

**Curriculum Vitae**  
**KENDALL LEWIS WALTON**

(Revised January, 2019)

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**WARNING:** My email address contains  
TWO initials. Omitting the 'L' will send  
your message to another person.

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**EDUCATION**

University of California, Berkeley. B.A., 1961.  
Cornell University. Ph.D., 1967.

**DISSERTATION**

*Conceptual Schemes: A Study of Linguistic Relativity and Related Philosophical Problems.*

**PROFESSIONAL POSITIONS**

University of Michigan: Lecturer, Assistant Professor, Associate Professor,  
Professor, 1965 – 2012.  
Charles L. Stevenson Collegiate Professor of Philosophy, University of Michigan,  
1999 - 2012.  
Professor, School of Art and Design, University of Michigan, 2005 - 2012.  
Professor Emeritus of Philosophy, University of Michigan, 2012-present.  
Cowling Distinguished Visiting Professor in Philosophy, Carleton College, 2012.  
Wm H. Bonsall Visiting Professor, Stanford University, Spring Quarters 2015 -  
present.

**FELLOWSHIPS AND AWARDS (*Selected*)**

Fellowships from: The American Council of Learned Societies; Stanford Humanities  
Center; Rockefeller Foundation; National Endowment for the Humanities.  
Princeton University, Carl Hempel Lecturer, 1991.  
American Academy of Arts and Sciences, Fellow. Elected 1998.  
President, American Society for Aesthetics, 2003-2005.  
Honorary degree: Doctor of Letters, University of Nottingham (UK), conferred July  
2005.  
Hägerström Lecturer, Uppsala, Sweden (2017).

## SYMPOSIA AND WORKSHOPS ON MY WRITINGS

- Symposium, *Listening with Imagination*, on my writings on music. American Musicological Society, New York. Four speakers, with my responses. November 1995.
- “Workshop on the work of Kendall Walton,” Nottingham University (UK), July 2005.
- “*Metaphysics, Mimesis, and Make-Believe: A Conference in Honour of Kendall Walton.*” Leeds University, U.K. 21-23 June, 2007.
- Symposium: “*Kendall Walton and the Aesthetics of Photography and Film.*” University of Kent (Canterbury, U.K.), School of Drama, Film, & Visual Arts. November-December, 2007.
- “*Miniconference Celebrating the Work of Kendall Walton,*” Victoria University of Wellington (New Zealand), Philosophy Department, March, 2008.
- “*Workshop on Kendall Walton’s work at the intersection of aesthetics and philosophy of mind.*” University of Warwick, June, 2008.
- “*Imagination and Make-Believe in Art and Philosophy.*” University of Michigan, October, 2012.
- Print Symposium, “‘Categories of Art’ at Fifty.” *Journal of Aesthetics and Art Criticism*. Forthcoming 2020.

## PUBLISHED INTERVIEWS

- “Can Seeing Be an Art Really,” with Richard West (interviewed jointly with Patrick Maynard). *Source: Photographic Review*, Issue 53 (Winter 2007), pp 38-41.
- “Aesthetics and Theory Construction,” with Hans Maes (translated into Dutch by Hans Maes as “*Esthetica en Theorievorming: Een Interview met Kendall Walton.*” *Esthetica: Tijdschrift voor Kunst en Filosofie* (Jaargang 2008).
- “Only a Game.” Interview with Chris Bateman, 2010.  
[http://onlyagame.typepad.com/only\\_a\\_game/2010/06/walton-on-makebelieve.html](http://onlyagame.typepad.com/only_a_game/2010/06/walton-on-makebelieve.html)
- Audio Interview on photography, with Nigel Warburton. *Philosophy Bites*.  
<http://philosophybites.com/2012/12/kendall-walton-on-photography.html>.
- Interview with Christophe Lemaitre. Published in Lemaitre, *Le livre de go, 2nd part* (Frans Masereel Centrum, 2015).

## PUBLICATIONS

### Books:

- Mimesis As Make-Believe: On the Foundations of the Representational Arts* (Harvard University Press, 1990). 450 pages.
- Translated into Italian, Chinese, Korean, Japanese.

*Marvelous Images: On Values and the Arts* (New York: Oxford University Press, March 2008).

*In Other Shoes: Music, Metaphor, Empathy, Existence* (New York: Oxford University Press, January 2015).

**Articles:**

"The Dispensability of Perceptual Inferences," *Mind* (July 1963), pp. 357-367.

"Categories of Art," *The Philosophical Review* 79 (July 1970), pp. 334-367.

Reprinted widely.

"Languages of Art: An Emendation," *Philosophical Studies* (October-December 1971), pp. 82-85.

"Pictures and Make-Believe," *The Philosophical Review* (July 1973), pp. 283-319.

Reprinted in W. E. Kennick, *Art and Philosophy*, 2<sup>nd</sup> edition (St. Martin's Press, 1979).

"Linguistic Relativity," in *Conceptual Change*, ed. by Glenn Pearce and P. Maynard (Reidel, 1973), pp. 1-30.

"Are Representations Symbols?," *The Monist* 58 (April 1974), pp. 236-254.

Reprinted in Peter Lamarque and Stein Haugom Olsen, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Blackwell's, 2003).

"Points of View in Narrative and Depictive Representation," *Nous* 10 (March 1976), pp. 49-61.

"The Presentation and Portrayal of Sound Patterns," *In Theory Only* (February / March 1977), pp. 3-16.

"Fearing Fictions," *The Journal of Philosophy* 75 (January 1978), pp. 5-27.

Reprinted widely.

"How Remote Are Fictional Worlds From the Real World?," *The Journal of Aesthetics and Art Criticism* 37 (Fall 1978), pp. 11-23.

Partially reprinted in Peter A. French and Curtis Brown, *Puzzles, Paradoxes, and Problems: A Reader for Introductory Philosophy* (St. Martin's Press, 1987). Czech Translation in *Aluze: revue pro literaturu, filozofii a jiné*, 2005.

"Style and the Products and Processes of Art," in *The Concept of Style*, ed. by Berel Lang (University of Pennsylvania Press, 1979), pp. 45-66. Second edition (Cornell University Press, 1987), pp. 72-103.

"Appreciating Fiction: Suspending Disbelief or Pretending Belief?," *Dispositio* (Invierno Primavera), 1980, pp. 1-18.

Italian translation in *Asmodeo/Asmodèe*. French translation, "Comment on apprécie la fiction" in *Agone: Litterature, Critique & Philosophie*, numéro 14 (1995); volume titled, "Quand y a-t-il fiction?".

"Fiction, Fiction-Making, and Styles of Fictionality," *Philosophy and Literature* 7/1 (Spring 1983): 78-88.

"Transparent Pictures: On the Nature of Photographic Realism," *Critical Inquiry* 11/2 (December 1984) 246-277.

Reprinted widely.

"Do We Need Fictional Entities?: Notes Toward a Theory," in Rudolf Haller, *Aesthetics: Proceedings of the Eighth International Wittgenstein Symposium*, Part I (Vienna: Hölder-Pichler-Tempsky, 1984), 179-192.

"Fictional Entities," in *The Reasons of Art: Artworks and the Transformations of Philosophy*, edited by Peter McCormick (Ottawa: University of Ottawa Press, 1985).

"Looking at Pictures and Looking at Things," in Andrew Harrison, editor, *Philosophy and the Visual Arts* (Reidel, 1987), pp. 277-300.

Reprinted in Philip Alperson, *The Philosophy of the Visual Arts* (Oxford University Press, 1992).

"The Presentation and Portrayal of Sound Patterns," in *Human Agency: Language Duty and Value*, edited by Jonathan Dancy, Julius Moravcsik, and Christopher Taylor (Stanford University Press, 1988), 237-257. [This is a revised and substantially expanded version of the 1977 paper with the same title.]

"What Is Abstract About the Art of Music?," *Journal of Aesthetics and Art Criticism*, 46/3 (Spring 1988), 351-364. Korean translation: In *Music, that Most Eloquent of All Languages*, Hee Sook Oh, editor; translated by Chunhu Jeon (Paju: Eumaksekye, 2012).

Symposium on *Mimesis As Make-Believe*, in *Philosophy and Phenomenological Research: Responses to discussions of the book by five authors*. (June, 1991.)

"Seeing-In and Seeing Fictionally," in *Mind, Psychoanalysis, and Art: Essays for Richard Wollheim*, edited by James Hopkins and Anthony Savile (Oxford: Blackwells, 1992), pp. 281-291.

"Make-Believe, and its Role in Pictorial Representation and the Acquisition of Knowledge," *Philosophic Exchange* 23 (1992), 81-95.

Condensed version published as "Make-Believe, and its Role in Pictorial Representation," in *Art Issues*, No. 21 (January/February 1992), pp. 22-27.

Reprinted in (a) David Goldblatt and Lee B. Brown, editors, *Aesthetics: A Reader in*

*Philosophy of the Arts*: Prentice Hall, 1997), and in (b) Susan Feagin and Patrick Maynard, editors, *Aesthetics* (Oxford University Press, 1997).

"Understanding Humour and Understanding Music," in *The Interpretation of Music: Philosophical Essays*," Michael Krausz, ed. (Oxford, 1993).

Published also in the *Journal of Musicology*, Vol. 11, No. 1 (1993).

"Metaphor and Prop Oriented Make-Believe," *The European Journal of Philosophy*, Vol. 1, No.1, April 1993, pp. 39–57.

Reprinted in (a) Dom Lopes and Eileen John (editors), *Philosophy of Literature: Contemporary and Classic Readings* (Blackwell's, 2004), and in (b) Mark Kalderon (editor), *Fictionalist Approaches to Metaphysics* (Oxford University Press, 2005).

"How Marvelous!: Toward a Theory of Aesthetic Value," *The Journal of Aesthetics and Art Criticism*, 51:3 (Summer 1993), 499–510.

"Morals in Fiction and Fictional Morality," *Proceedings of the Aristotelian Society* , Supplementary Volume 68 (1994): 27-50.

Reprinted in Alex Neill and Aaron Ridley, *Arguing about Art*, 2<sup>nd</sup> edition (Routledge, 2002). Portuguese translation in *Ficcionalidade*, Galle, Helmut; Perez, Juliana; Pereira, Valéria. Editors. Daniel R. Bonomo, translator (2018).

"Listening with Imagination: Is Music Representational?" *The Journal of Aesthetics and Art Criticism*, 52:1 (Winter 1994), 47-61.

Reprinted in (a) Jenefer Robinson, *Music and Meaning* (Cornell University Press, 1997), and in (b) Philip Alperson, *Musical Worlds: New Directions in the Philosophy of Music*.(University of Pennsylvania Press, 1998), 47-62.

"Spelunking, Simulation and Slime: On Being Moved by Fiction". In Mette Hjort and Sue Laver, *Emotion and the Arts* (Oxford University Press, 1997).

Reprinted in Robert Stecker and Ted Gracyk, *Aesthetics Today: A Reader* (Lanham MD: Rowman & Littlefield, 2010). Serbian translation, in *The Paradox of Fiction*, Aleksandra Kostic, editor (Beograd: Fedon, forthcoming). Portuguese translation, with additions, in *Contracampo* (Brazil), issue on "Immersive Processes in Media Culture," 2014

"On Pictures and Photographs: Objections Answered". In: Richard Allen and Murray Smith, editors. *Film Theory and Philosophy* (Oxford: Oxford University Press, 1997), pp. 60-75.

Portugese translation in *Teoria Contemporanea do Cinema*, Vol. 2, edited by Fernão Pessoa Ramos (São Paulo: Editora Senac, 2005).

"Projectivism, Empathy, and Musical Tension." In *Philosophical Topics*, 26:1&2 (Spring & Fall, 1999). (pdf available on my webpage)

A shorter version under the title, "Empathy and Musical Tension" appeared in Dag Prawitz, editor, *Meaning and Interpretation*, published by the Swedish

Academy of Letters, History, and Antiquities, KVHAA Konferenser 55 (2002), pp. 43-69.

“Existence as Metaphor?” In *Empty Names, Fiction, and the Puzzles of Non-Existence*, edited by Anthony Everett and Thomas Hofweber, Center for the Study of Language and Information (CSLI), Stanford, 2000.

“Depiction, Perception, and Imagination: Responses to Richard Wollheim.” *Journal of Aesthetics and Art Criticism* 60/1 (Winter, 2002): 27-35.

“Restricted Quantification, Negative Existentials, and Fiction” (*Dialectica*, 57/2 (2003): 241-244.

“Landscape and Still Life: Static Representations of Static Scenes.” In *Rivista di Estetica* 25 (February, 2005), 105-116.

Reprinted in Scott Walden, editor, *Photography and Philosophy: Essays on the Pencil of Nature* (Blackwells, 2008.) Korean translation forthcoming.

“On the (So-Called) Puzzle of Imaginative Resistance.” In Shaun Nichols, *The Architecture of the Imagination: New Essays on Pretense, Possibility, and Fiction* (Oxford University Press, 2006) 137-148. ???Reprinted in my *Marvelous Images*.

“Fiction Within and Beyond the Arts—Theater and Sports” (English with Korean translation). In *Imagination, Representation and Arts*, 121-128, 129-137.

“Aesthetics—What?, Why?, and Wherefore?” (Presidential address for the American Society for Aesthetics). *Journal of Aesthetics and Art Criticism*, 65/2 (April 2007), 147-161. (pdf available on my webpage)

“Experiencing Still Photographs: What Do You See and How Long Do You See It?” In my *Marvelous Images: On Values and the Arts* (New York: Oxford University Press, 2008).

“Pictures and Hobby Horses: Make-Believe Beyond Childhood.” In my *Marvelous Image: On Values and the Arts* (New York: Oxford University Press, 2008).

Reprinted in Werner Wolf, Walter Bernhart, and Andreas Mahler, *Aesthetic Illusion in Literature and Other Media* (Amsterdam: Rodopi, 2013).

“Le Sport comme Fiction: Quand Fiction et Réalité Coïncident (Presque).” In *Les arts visuels, le web et la fiction*, edited by Bernard Guelton (Publications de la Sorbonne, 2009). Translated into French by Bernard Guelton(?).

“Pictures, Titles, Depictive Content,” In *Image and Imaging in Philosophy, Science and the Arts*, Volume 1, Proceedings of the 33<sup>rd</sup> International Ludwig Wittgenstein-Symposium in Kirchberg, 2010, edited by Heinrich, Richard, et al (Frankfurt: Ontos Verlag, 2011).

“Thoughtwriting—in Poetry and Music.” *New Literary History*, 43/3 (Summer 2011), 455-476. (Also in my *In Other Shoes* [2015]). (pdf available on my webpage).

- "Two Kinds of Physicality, in Electronic and Traditional Music." In *Bodily Expression in Electronic Music: Perspectives on a Reclaimed Performativity*, ed. by Deniz Peters, Gerhard Eckel, and Andreas Dorschel (Routledge, 2012), 114-129. (pdf available on my webpage)
- "Fotografische Bilder." In *Fotografie zwischen Dokumentation und Inszenierung*, ed. by Julian Nida-Rümelin and Jakob Steinbrenner ( Hatje Cantz Verlag, 2012). (This is a German translation of my English text. The English text is available on my webpage.)
- "Fictionality and Imagination Reconsidered." In *Fictionalism to Realism: Fictional and Other Social Entities*, edited by Barbero, Carola; Ferraris, Maurizio; and Voltolini, Alberto (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), 9-26.
- "Luca Del Baldo's Portrait: On Painting from Photographs" (2014). Available at [http://visionary\\_academy.lucadelbaldo.com/text-i.html#WALTON](http://visionary_academy.lucadelbaldo.com/text-i.html#WALTON). Forthcoming in Del Baldo, *Atlas: A Pictorial Iconography of Contemporary Philosophy*
- "Fictionality and Imagination: Mind the Gap." In my *In Other Shoes* (Oxford University Press, 2015).
- "'It's Only a Game': Sports as Fiction." In my *In Other Shoes* (Oxford University Press, 2015).
- "Empathy, Imagination, and Phenomenal Concepts." In my *In Other Shoes* (Oxford University Press, 2015).
- "Meiosis, Hyperbole, Irony." *Philosophical Studies*. 174 (2017). doi:10.1007/s11098-015-0546-6. Published online 22 August 2015. Available at <http://dx.doi.org/10.1007/s11098-015-0546-6>, and on my website. Shared link (read only): <http://rdcu.be/m6tv>
- "'Categories of Art' at Fifty" (forthcoming, 2020). Response to three symposiasts. *The Journal of Aesthetics and Art Criticism*.

### **In Progress**

- "How to Think about Fiction, and how not to"
- "Abstraction and Aboutness in the Arts"
- "Appearances"

### **Reviews, Encyclopedia Articles, etc. :**

- "Categories and Intentions: A Reply," *The Journal of Aesthetics and Art Criticism* (Winter 1973), pp. 267-268.
- "Not a Leg to Stand on the Roof on." *The Journal of Philosophy* 70/19 (November 8 1973): 725-726.
- Review of Monroe Beardsley, *The Possibility of Criticism*, *Journal of Philosophy* (December 1973), pp. 832-836.

Review of George Dickie, *Art and the Aesthetic*, *Philosophical Review* 86/1 (January 1977), pp. 97-101.

"Descriptions and Interpretations," review of Joseph Margolis, *Art and Philosophy*, *The Times Literary Supplement*, June 4, 1982.

"Degrees of Durability," review of Anthony Savile, *The Test of Time*, *The Times Literary Supplement*, February 18, 1983.

Review of Nicholas Wolterstorff, *Works and Worlds of Art*, *The Journal of Philosophy* 80/3 (March 1983): 179-193.

"Looking Again Through Photographs: A Response to Edwin Martin," *Critical Inquiry*, Summer, 1986.

"Fiction," in *Handbook of Metaphysics and Ontology*, edited by Hans Burkhardt and Barry Smith, Vol. 1 (Munich: Philosophia Verlag, 1991), 274-275.

"Duality without Paradox: Response to Robert Newsom," in *Narrative* 2/2 (May 1994) [contribution to a "Dialogue" on *Mimesis as Make-Believe*.].

"Aesthetics, I. Introduction," in *The Dictionary of Art*, edited by Hugh Brigstocke (London: Macmillan, 1994).

"Two Arts That Beat as One." Review of Edward Rothstein, *Emblems of Mind: The Inner Life of Music and Mathematics*. *The New York Times Book Review* (June 16, 1995).

"Nonexistent Objects, Nonbeing". *Encyclopedia of Philosophy Supplement* (Macmillan, 1996). Revised and expanded for the 2<sup>nd</sup> Edition, Borchert, Donald, ed. (Detroit: Macmillan Reference USA, 2006)

"Is 'What Is Art?' Really the Question?" (Review of Michael Kelly, editor, *Encyclopedia of Aesthetics*, 1<sup>st</sup> edition). *Times Literary Supplement*, Sep 29, 2000: 8-9.

"Comment on Catherine Wilson, 'Grief and the Poet'" *British Journal of Aesthetics* 53/1 (January 2013), 113-115. [PDF available at: <http://bjaesthetics.oxfordjournals.org/cgi/reprint/ays053?ijkey=l8ptp1QK2HZDYlv&keytype=ref>]

"Metaphor, Fictionalism, Make-Believe: Response to Elisabeth Camp" (2014). Pdf available on my website, and at:

[http://global.oup.com/us/companion.websites/9780195098723/pdf/Metaphor\\_Fictionalism\\_Make\\_Believe.pdf](http://global.oup.com/us/companion.websites/9780195098723/pdf/Metaphor_Fictionalism_Make_Believe.pdf)

## LECTURES AND PRESENTATIONS (*Selected*)

American Society for Aesthetics national meetings, Austin Texas. Symposium on my *Mimesis and Make-believe* (1990).

Princeton University, Carl Hempel Lectures (three lectures). (1991)

Trinity University, San Antonio, Texas. Stieren Distinguished Lecture in the Arts (1991).



- The Mind Association and Aristotelian Society, joint session, Dundee Scotland. Main symposium paper. (1994).
- American Musicological Society meetings, New York. Symposium on my work, "Listening with Imagination" (1995).
- Cornell University, Conference in honor of Sydney Shoemaker (1997).
- Stanford University, Center for the Study of Language and Information (CSLI). Conference on "Empty Names, Fiction, and the Puzzles of Nonexistence" (1998).
- Brock University (Ontario). Keynote address, Conference on "Image and Imagery." Comparative Literature (2000).
- University of Nevada, Reno, Philosophy Department. Keynote address, Leonard Conference (2000)..
- University of Michigan. Inaugural lecture, Charles L. Stevenson Collegiate Professor of Philosophy (2000).
- University of Michigan, Phi Beta Kappa Romanell Lectures, three lectures (2001-2002).
- Presidential Address, American Society for Aesthetics. Houston Texas (2004).
- Conference on "Emotion Pictures." Museum of Contemporary Art, Antwerp, Belgium (2005).
- Workshop on my writings, Nottingham University (UK). Replies to commentators (2005).
- Conference on "Empathy," California State University, Fullerton, Keynote address (2006).
- Three lectures at the Institut Jean Nicod and the Sorbonne, Paris (2006)
- Keynote address: "Metaphysics, Mimesis, and Make-Believe: A Conference in Honour of Kendall Walton." Leeds University, U.K. (2007).
- Spanish Society for Analytic Philosophy, Barcelona, 7 September. Invited "main speaker" (2007).
- University of Kent (Canterbury), U.K., School of Drama, Film, & Visual Arts. Symposium: "Kendall Walton and the Aesthetics of Photography and Film" (2007).
- Parodi Lecture, University of Miami and Art Basel (2007).
- Victoria University of Wellington (New Zealand), Philosophy Department, "Miniconference Celebrating the Work of Kendall Walton" (2008).
- Inaugural Conference for the Centre for Literature and Philosophy, University of Sussex (UK). Plenary speaker (2008).
- "The Philosophy of Computer Games Conference" Oslo. Keynote Speaker (2009).
- Author Meets Critics session, on my *Marvelous Images*. American Society for Aesthetics annual meeting, Denver (2009).

- 
- University of Texas, Austin. Conference: *Art, Beauty and Beyond*. Keynote speaker (2010).
- Harvard University. Workshop on *Model-Building and Make-Believe*; Philosophy Department colloquium (2010).
- American Society for Aesthetics, Eastern Division. Keynote address. Philadelphia (2010).
- Turin Italy, conference on fictionalism (in connection with the publication of the Italian translation of *Mimesis as Make-Believe*). Invited speaker (2011).
- Royal Musical Association, Music and Philosophy Study Group, London. Keynote Speaker (2011).
- Kunstmuseum, Bonn, Germany. *Photography Between Documentation and Staged Production*. Invited speaker (2011).
- Geneva, Switzerland. International Summer School in Affective Sciences, University of Geneva. Plenary Lecture (2011).
- Chapel Hill Colloquium in Philosophy, Main Speaker (2011).
- Aarhus, Denmark. Conference on “Aesthetics: Aesthetic Objects and their Cognition”. Keynote speaker (2012).
- Lund, Sweden. Conference on *How to Make Believe. The Fictional Truths of the Representational Arts*. Keynote speaker (2012).
- Oxford U.K. Richard Wollheim Memorial Lecture, British Society for Aesthetics (2012).
- Cambridge, UK. British Society for Aesthetics, Author Meets Critics panel on my *In Other Shoes*, (2015).
- Stanford University. Lecture celebrating the opening of the Anderson Collection Museum (2016).
- Gainesville Florida. Southeast Graduate Philosophy Conference. Keynote Speaker. (2017).
- Hägerström Lectures (three lectures), Uppsala, Sweden (2017).