, June.
What is what it's like? *PNP Works in Progress*, Washington Univ. St. Louis, April.
- 2002 Making information perceptually available. *Philosophy Colloquium*, Washington University in St. Louis, April.
The content of images. *American Society for Aesthetics*, Asilomar, CA, March.

talks (cont.)

- 2001 Information and isomorphism. *Central States Philosophical Association*, Washington University in St. Louis, October.
- Information, isomorphism, and perceptual availability. *Association for the Scientific Study of Consciousness*, Duke University, May.
- Structural features of pictorial representations. *American Philosophical Association*, Minneapolis, MN, May.
- Information and isomorphism. *American Philosophical Assoc.*, San Francisco, March.
- 2000 Secondary qualities, perception, and quale inversions (poster). *Society for Philosophy and Psychology*, Barnard College, June.
- Mimesis in pictures. *American Philosophical Association*, Chicago, IL, April.
- Quale inversion and perceptual representations. *Toward a Science of Consciousness*. University of Arizona, April.
- What's so special about linear perspective? *American Philosophical Association*, Albuquerque, NM, April.
- 1999 Pictorial representation and mental imagery (Poster). *Society for Philosophy and Psychology*, Stanford University, June.

comments

- 2020 Domenica Romagni: Descartes' passions: Cause, referent, object
January: *American Philosophical Association*, Eastern Division, Philadelphia, PA
- 2018 Jason Leddington: Bearable noise.
January: *American Philosophical Association*, Eastern Division, Savannah, GA.
(Weather prevented me from attending. The comment was read.)
- 2016 Zoe Jenkin: Cognitive penetration of the perception of art.
November: *American Society for Aesthetics*, Seattle, WA.
- Maarten Steenhagen: Sounds as perceptual mediators.
September: *Minds Online* conference. <https://tinyurl.im/iif4L>
- Gabriel Greenberg: Pictorial Semantics
March: *American Philosophical Association*, Central Division, Chicago.
- 2015 Peter Langland-Hassan: Imagining experiences.
July: *Syracuse Philosophy Annual Workshop and Network*, Syracuse University.
- 2011 Peter Alward: Transparent representation.
March: *American Society for Aesthetics*, Asilomar, CA.
- 2010 Casey O'Callaghan and William Seeley: Cross modal perception and the arts
December: *American Philosophical Association*, Boston, MA.
- 2009 Aaron Smuts: Pickman's model.
October: *American Society for Aesthetics*, Denver, CO.

comments (cont.)

- 2009 Louis deRosset: Reference and response.
July: *Dartmouth-UVM Conference*, University of Vermont.
Michael Watkins: Aesthetic supervenience and coincident objects.
April: *American Philosophical Association*, Vancouver, BC.
- 2008 Matt Weiner: Credibility, blame, and the norms of assertion.
August: *Dartmouth-UVM Conference*, Dartmouth.
- 2006 Henry Pratt: Respect and the value of art thesis.
December: *American Philosophical Association*, Washington, DC.
- 2003 Bence Nanay: Compositionality without conceptuality?
April: *American Philosophical Association*, Cleveland, OH.
- 2002 Kent Johnson: Impossible words.
June: *Society for Philosophy and Psychology*, Edmonton, Alberta.

awards and fellowships

- 2019 Scholarly Innovation and Advancement Award, Dartmouth (delayed by Covid).
- 2019 New Directions in Humanities Scholarship and Arts Practice grant, Dartmouth.
- 2018 Leslie Humanities Center grant for hosting *The Anglo-German Picture Theory Group* conference at Dartmouth in August 2018.
- 2018 Institut d'études avancées de Paris. Fellow, January 15 – June 15.
- 2012 Scholarly Innovation and Advancement Award, Dartmouth.
- 2011 Directeur d'études invité, EHESS, Paris.
- 2010 Jacobus Family Fellowship, Dartmouth.
- 2008 Junior Faculty Fellowship, winter term, Dartmouth.
- 2006 Faculty Fellow, Leslie Center for the Humanities Institute on *Visual Culture and Pedagogy in the Life Sciences*, Dartmouth.
- 2005 Research Grant for *The Art of Science*, with Adina Roskies. Leslie Center for the Humanities, Dartmouth.

teaching

- Introductory Phil03 Reason and Argument
 Phil1.11 True, Beautiful, Nasty
- Intermediate Phil13.02 British Empiricism
 Phil19.01 Wittgenstein
 Phil23 Philosophy of Art
 Phil23.02 Philosophy and the Cinematic Arts
 Phil27 Philosophy of Science
 Phil28.02 Phenomenology and the Mimetic Arts
 Phil30 Epistemology
 Phil35 Philosophy of Mind

teaching (cont.)

- Advanced (Phil50 or Phil80): Propaganda, Philosophy of Images, Illusions, Origins of Objectivity, The Nature of Sounds, Theories of Perception, Introspection, Consciousness
- Carleton University* Mind, World, and Knowledge (intro), Aesthetics (intermediate), Pictorial Representation (advanced)
- Washington Univ. in St. Louis* Problems in Philosophy (intro), Color and Consciousness (graduate), Perception (graduate)

service

- Winter 2020. Diagrams 2020 Conference Program Committee member.
- Winter 2019 – Fall 2019. Program Chair. *American Society for Aesthetics* annual meeting.
- Fall 2018 – Spring 2021. Committee on Instruction.
- Summer 2018. Anglo-German Picture Theory Group Annual Meeting, organizer.
- Winter 2018. Diagrams 2018 Conference Program Committee member.
- Winter 2016. Committee on Instruction, replacement.
- Fall 2015 – Spring 2016. Chair, Search Committee, TT position.
- Fall 2013 – Spring 2016. Leslie Center Advisory Committee.
- Fall 2012 – Spring 2015. Committee on Off-Campus Programs.
- Winter 2015. Committee on Off-Campus Programs, Chair (temporary replacement).
- Fall 2012 – Spring 2014. Institute for Writing and Rhetoric Steering Committee.
- Fall 2010 – Spring 2014. Curriculum Review Committee, Philosophy.
- Spring 2013. Organizer, *Thinking with Things* conference, Dartmouth.
- Fall 2012 – Spring 2013. Coordinator, Sapientia Lecture Series.
- Fall 2011. Director, Philosophy FSP, University of Edinburgh.
- Fall 2010 – Winter 2011. Chair, Search Committee, TT position.
- Fall 2009 – Spring 2010. Program Committee, *American Society for Aesthetics* Annual Meeting: Victoria, BC.
- Fall 2009 – Spring 2010. Coordinator, Sapientia Lecture Series.
- Fall 2009 – Winter 2010. Member, Search Committee, TT position.
- Winter 2009. Committee on Instruction, replacement.
- Fall 2008. Director, Philosophy FSP, University of Edinburgh.
- Summer 2007. Coordinator, Sapientia Lecture Series.
- March 2007. Member, Search Committee, temporary position.

refereeing

Book manuscripts and proposals for Cambridge UP, Oxford UP, Palgrave Macmillan, MIT Press, Routledge, and Polity.

Papers, 12 or more per year, for journals such as:

AE: Canadian Aesthetics Journal, American Philosophical Quarterly, Australasian Journal of Philosophy, British Journal of Aesthetics, Consciousness and Cognition, dialectica, Dialogue, Ergo, Estetika, Grazer Philosophische Studien, Journal of Aesthetics and Art Criticism, Journal of Philosophical Research, Mind, Mind & Language, Minds & Machines, The Monist, Pacific Philosophical Quarterly, Philosophers' Imprint, Philosophical Explorations, Philosophical Papers, Philosophical Psychology, Philosophical Quarterly, Philosophical Review, Philosophical Studies, Philosophy Compass, Philosophy of Science, Review of Philosophy and Psychology, Southern Journal of Philosophy, and Synthese

I have been an external reviewer for four tenure cases (or their UK equivalents) and one promotion case for full professor. I don't list details because they are confidential.