

Curriculum Vitae
Jeanette Bicknell
B.A. (University of Toronto); M.A., Ph.D. (York University)

◆ **PERSONAL**

Email: jeanette.bicknell@gmail.com

Phone: 416-654-6248

Citizenship: Canada and U.K.

Languages: French and Russian

Areas of Specialization: Aesthetics, Philosophy of Music, Philosophy of Mind

Areas of Competence: Social & Political Philosophy, History of Early Modern Philosophy, Ethics, Kant,

◆ **EDUCATION**

2012 Advanced Certificate in Alternative Dispute Resolution (York University, Toronto)

2010 Certificate in Alternative Dispute Resolution (York University, Toronto)

2002-04 SSHRC Postdoctoral Fellow (University of Maryland at College Park)

Advisor: Jerrold Levinson

2000 Ph.D. (York University, Toronto) Philosophy.

Dissertation: “‘The Mind Hears’: An Examination of Some Philosophical Perspectives on Musical Experience.”

Supervisory committee: Evan Cameron (Director), Robert Hanna, Joseph Gonda

1994 M.A. (York University, Toronto) Philosophy.

Thesis: “Spinoza’s Conception of Love in the *Ethics*: A Critical Analysis.”

Supervisory committee: David Jopling (Director), Fraser Cowley, Henry H. Harris.

1992 B.A., Honours (University of Toronto, Toronto) Double major: Philosophy; Russian and Eastern European Studies.

◆ **EMPLOYMENT:**

2014 Course Director, York University

2010 Sessional Instructor, Ontario College of Art and Design

2006-09 Visiting Assistant Professor, Carleton University

2008-09 Adjunct Faculty Member, Graduate Program in Philosophy, York University

2005-06 Sessional Instructor, Ontario College of Art and Design

2002-06 Course Director, York University

2004-05 Assistant Professor (Replacement), University of Ottawa

Spring 2004 Lecturer, University of Maryland, College Park

Fall 2000 Visiting Assistant Professor, Lewis & Clark College, Portland, OR.

◆ PUBLICATIONS

Monograph

Philosophy of Song and Singing: An Introduction. Routledge. 2015

Why Music Moves Us. Palgrave-Macmillan Publishers. 2009.

Edited Volumes

(with John Andrew Fisher) Song, Songs, and Singing. Wiley-Blackwell. 2013.

Book Chapters

“Three Ways to Think about Authenticity in Performance” in Six Viewpoints on Aesthetics. Routledge E-book. 2015

(with John Andrew Fisher) “Making a Space for Song” in Song, Songs, and Singing. Wiley-Blackwell. eds. Bicknell and Fisher. 2013

Chapter on “Music” in Continuum Companion to Aesthetics ed. Anna Christina Ribeiro. 2012.

Chapters on “Song” and “Early Modern Philosophy of Music” in Routledge Companion to Philosophy and Music eds. Ted Gracyk and Andrew Kania. 2011.

“‘When All are One and One is All’: Creativity and Led Zeppelin” in Led Zeppelin and Philosophy Open Court Philosophy and Popular Culture Series. ed. Scott Calef. 2009.

Refereed Articles

“Imagination and Belief: The Microtheories Model of Hypothetical Thinking.” Journal of Consciousness Studies. (In press.) [Second author with Jim Davies, Institute of Cognitive Science, Carleton University]

“Architectural Ghosts.” Journal of Aesthetics and Art Criticism. 72:4 (Fall 2014): 435-41 .

“Not Moderately Moral: Why Hume is not a ‘Moderate Moralist.’” Philosophy and Literature. 37: 2 (October 2013): 330-42. [Second author with Eva Dadlez, University of Oklahoma]

“Disability and Artistic Performance: Reconsidering Rehabilitation and Assistive Technology.” Arts and Health. (2012): 1-9. [First author with David Alter, Adrian Anantawan and Patricia McKeever]

“The Moral Problem of Self-Righteousness.” The Journal of Value Inquiry. 44:4 (December 2010): 477-87.

“Love, Beauty, and Yeats’s ‘Anne Gregory.’” Philosophy and Literature. 34:2 (October 2010): 348-358.

“Reflections on *John Henry*: Ethical Issues in Singing Performance.” Journal of Aesthetics and Art Criticism. 67:2 (March 2009): 173-80 .

“To See a Picture “as a Picture” First: Clement Greenberg and the Ambiguities of Modernism.” AE: Canadian Aesthetics Journal. Summer 2008.

“What is Offensive about Offensive Jokes?” Philosophy Today 51:4 (Winter 2007): 458-65.

“Explaining Strong Emotional Responses to Music: Sociality and Intimacy.” Journal of Consciousness Studies 14:12 (2007): 5-23.

“Orientalism as Aesthetic Failure: The Sheltering Sky.” Film and Philosophy 11 (2007): 159-71.

“Just a Song? Exploring the Aesthetics of Popular Song Performance.” Journal of Aesthetics and Art Criticism 63:3 (Summer 2005): 261-70.

“Self-knowledge and the Limitations of Narrative,” Philosophy and Literature 28:2 (2004): 406-16.

“Descartes’ Rhetoric: Roads, Foundations, and Difficulties in the Method,” Philosophy & Rhetoric 36:1 (2003): 22-38.

“Self-Scrutiny in Maimonides’ Ethical and Religious Thought,” Laval théologique et philosophique 58:3 (October 2002): 531-43.

“Scruton on Understanding Music,” Nordisk Estetisk Tidsskrift 25-26 (2002): 132-43.

“Can Music Convey Semantic Content? A Kantian Approach,” Journal of Aesthetics and Art Criticism 60:3 (Summer 2002): 253-261.

“Music, Listeners, and Moral Awareness,” Philosophy Today 45 (Fall 2001): 266-274.

“The Problem of Reference in Musical Quotation: A Phenomenological Approach,” Journal of Aesthetics and Art Criticism 59:2 (Spring 2001): 185-191.

“Music and Moral Worth,” in Proceedings of the American Society for Aesthetics Pacific Division Annual Meeting, Asilomar Conference Center, Pacific Grove, California, March 29-31, 2000, 27-38.

“The Problem of Reference in Musical Quotation: A Phenomenological Approach,” in Proceedings of the American Society for Aesthetics Pacific Division Annual Meeting, Asilomar Conference Center, Pacific Grove, California, March 31- April 2, 1999, 229-235.

“The Individuality in the Deed: Hegel on Forgiveness and Reconciliation,” Bulletin of the Hegel Society of Great Britain 37/38 (1998): 73-84.

“An Overlooked Aspect of Love in Spinoza’s *Ethics*,” Iyyun 47 (January 1998): 41-55.

“Soloviev’s Critique of Progress in *Three Conversations*,” Canadian Slavonic Papers, 33:2 (June 1991): 101-112.

Book Reviews and Other Short Publications

Review of Tiger Roholt, *Groove: A Phenomenology of Rhythmic Nuance*, British Journal of Aesthetics (Forthcoming).

Review of James Elkins, (ed.) *What Do Artists Know?* British Journal of Aesthetics 54:1 (January 2014): 102-04.

Review of Timothy Costelloe, (ed.) *The Sublime: From Antiquity to the Present*, Notre Dame Philosophical Reviews (February 23, 2013)

<http://ndpr.nd.edu/news/37668-the-sublime-from-antiquity-to-the-present/>

“Spoiler Alerts... Teaching “Intro to Aesthetics” with some Recent Documentaries,” ASA Newsletter 31:1 (Spring 2011).

Review of Joel Rudinow, *Soul Music*, British Journal of Aesthetics 51:2 (2011).

Review of Peter Kivy, *Antithetical Arts*, Mind 119 (April 2010): 497-500.

Review of Ted Cohen, *Thinking of Others*, Philosophy in Review 29:4 (August 2009): 244-46.

Review of David Davies, *Art as Performance*, AE: Canadian Aesthetics Journal 13 (Summer 2007).

Review of R.A. Sharpe, *Philosophy of Music: An Introduction*, British Journal of Aesthetics 45:4 (October 2005): 447-448.

Review of Aaron Ridley, *The Philosophy of Music: Theme and Variations*, Philosophy in Review 25:3 (June 2005): 210-212.

Review of George Yancy, (ed.) *The Philosophical I: Personal Reflections on Life in Philosophy*, Philosophy in Review 24:1 (February 2004): 72-74.

Review of Richard Shusterman, *Performing Live: Aesthetic Alternatives for the Ends of Art*, Philosophy of the Social Sciences 33:4 (December 2003): 506-510.

Review of Laird Addis, *Of Mind and Music*, Journal of Aesthetics and Art Criticism 59:4 (Fall 2001) 432-33.

Review of Stan Godlovitch, *Musical Performance: A Philosophical Study*, Philosophy in Review 20:1 (February 2000): 31-33.

Review of Andrew Donskov and John Woodsworth, *Lev Tolstoy and the Concept of Brotherhood*, Canadian Slavonic Papers 41:1 (March 1999): 97-99.

Review of Jerrold Levinson, *Music in the Moment*, Philosophy in Review 19:3 (June 1999): 205-07.

Review of Jay Newman, *Religion vs. Television: Competitors in Cultural Context*, Philosophy in Review 17:3 (June 1997): 193-94.

Review of James P. Scanlan, (ed.) *Russian Thought after Communism: The Recovery of a Philosophical Heritage*, Canadian Slavonic Papers 36:3-4 (Sept-Dec 1994): 572-73.

◆ CONFERENCE PRESENTATIONS

Refereed Presentations

“Music and Words Together: Critical Evaluation and the Hybrid Model of Songs.” Presented at American Society for Aesthetics Annual Meeting, San Antonio, October 2014

“Some Reflections on Artists’ Statements.” Presented at Canadian Philosophical Association Annual Congress, Waterloo, Ontario, May 2012.

“Why Hume was not a ‘Moderate Moralist.’” Presented at American Society for Aesthetics Annual Meeting, Victoria, October 2010

“Architectural Ghosts.” Presented at American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 17, 2010.

“Love, Beauty, and ‘Anne Gregory’.” Presented at Canadian Philosophical Association Annual Congress, Ottawa, Ontario, May 2009.

“Reflections on *John Henry*: Ethical Issues in Singing Performance.” American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 4, 2008 and to be presented at The Expression of Subjectivity in the Performing Arts, Universidad Politecnica de Valencia, November 25, 2008.

“On Self-righteousness.” Presented at Canadian Philosophical Association Annual Congress, Toronto, Ontario, May 31, 2006.

“Is this the End? The Conditions under which Artworks Cease to Exist.” Presented at Canadian Society for Aesthetics Annual Meeting, Toronto, Ontario, May 29, 2006.

“Does Music Have Adaptive Value?” Presented at Canadian Society for Aesthetics Annual Meeting, London, Ontario, May 29, 2005.

“Music and the Naturalized Sublime.” Presented at American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 3, 2004.

“Morality, Sympathy, and *The Sopranos*.” Presented at Society for the Philosophical Study of the Contemporary Visual Arts, Eastern Division APA Annual Meeting, Washington D.C., December 28, 2003.

“Singer or Song? Exploring the Aesthetics of Popular Song Performance.” Presented at American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 4, 2003.

“Narrative and Musical Understanding.” Presented at Ontario Philosophical Society Conference, University of Waterloo, November 9, 2002.

“Orientalism as Aesthetic Failure: *The Sheltering Sky*.” Presented at Society for the Philosophical Study of the Contemporary Visual Arts, Eastern Division APA Annual Meeting, Atlanta, December 28, 2001.

“Can Music Convey Semantic Content?” Presented at Northwest Conference on Philosophy, Pacific University, November 10-11, 2000.

“Music and Semantic Content: Kant and Goodman.” Presented at Canadian Philosophical Association Annual Congress, University of Alberta, May 24-27, 2000.

“Music and Moral Worth.” Presented at American Society for Aesthetics, Pacific Division Annual Meeting, Asilomar Conference Center, March 29-31, 2000.

“Music and Moral Worth.” Presented at Ontario Philosophical Society Conference, University of Guelph, October 30, 1999.

“The Problem of Reference in Musical Quotation: A Phenomenological Approach.” Presented at Canadian Philosophical Association Annual Congress, Université de Sherbrooke, June 4, 1999.

“Images of the Garden in Kant and Kierkegaard.” Presented at Søren Kierkegaard Society Meeting, Central Division APA Annual Meeting, New Orleans, May 7, 1999.

“The Problem of Reference in Musical Quotation: A Phenomenological Approach.” Presented at American Society for Aesthetics, Pacific Division Annual Meeting, Asilomar Conference Center, April 2, 1999.

“Some Literary Aspects of Descartes’ *Discours de la Méthode* and Spinoza’s *Tractatus de Intellectus Emendatione*.” Presented at Ontario Philosophical Society Conference, Queen’s University, October 24, 1998.

“Augustine and the Philosophical Approach to a Sacred Text.” Presented at American Academy of Religion, Eastern International Region Annual Meeting, University of Toronto, April 17-18, 1998.

“Eroticism and Erotic Love in Dostoevsky’s *Idiot*.” Presented at Canadian Association of Slavists Conference, Memorial University, June 6-8, 1997.

“Moral Conversion in Tolstoy’s *Kreutzer Sonata*.” Presented at Russian Literature and Society between Two Wars (Interdisciplinary Graduate Student Conference) University of Toronto, October 20-21, 1995.

Invited Presentations

“Some OVERthinking about OVERsinging” Manuel Davenport Keynote Address at American Society for Aesthetics Rocky Mountain Division Annual Meeting, Santa Fe, July 8, 2016

Comments on “Can There Be a Philosophy of Book Illustration?” by Tom Wartenberg at American Society for Aesthetics Annual Meeting, Savannah, November 12, 2015

Comments on “Speaking in Song and Singing in Speech: Another Paradox for the Paradoxical Art” by Peter Kivy at American Philosophical Association Pacific Division Annual Meeting, Group Program, San Francisco, March 30, 2013.

Remarks on Routledge Companion to Philosophy and Music at American Society for Aesthetics Annual Meeting, St. Louis, October 27, 2012

Commentaries on “Is Music and Evolutionary Adaptation?” by Stephen Davies and “Music, Mood, and Misattribution” by Jenefer Robinson at American Society for Aesthetics Annual Meeting, Tampa, October 29, 2011

“Philosophy and the Upper Paleolithic Revolution” Remarks on David Johnson’s Three Prehistoric Inventions that Shaped Us at Vanier College, York University, October 5, 2011.

“Expression and Emotion in Music” A Commentary on “Kivy on Music and the Arousal of Emotion” by James Young and “Music, Emotion, and People: The Transmission Theory Defended” by Phil Jenkins. American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 9, 2011.

“Reply to Critics” – Book session on *Why Music Moves Us* at Canadian Society for Aesthetics Annual Meeting, Montreal, May 30, 2010.

“Music and Meaning: Songs in Performance.” Presented at American Society for Aesthetics Annual Meeting, Denver, October 24, 2009; and at NYU Music Department Colloquium Series, October 21, 2010.

“Strong emotional responses to music. Neural correlates and the social bond hypothesis.” Presented at International Conference on Music Therapy and Alzheimer’s. Centro Alzheimer Fundación Reina Sofía.

Madrid, Spain, May 18, 2009 and Holland Bloorview Kids Rehabilitation Hospital PIRT, October 11, 2011.

“The Moral Problem of Self-Righteousness.” Presented at Department of Philosophy Colloquium Series, Carleton University, Ottawa, September 2008 and Wilfred Laurier Philosophy Department, January 2009.

“To See a Picture “as a Picture” First: Clement Greenberg and the Ambiguities of Modernism.” Keynote Address. What’s Left of Modernism? — Greenberg, Kant, and Contemporary Aesthetics, University of Saskatchewan, Emma Lake Kenderdine Campus, June 1-3, 2007.

“Moralism and Alternatives” A Commentary on “Moral Vices and Artistic Virtues” by Stephanie Partridge. Presented at American Society for Aesthetics Annual Meeting, Milwaukee, October 27, 2006.

“Why does Music Move Us? Making Sense of the Musical Sublime.” Presented at Department of Philosophy, University of Ottawa, January 2007 and Department of Philosophy Colloquium Series, Carleton University, Ottawa, September 2006.

“The Unity in the Variety of Diverse Papers” A Commentary on “Uniformity and Variety Revisited” by John Brown and “Mitigated Aesthetic Nonrealism: Identifying Critic Clusters” by Stephanie Ross. Presented at American Society for Aesthetics Eastern Division Annual Meeting, Philadelphia, April 7, 2006.

“Character and Cunning” A Commentary on “Trust, Friendship, and Hume’s Reply to the Sensible Knave” by Ian Stoner. Presented at the International Hume Conference, Toronto, Ontario, July 23, 2005.

“Imagination and Judgements of Taste” A Commentary on “The Role of Symbolic Presentation in Kant’s Theory of Taste” by Alexander Rueger and Sahar Evren. Presented at the Canadian Philosophical Association Annual Congress, London, Ontario, May 29, 2005.

“Knowledge, Truth, and Fiction” A Commentary on “Simulation, Subjective Knowledge, and the Cognitive Value of Literary Narrative” by Scott Stroud. Presented at American Society for Aesthetics Annual Meeting, Houston, October 28, 2004.

“What is Objectionable about Objectionable Jokes?” A Commentary on “Racist Joking: Irony and Empathy” by Tanya Rodriguez. Presented at American Society for Aesthetics Annual Meeting, San Francisco, October 3, 2003.

“Moral Complexity and Narrative Art” A Commentary on “Is Poetry Post-Moral?” by Roger Seamon and “Modal Moralism” by Katharine Thomson. Presented at Canadian Society for Aesthetics Annual Meeting, University of Toronto, May 25-27, 2002.

“Can Music Convey Semantic Content? A Kantian Approach.” Presented at Seminar in the Philosophy of Culture, Uppsala University, April 27, 2001.

“Hearing the Musical Object.” A Commentary on “Tchaikovsky Versus the Western Canon” by Brian Hendrix. Presented at Canadian Philosophical Association Annual Congress, University of Alberta, May 24-27, 2000.

“Self-Scrutiny in the Ethical Thought of Maimonides.” Presented at York University Philosophy Graduate Student Colloquium, March 17, 1998.

“Kierkegaard’s Neighbourly Love as a Ground for Tolerance.” A Commentary on “Love’s Im/Possibilities” by Frances Latchford. Presented at Canadian Society for Women in Philosophy Conference, Dalhousie University, September 26-28, 1997.

“The Unabomber as Rhetorician?” A Response to “The Unabomber, the Economics of Happiness and the End of the Millennium” by Doug Mann and Nebosja Kujundzic. Presented at Ontario Philosophical Society Conference, Brock University, October 18-19, 1996.

◆ HONOURS AND AWARDS

Carleton University, Internal SSHRC Research Award, 2008-09
 Social Sciences and Humanities Research Council of Canada, Postdoctoral Fellow, 2002-04
 Runner-up, John Fisher Memorial Prize, Journal of Aesthetics and Art Criticism, 2001
 Recommended for Faculty of Graduate Studies Dissertation Prize, June 2000
 York University, Graduate Development Fund, (Conference Support), Spring 2000, Fall 1999,
 Spring 1999, Fall 1998, Spring 1997.
 York University, Graduate Philosophy Department Entrance Scholarship, 1995-96.
 University of Toronto, Sally J. Croll Memorial Scholarship for Study in French, 1989-90

◆ TEACHING EXPERIENCE

Winter 2014 York University

Seminar in Philosophy of Art

2006-09 Carleton University

Looking at Philosophy (3 sections); Introduction to Ethics and Social Issues; Philosophy of Art; History of Ethics (2 sections); Contemporary Ethical Theory; Metaphysics through the Philosophy of Art [4th Year/Graduate Seminar] (2 sections); Art and the Extended Mind [4th Year/Graduate Seminar]; “Aesthetics” unit of Graduate Tutorial in Feminist Theory

Winter 2006 York University

Experience, World and the Self [2nd Year course on the Empiricists]

2005-06 and 2010 Ontario College of Art and Design

Aesthetics; Twentieth Century Ideas; Ethics and the Visual Arts

2004-05 University of Ottawa

Reasoning and Critical Thinking (3 sections); Great Philosophers; Philosophy of Art

Spring 2004 University of Maryland at College Park

Social and Political Philosophy

2002-2003 York University

Introduction to Social and Political Philosophy (2 sections); God, Reason and Mind [2nd Year course on the Rationalists; Empiricism and Rationalism [3rd Year course] (2 sections)

Fall 2000 Lewis & Clark College

Problems in Philosophy; Philosophical Issues in Music; Introduction to Ethics

◆ GRADUATE SUPERVISION

Matthew Crippen (committee member, Ph.D. Thesis, York University, May 2010)

◆ **SERVICE**

Carleton University

2008-09 Volunteer, First Year Mentor, Emerging Leaders Program

Canadian Society for Aesthetics

2008-09 Local Arrangements Chair for National Meeting

American Society for Aesthetics

2007 Member, Annual Meeting Program Committee

York University Philosophy Department:

1998-99 Co-ordinator, Visiting Speakers Committee

1997-98 Member, Visiting Speakers Committee

Referee work for: *British Journal of Aesthetics, Frontiers in Psychology, Journal of Aesthetics and Art Criticism, Journal of Consciousness Studies, Journal of Value Inquiry, Philosophia, Philosophy and Rhetoric, Philosophy of the Social Sciences, Southern Journal of Philosophy, The Canadian Philosophical Association, Broadview Press, Continuum Books, McGraw Hill Publishers, Oxford University Press (Canada)*

◆ **PROFESSIONAL AFFILIATIONS**

American Society for Aesthetics

Alternative Dispute Resolution Institute of Ontario/Canada

◆ **REFERENCES**

Available on request only.

February 2016