

# Anthony Cross

CURRICULUM VITAE

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## Areas of Specialization

Ethics, Aesthetics

## Areas of Competence

Metaethics, Action Theory, Philosophy of Food, Kant, Nietzsche

## Employment

Texas State University

Lecturer, Department of Philosophy  
2016-Present

University of California, Los Angeles

Lecturer, Department of Philosophy  
2013-2016

## Education

Princeton University

Ph.D. Philosophy, expected Spring 2017  
Dissertation: *Art, Value, and Relationships of Partiality*  
Advisor: Alexander Nehamas  
Secondary Advisor: Michael Smith

M.A. Philosophy, Spring 2011

Duke University

B.A. *summa cum laude* with high distinction, Philosophy/Computer Science, 2006  
Honors Thesis: "The Metaphysical Deduction of Kant's *Critique of Pure Reason*"

Oxford University

Visiting Student, St. Peter's College, 2004-2005

## Publications

"Obligations to Artworks as Duties of Love", forthcoming in *Estetika: The Central European Journal of Aesthetics*, Spring 2017

## Fellowships, Awards, and Honors

Laurance S. Rockefeller Graduate Prize Fellowship, Center for Human Values, Princeton University, 2012-13

*Awarded annually to ten Princeton graduate students working on human values; fellows receive a year's research funding and present their work at a seminar attended by UCHV faculty and graduate fellows.*

Graduate Fellow, McGraw Center for Teaching and Learning, Princeton University, 2010-2013

*Led orientation for new graduate assistants in instruction; participated in McGraw Center workshops; conducted observations of graduate assistant teaching as part of the McGraw Center teaching transcript program.*

Phi Beta Kappa, Duke University, 2006

## Presentations

"The Animal is Present: The Ethics of Animal Use in Contemporary Art", American Society of Aesthetics Pacific Division Meeting, April 2017

"Frenemies: Nietzsche on the Nature and Value of Friendship" Rocky Mountain Ethics Congress, August 2016

"Internet Memes as Aesthetic Medium." American Society of Aesthetics Pacific Division Meeting, April 2016

"The Role(s) of Reasons in Art Criticism." American Society of Aesthetics Annual Meeting, November 2015

"Trading Up in Relationships with Art." British Society of Aesthetics Annual Meeting, September 2015

"Relationships, Projects, and Obligations." Rocky Mountain Ethics Congress, Poster Presentation, August 2015

"Artworks and Obligations." American Society of Aesthetics Pacific Division, April 2014

"Why Value Relationships? The Normative Authority of Relationship-Dependent Reasons." Rocky Mountain Ethics Congress, Poster Presentation, August 2013

"Comment: Smuts's Four Theses on Caring." Rocky Mountain Ethics Congress, August 2013

"How Important is Artistic Value?" Princeton UCHV Graduate Prize Fellow Seminar, February 2013

"Internet Memes, Folk Art, and Mass Art." Aesthetics of Popular Culture Conference, Bratislava SK, November 2012

"Comment: Vigani on Artistic Intentions." ASA Eastern Division Meeting, April 2012

"Comment: Riggle's 'Aesthetic Perfection'." ASA Eastern Division Meeting, April 2011

"Davidson, Authorial Intention, and Literary Interpretation." Princeton/Rutgers Summer Workshop on Davidson, August 2009

## Teaching

### Teaching as Primary Instructor

*Texas State University*

Phil 1305 Introduction to Philosophy and Critical Thinking

*Fall 2016. Introductory undergraduate philosophy course.*

Phil 1320 Ethics and Society

*Fall 2016. Introductory undergraduate ethics course.*

*University of California, Los Angeles*

Phil 22 Introduction to Ethical Theory

*Spring 2016. Introductory undergraduate large lecture course.*

Phil 180 Philosophy of Action

*Spring 2015. Upper-level undergraduate course.*

Phil 153A Topics in Ethical Theory: Ethics of Friendship

*Spring 2014, Fall 2014. Upper-level undergraduate mid-size lecture course.*

Phil 191 Variable Topics Research Seminar: The Philosophy of Food

*Spring 2014, Winter 2015. Upper-level undergraduate seminar.*

Phil 161 Topics in Aesthetic Theory: Values of Art

*Winter 2014, Summer 2015, Fall 2015. Upper-level undergraduate course.*

Phil 177B Historical Studies in Existentialism: Nietzsche

*Fall 2013, Fall 2014. Upper-level undergraduate course. In Fall 2013, I offered an honors seminar, Phi 189, in conjunction with Phil 177B, which involved leading a weekly discussion session supplementing primary course material for 177B.*

*Mercer County Community College*

Phi 102 Introduction to Philosophy

*Summer 2013. Introductory historical survey course.*

Teaching as Teaching Assistant

*Princeton University*

Phi 202/Chv 202 Introduction to Moral Philosophy

*Spring 2012. Primary instructor: Gilbert Harman.*

Phi 326/Hum 326 Philosophy of Art: Ethics, Aesthetics, and the Arts

*Fall 2009, Spring 2011. Primary instructor: Alexander Nehamas.*

Phi 306/Com 393 Nietzsche

*Spring 2010. Primary instructor: Alexander Nehamas.*

## Academic Service

Graduate Representative, AY2011-2012, Princeton Philosophy Department

*Served as graduate student liaison to the faculty and department; attended department meetings; coordinated graduate student committees; organized prospective student visits.*

Committee Member, Princeton University McGraw Center Graduate Mentoring Award Selection Committee, 2011

Graduate Social Chair, AY2009-2010, Princeton Philosophy Department

*Coordinated social events for graduate members of the Philosophy department.*

Graduate Computer Committee Member, AY2008-2009, Princeton Philosophy Department

*Met regularly with the department computer committee to address Philosophy graduate student IT concerns.*

## Dissertation Abstract

*Art, Value, and Relationships of Partiality*

We are often partial to a particular set of artworks—favorite films, “desert island” disks, or much-loved novels. We treasure these works particularly dearly, even though we may recognize that there are other artworks equally if not more deserving of our attention. Is there any good reason for such attachment? Or is it merely an expression of one’s idiosyncratic taste, and something for which no reasons might be given? I argue that there *are* reasons for being partial to particular works of art, even if one recognizes that there are other artworks equally if not more deserving of one’s attention. These reasons are intimately connected with the value of one’s historical relationship with those artworks. My dissertation presents a philosophical account of the significance of such relationships with works of art. I argue that valuing such relationships is analogous to valuing one’s relationships with one’s friends, one’s projects, or one’s ideals: each is an instance of the more general phenomenon of partiality. After presenting a general account of partiality, I

use this analogical approach to demonstrate that one's concern for a work of art often extends beyond its artistic value, impartially construed—a point which, I argue, has been little appreciated in contemporary philosophy of art. I deploy this more nuanced account to challenge the Humean tradition in the philosophy of art; to offer a novel account of the role and function of reasoned evaluation in art criticism; and to give a clearer picture of the moral and aesthetic considerations wrapped up in our relationships to artworks and artists.

## References

1. Advisor: Prof. Alexander Nehamas  
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2. Secondary Advisor: Prof. Michael Smith  
Princeton University Department of Philosophy  
212 1879 Hall  
Princeton, NJ 08544  
[msmith@princeton.edu](mailto:msmith@princeton.edu)  
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3. Prof. Anthony Appiah  
New York University Department of Philosophy  
5 Washington Place  
New York, NY 10003  
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4. Prof. Barbara Herman  
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5. Teaching Reference: Prof. Gavin Lawrence  
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6. Teaching Reference: Prof. Gilbert Harman  
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