

ADAM BLAIR

Curriculum Vitae

EDUCATION

Stony Brook University, Stony Brook, New York Fall 2015–Spring 2021

Ph.D., Philosophy

Committee: Ed Casey (advisor), Anne O’Byrne, Megan Craig, Judy Lochhead (external)

Advanced Certificate in Philosophy & Art

Advanced Certificate in Women’s, Gender, and Sexuality Studies

University of Colorado Denver, Denver, Colorado Fall 2010–Spring 2014

B.A. with honors, Philosophy, *Summa Cum Laude*

Thesis Committee: Candice Shelby (advisor), Rob Metcalf, Sarah Tyson

Minor in Leadership Studies (University Honors and Leadership Program)

B.A. with honors, Theatre, Film & TV Production, *Summa Cum Laude*

AWARDS

2019: Distinguished Travel Award, Stony Brook University

2015–2019: Graduate Council Fellowship (\$50,000), Stony Brook University

2014: The Outstanding Undergraduate Award, University of Colorado Denver

2010 – 2014: Various undergraduate scholarships totaling over \$15,000

PUBLICATIONS

Refereed Journal Articles

2020: “A Phenomenology of Peripheral Sightedness: Looking Past Merleau-Ponty,” *Puncta: Journal of Critical Phenomenology*, in revision (provisionally accepted)

2019: “If You Have to Explain It, It Isn’t Funny: Laughing Immediately with Merleau-Ponty,” *Journal for Cultural and Religious Theory*, Jan. 2019

2018: “Freedom Through Generality: The Body’s Atmosphere in the *Phenomenology of Perception*,” *Sofia Philosophical Review*, Vol. XI, No. 1, 2018

Book Chapters

2020: “Meandering Peripheries: A Ground Without Figure for Relief,” *Merleau-Ponty and Abnormality*, eds. Talia Welsh and Susan Bredlau, Forthcoming from SUNY Press

2020: “With Great Freedom Comes Great Responsibility: Beauvoir’s Existential Freedom through the Avengers of *Endgame*,” *Philosophy & Endgame*, Open Court, Forthcoming

Other Refereed Publications

2019: “Review of ‘Merleau-Ponty’s Developmental Ontology’ by D. Morris.” *J-PACT* 2.1 (2019): 6–10.

2019: “Review of Don Beith’s ‘The Birth of Sense: Generative Passivity in Merleau-Ponty’s Philosophy,’” *Continental Philosophy Review* 51 (3):469-474. (DOI: 10.1007/s11007-018-9447-7).

2019: Translation (French to English), “A Conversation between Evelyne Grossman & Jacob Rogozinski, Deleuze, reader of Artaud – Artaud, reader of Deleuze,” *Journal of French and Francophone Philosophy*, Vol 27, No 1 (2019), pp 1-13.

Works in Progress

Article: ““Color is color, grief is grief”: The Structure of Joan Mitchell’s Creative Process,” submitted to *Journal of Aesthetics and Art Criticism*

Article: “From Phenomenology to Ontology: Merleau-Ponty’s Aesthetic Turn,” to be submitted to *Continental Philosophy Review* in Winter 2020/2021

Article: “Perceptual Explorations in Josef Albers’ Black Mountain College Curriculum,” to be submitted to *Studies in Philosophy and Education* in Spring 2021

RESEARCH

AOS: 19th & 20th Century Continental Philosophy (esp. Phenomenology & Existentialism), Aesthetics

AOC: Disability Studies, Feminism & Philosophies of Gender, Early Modern (esp. Descartes)

Dissertation:

Attentive Receptivity in Perceptual Play: a Phenomenology of Creative Spectatorship

Abstract: I theorize creative spectatorship and strategies for its motivation. I develop a model of creativity in contrast to typical studies in psychology and art theory, building from the framework of Merleau-Ponty. I assert that a creator is in a direct, indeterminate relationship with her materials in an attentive mode of active-receptivity. I show that the phenomenologist herself is creative in pure description: one faithfully attends to Being if and only if one is expressive. I then turn to the painter as active-receptively creative when “seeing with her brush.” The created artwork does not transmit fixed meaning but opens possibilities for perceptual engagement. I concretize this model by examining the processes of postwar abstract painter Joan Mitchell and my own jazz playing to reveal the common structure of their creativity. I then show how the curricula of the Bauhaus and Black Mountain College classrooms urge students to echo these same art-making strategies as they “think in situations” (Dewey). Finally, I consider curatorial strategies that invite spectators to be creative through perceiving, echoing the artist’s process to achieve embodied exploration.

SERVICE

2020: Invited Guest Lecturer on Heidegger at Emory University, Spring 2020

2020: Guest Editor for a Special Issue of *Puncta: Journal for Critical Phenomenology*, forthcoming

2019: Solicited to be External Reviewer for *Continental Philosophy Review*

2018–2019: Assistant for Collegium Phaenomenologicum, Città di Castello, Italy

2018: Stony Brook Philosophy Department Graduate Student Representative

2018–2020: Member of Stony Brook University’s Center for the Studies of Inequalities

2018: Assistant to the Hannah Arendt Circle Conference

2018–2020: Member of political organization dedicated to helping asylees in NYC Area

2017–2019: Logic Tutoring & Recitations, for undergraduates and graduate students

2017–2019: Graduate Phenomenology Workshop in Music Dept. (Spring 2017, Spring 2018, Spring 2019)

2016–2018: Social Media, Web Master & Photographer for Stony Brook’s Graduate Student Organization

2017: Panel Moderator, *Merleau-Ponty Circle*, University of New Mexico, November 2–4

2016: Co-Founder/Media & Branding, Political Activism Group *Project Free Knowledge*

2015–2019: Photographer, Videographer, and Graphic Designer for departmental events, talks, etc.

2016 & 2017: Graduate Student Judge for the Long Island Ethics Bowl

2015–2017: Philosophy Graduate Student Society at Stony Brook, President & Vice President

RESEARCH EXPERIENCE

- 2020: Putting together a Multisensory Synesthetic Gallery Experience with multimedia artists
- 2019: Participant in the Copenhagen Summer School in Phenomenology, led by Dan Zahavi
- 2019: Participant in Collegium Phaenomenologicum, Città di Castello, Italy
- 2019: Archival work at: Joan Mitchell Foundation, Black Mountain College, Western Regional Archives
- 2019: Curatorial investigations at The Met's Drawings Dept., MoMA, and The Barnes Foundation
- 2018: Archival work at Josef and Anni Albers Foundation and Smithsonian Archives of American Art
- 2016 & 2017: Music Listening Workshop Leader: Merleau-Ponty & Jean-Luc Nancy
- 2015–2017: Assistant for Brooke Belisle (Art History), Assistant for Ed Casey (Philosophy), Assistant for Peter Carravetta (Italian Studies)

SELECTED CONFERENCE ACTIVITY

- 2021: "Attentive Receptivity of Description: Phenomenological Practice as Creative & Critical," Phenomenology and its Worlds: 25th Annual Conference, Villanova, March 19 – 21
- 2021: "Phenomenology as a Primer in Perceiving Being: the Attentive Receptivity of Merleau-Ponty's Hyper-Reflection," Society for Phenomenological and Existential Philosophy (SPEP), Rochester, September 23 – 25 (upcoming)
- 2021: "The Practice of Phenomenology: Turning Perception Inside-Out with Merleau-Ponty & Cézanne", 2021 Canadian Congress of the Humanities and Social Sciences, Art and/as Phenomenology Panel, Edmonton, Alberta (upcoming)
- 2021: "Learning as Creative Presence: Rethinking Art Education with Merleau-Ponty & the Bauhaus," Society for Philosophy in the Contemporary World, Estes Park (upcoming)
- 2020: "Dare to Dwell in the Wonder of the Night: Queering Phenomenology by Reorienting Oneself to Indeterminacy on its Own Terms," philoSOPHIA, Vanderbilt University, May 14 – 17 (postponed)
- 2019: "Creativity as Re-Articulated World-Expression: Merleau-Ponty's Cézanne as Sensitive Medium," *Australasian Society for Continental Philosophy*, Melbourne University, December 4–6
- 2019: "Phenomenologist as Artist, Artist as Phenomenologist: The Aesthetic Encounter in Merleau-Ponty," *Canadian Society for Continental Philosophy*, Bishop's University, September 26–28
- 2019: "Creative Perception as Embodied: A Multi-layered Experience of Art," *ReVIEWING Black Mountain College 11*, Black Mountain College & University of North Carolina, September 20–22
- 2019: "Phenomenology as a Practice of Wonder" Collegium Phaenomenologicum, Città di Castello, July 9
- 2019: "Disability & Museums," *Disability, Justice and Human Rights Workshop*, New York, April 12
- 2018: "Landscapes of the Southwest: Bachelard, Proust, and Merleau-Ponty," *Pacific Association for the Continental Tradition*, Yosemite National Park, October 4–7
- 2018: "Ground Without Figure: A Phenomenology of Peripheral Sightedness," *Merleau-Ponty Circle*, University of Tennessee at Chattanooga, November 8–10
- 2018: "The Identity and Intersubjectivity of Creative Perception: Merleau-Ponty and the Painting Body," *Warwick Continental Philosophy Conference*, June 27–29
- 2018: "The Fact of the Matter: Truth in Phenomenology," Invited Panelist, Stony Brook Univ., March 21
- 2018: "The Surface and Depth of Body: Merleau-Ponty on Living through Another," *Inward<->Outward: (De)Constructing Experiences in Public Space*, Western University, February 8–10
- 2017: "What Color is this Sound? Merleau-Ponty, Synesthesia & Creative Perception," Art Presentation & Paper, *Pacific Association for the Continental Tradition*, Univ. of San Francisco, Sept. 28–30

2017: “Merleau-Ponty & Freire: Learning as Embodied Concretization of Possibility and Difference,”
Feminist Pedagogy: Analysis, Theory, and Practice, University at Albany, March 25

TEACHING EXPERIENCE AT STONY BROOK UNIVERSITY

Philosophical Engineering: “Universal Design: Rethinking Architecture and Space through Disability & Phenomenology” (Fall 2018)

Introduction to Philosophy: “Concepts of the Person: Thinking through the Self” (Fall 2017, Spring 2018; featured Beauvoir, Merleau-Ponty, Plato, Descartes, Aristotle, DuBois, bell hooks, and others)

Moral Reasoning (Spr. 2019; featured Butler, Kant, Beauvoir, Fanon, Audre Lorde, Nietzsche, and others)

Logical and Critical Reasoning (Summer 2018, Winter 2019, Summer 2019, Winter 2020; online)

Teaching Assistant/Co-Teacher

Introduction to Ancient Philosophy (Fall 2016; co-taught as TA with Roy Ben-Shai)

Introduction to Modern Philosophy (Fall 2015; co-taught as TA with Andrew Platt)

Philosophy and the Arts: Jazz (Spring 2016; co-taught as TA with Lorenzo Simpson)

Moral Reasoning (Spring 2017; co-taught as TA with Clyde Lee Miller)

Invited Lecturer

Invited Guest Lecturer on Heidegger & Dasein at Emory University, Atlanta, Spr. 2020

Invited Guest Lecturer on Phenomenology & Music for Graduate Seminar on Aesthetics, Fall 2019

Invited Guest Lecturer on Phenomenology & Color for Graduate Seminar on Timbre, Spr. 2019

LANGUAGES

English: Native speaker

French: Proficient in Reading, Writing, and Translation

Mandarin: Basic knowledge; continuing extensive, immersive training in the coming year

German: Basic reading knowledge

SKILLS

Online Teaching Certified through Stony Brook University’s Center for Excellence in Learning & Teaching

Professional Web Development/Software Engineer, WordPress, HTML Web Design, and Graphic Design

Adobe Creative Suite Advanced Certification (Acrobat, Photoshop, Premiere, After Effects, etc.)

Microsoft Office Certified (Word, Excel, PowerPoint, etc.)

Digital Photography, Videography & Film Photography

Editing, Manuscript Publishing, Image Permissions, etc.

SELECTION OF SEMINARS ATTENDED (arranged to emphasize pluralistic training)

Analytic

Aesthetics, with Lydia Goehr at Columbia University

Merleau-Ponty’s *Phenomenology of Perception* with Gabrielle Jackson (SBU)

Feminist Epistemologies, with Gabrielle Jackson (SBU)

Philosophy & Disability, with Eva Kittay (SBU)

Philosophy of Mind, Brain, and Consciousness with Patrick Grim (SBU)

Gödel & Logic with Gary Mar (SBU)

Continental

Phenomenology & Color, with Megan Craig at Stony Brook University (SBU)

Critical Phenomenology with Anne O'Byrne (SBU)

Deleuze & Art, with Megan Craig (SBU)

Emotions, with Ed Casey

Music & Phenomenology, with Judy Lochhead (SBU)

The Continental Body (Butler, Nancy, Irigaray, Grosz, Derrida, Merleau-Ponty), with Ed Casey (SBU)

Deleuze, with Ed Casey (SBU)

History

Freedom and Agency in Spinoza & Descartes with Andrew Platt (SBU)

Plato & Existentialism, with Alan Kim (SBU)

Medieval Philosophy with Lee Miller (SBU)

Aristotle with Lee Miller (SBU)

Art History & Methodology

Materials & Meaning in Abstract Expressionism with Jim Coddington of MoMA at
New York University Institute of Fine Arts

Cézanne, with Nina Athanassoglou-Kallmyer at NYU's Institute of Fine Arts

Women's/Gender/Sexuality Studies

Interdisciplinary Research Design, Women's/Gender/Sexuality Studies, with Nancy Hiemstra (SBU)

Feminism, with Mary Bona (SBU)

PRE-ACADEMIC EXPERIENCE

Fullstack Coding Engineer, working on software development, Current

Certified SAFe Agile Scrum Master

Director, Writer, Producer for feature-length musical film, *Hipster! The Musical*; winner: Best Original

Score at Winter Film Awards NYC & Best Feature at the Oregon Internat'l Film Festival | 2014

Managing Editor, *Advocate* Newspaper, Fall 2011–Spring 2015

Acquisitions Intern, Routledge Academic Publishing & Paradigm Publishers, Spring 2012–Fall 2015

Tutor, Symbolic Logic, Intro to Philosophy & Composition, Fall 2013–Fall 2015

Founder, Prisons in Society Reading Forum, Denver, Spring 2011–Spring 2015

Jazz piano performance and composition, 2008–*Current*