

DARREN HUDSON HICK

Department of Philosophy
Furman University
3300 Poinsett Highway
Greenville, SC 29613
(570) 939-0419 (cell)

AREAS OF EXPERTISE

Areas of Specialization

Aesthetics, Applied Ethics, Metaphysics

Areas of Competency

Ethics, Philosophy of Law

EMPLOYMENT

Furman University, Department of Philosophy

2025 – Present Associate Professor

2022 – 2025 Assistant Professor

2018 – 2022 Visiting Assistant Professor

College of Charleston, Department of Philosophy

2017 – 2018 Visiting Assistant Professor

Texas Tech University, Department of Philosophy

2009 – 2011, 2013 – 2017 Visiting Assistant Professor

Susquehanna University, Department of Philosophy

2011 – 2013 Assistant Professor

Bucknell University, Department of Philosophy

2008 – 2009 Visiting Assistant Professor

University of Maryland, College Park, Department of Philosophy

2005 – 2008 Instructor

FELLOWSHIPS

2015 – 2016 “The Ethics of Copying” Research Group

Center for Interdisciplinary Research (ZiF), Bielefeld University

EDUCATION

Ph.D., 2008

University of Maryland, College Park, Department of Philosophy

Dissertation: *The Metaphysics and Ethics of Copyright* (advisor: Jerrold Levinson)

M.Phil, 1999

University of Wales, Lampeter, Department of Philosophy

Thesis: *The Sequential Aesthetic: Contemporary Aesthetic Theory as Applied to Sequential Art*
(advisor: R.A. Sharpe)

B.A. (Hons.), 1997

Trent University, Departments of Philosophy and English Literature

PUBLICATIONS

Books

- THE LOVE OF ANALOG: MEDITATIONS ON VALUE** (Monograph: Bloomsbury 2026).
- INTRODUCING AESTHETICS AND THE PHILOSOPHY OF ART** (Textbook: 3rd edition, Bloomsbury 2023; 2nd edition, Bloomsbury 2017; 1st edition, Continuum 2012).
- CASE STUDIES IN CONTEMPORARY AESTHETICS, VOLS I-III.** (Collected Digital Volumes, Bloomsbury: Vol. I 2022, Vol. II 2023, Vol. III 2024).
- ARTISTIC LICENSE: THE PHILOSOPHICAL PROBLEMS OF COPYRIGHT & APPROPRIATION** (Monograph: University of Chicago Press 2017).
- THE AESTHETICS AND ETHICS OF COPYING** (with Reinold Schmücker, Collected Volume: Bloomsbury, 2016)

Ongoing

- General Editor, **BLOOMSBURY CONTEMPORARY AESTHETICS** (Online Resource)

Articles

- Forthcoming 2026. “How Is It Fair to Train AI on Copyrighted Materials?” (in Katherine Chiou, Lawrence Cappello, and Nathan Robert Loewen, eds. *AI in 5 Minutes*. Equinox)
- Forthcoming 2026. “Authorship, Artificial and Otherwise” (in Sarah Worth, ed. *Living Debates in Aesthetics*. Bloomsbury)
2025. “It Takes Two?” (*Studi di Estetica* 30(3): 300–305).
2025. “Taylor Swift, Justice, and the Fundamentals of Copyright” in Brandon Polite (ed.) *Taylor Swift and the Philosophy of Re-Recording* (Bloomsbury).
2024. “The Indestructible Nature of Art” (with Jessecæ Marsh, *Psychology of Aesthetics, Creativity, and the Arts*)
2024. “Collecting for Closure” (*Canadian Journal of Philosophy*).
2024. “Halloween” in *Case Studies in Contemporary Aesthetics*, Vol. III (Bloomsbury).
2024. “Canon and Cultural Negotiation” (with Craig Derksen, *Journal of Aesthetics and Art Criticism* 82(1): 74–85).
2023. “Fictional Stories by Fictional People: Alan Smithee and Moral Rights” in Ysolde Gendreau (ed.) *Research Handbook on Intellectual Property and Moral Rights* (Edward Elgar: 479–493).
2023. “Forgery” in James Harold (ed.) *Oxford Handbook of Ethics and Art* (Oxford: 629–644).
2023. “Forgery and Authenticity” in Noël Carroll and Jonathan Gilmore (eds.) *The Routledge Companion to the Philosophies of Painting and Sculpture* (Routledge: 425–434).
2023. “The Underground Railroad, Vermont and the Fugitive Slave” in *Case Studies in Contemporary Aesthetics*, Vol. II (Bloomsbury).
2022. “Horror and Its Affects” (*Journal of Aesthetics and Art Criticism* 80(2): 140–150).
2022. “Samuel Beckett, *Endgame*” in *Case Studies in Contemporary Aesthetics*, Vol. I (Bloomsbury).
2020. “Why Can’t You Take a Joke? The Several Moral Dimensions of Pilfering a Ha-Ha” (*Journal of Aesthetics and Art Criticism* 78(4): 465–475).

2020. "Hell Is Other People's Tastes" in Kimberly S. Engels (ed.) *The Good Place and Philosophy* (with Sarah Worth, Blackwell: 213–223)
2019. "Using Things as Art" (*Grazer Philosophische Studien*, 96: 56–80)
2018. "On Canon" (with Craig Derksen, *Contemporary Aesthetics* 16).
2017. "The Problem of Tragedy and the Protective Frame" (with Craig Derksen, *Emotion Review*, 9(2): 140–145).
2016. "Comics and Criticism" in Frank Bramlett, Roy T. Cook, and Aaron Meskin (eds.) *The Routledge Companion to Comics* (Routledge: 328–336).
2016. "The Nature of Copying and the Singular Literary Work" in Darren Hudson Hick and Reinold Schmücker (eds.) *The Aesthetics and Ethics of Copying* (Bloomsbury: 119–132).
2015. "The Co-Author is Dead, Long Live the Co-Author: A Reply to Killin, Bacharach, and Tollefsen" (*Journal of Aesthetics and Art Criticism*, 73(3): 337–341).
2014. "Beliefs About Experiencing and Destroying Art" (with Jesseca Marsh, *Proceedings of the 36th Annual Meeting of the Cognitive Science Society*: 970–975).
2014. "Authorship, Co-Authorship, and Multiple Authorship" (*Journal of Aesthetics and Art Criticism*, 72(2): 147–156).
2014. "Author" in Michael Kelly (ed.) *Encyclopedia of Aesthetics*, 2nd Ed. (Oxford University Press: Vol 1: 243–247).
2014. "Copyright" in Michael Kelly (ed.) *Encyclopedia of Aesthetics*, 2nd Ed. (Oxford University Press: Vol 2: 177–180).
2013. "Appropriation and Transformation" (*Fordham Intellectual Property, Media & Entertainment Law Journal*, 23: 1155–1195).
2013. "Ontology and the Challenge of Literary Appropriation" (*Journal of Aesthetics and Art Criticism*, 71(2): 155–165).
2012. "Righteous Art Anger" (with Craig Derksen, *Journal of Aesthetics and Art Criticism*, 70(4): 373–382).
2012. "Aesthetic Supervenience Revisited" (*British Journal of Aesthetics*, 53(3): 301–316).
2012. "The Language of Comics" in Aaron Meskin and Roy T. Cook (eds.) *The Art of Comics: A Philosophical Approach* (Blackwell: 125–144).
2012. "Your Zombie and You: Emotion, Identity, and the Undead" in Christopher Moreman and Cory James Rushton (eds.) *Zombies are Us: Essays on the Humanity of the Walking Dead* (with Craig Derksen, McFarland: 11–23).
2012. "Chronology of Works in Aesthetics and Philosophy of Art" in Anna Christina Ribeiro (ed.) *Continuum Companion to Aesthetics* (Continuum: 271–297).
2012. "Resources in Aesthetics and Philosophy of Art" in Anna Christina Ribeiro (ed.) *Continuum Companion to Aesthetics* (Continuum: 298–307).
2011. "Toward an Ontology of Authored Works" (*British Journal of Aesthetics*, 51(2): 185–199).
2010. "Expressing Ideas: A Reply to Roger A. Shiner" (*Journal of Aesthetics and Art Criticism*, 68(4): 405–408).
2010. "Forgery and Appropriation in Art" (*Philosophy Compass*, 5(12): 1047–1055).

2010. “Conceptual Problems of Conceptual Separability and the Non-Usefulness of the Useful Articles Distinction” (*Journal of the Copyright Society of the USA* 57(1-2): 201–221).
2010. “Aesthetics and Copyright” (*American Society for Aesthetics Newsletter* 30(1)).
2009. “Making Sense of the Copyrightability of Plots: A Case Study in the Ontology of Art” (*Journal of Aesthetics and Art Criticism* 67(2): 399–407).
2009. “Performance Hero” (with Craig Derksen, *Contemporary Aesthetics*, Vol. 7).
2009. “Finding a Foundation: Copyright and the Creative Act” (*Texas Intellectual Property Law Journal* 17(3): 363–383).
2009. “Mystery and Misdirection: Some Problems of Fair Use and Users’ Rights” (*Journal of the Copyright Society of the USA* 56(2-3): 401–420).
2008. “A Reply to Paisley Livingston” (*Journal of Aesthetics and Art Criticism* 66(4): 395–398).
2008. “When is a Work of Art Finished?” (*Journal of Aesthetics and Art Criticism* 66(1): 67–76).

Book Reviews

2022. Review of Sherri Irvin, *Immaterial: Rules in Contemporary Art* (*Notre Dame Philosophical Reviews*).
2021. Review of James O. Young, *Radically Rethinking Copyright and the Arts* (*Journal of Aesthetics and Art Criticism*: 124–127).
2018. Review of Steven Gimbel, *Isn’t That Clever: A Philosophical Account of Humor and Comedy* (*Notre Dame Philosophical Reviews*).
2015. Review of Noël Carroll, *Minerva’s Night Out: Philosophy, Pop Culture, and Moving Pictures* (*Journal of Aesthetics and Art Criticism*: 363–365).
2012. Review of Thierry Lenain, *Art Forgery: The History of a Modern Obsession* (*British Journal of Aesthetics*: 427–430).

CONFERENCES AND INVITED PRESENTATIONS

2025. Comment on Lindsay Brainard’s “Creativity, Formula, and Constraint” – American Society for Aesthetics Annual Conference.
2025. “Analog and the Value of Material” – Knox College.
2024. “Epicurus and the Paste Eaters” (Author-Meets-Critics Panel: Sarah E. Worth’s *Taste*) – American Society for Aesthetics Rocky Mountain Division Meeting
2024. “It Takes Two?” (Author-Meets-Critics Panel: Sherri Irvin’s *Immaterial*) – American Society for Aesthetics Eastern Division Meeting.
2024. Comment on Chenyu Bu’s “Musical Formalism Reconsidered” – American Society for Aesthetics Eastern Division Meeting.
2024. “Voice Synthesizers: A.I. and Stealing Style” – Uppsala University Aesthetics Research Seminar; Bucknell University; CU Boulder Rocky Mountain Philosophy Conference.
2024. “Filching from the Digital Cookie Jar: Does A.I. Wrong Artists?” – American Philosophical Association Central Division Meeting.
2023. Comment on Zachary Vereb’s “Kantian Sublimity and the Climate Crisis” – American Society for Aesthetics Annual Conference.

2023. Comment on Brandon Polite and Aaron Meskin's "Why Record Shops Matter Aesthetically" – American Society for Aesthetics Southern Aesthetics Workshop.
2023. "Collecting for Closure" – Phil Comic Con (Columbus, Ohio).
2023. "A.I. Art Looks Familiar" – Marist College.
2023. "Copyright, NFTs, and the Ontology of Ownership" – American Philosophical Association Eastern Division Meeting.
2022. "Ontology & Ownership" – Plenary Lecture, 6th Annual Italian Conference on Analytic Metaphysics.
2021. Comment on Alexey Aliyev's "Paraphrasability and the Causal Efficacy of Art-Types" – American Society for Aesthetics Annual Conference.
2020. "Vivian Maier, the Vivian Girls, and Why We Shouldn't Be Seeing the Work of Outsider Artists" – American Society for Aesthetics Annual Conference.
2020. Authors-Meet-Authors, with Andrea Baldini and Karen Gover – American Philosophical Association Pacific Division Meeting [cancelled due to COVID-19].
2019. Comment on Karen Gover's "Do Artists Work for a Living? The Philosophical Concept of Artistic Labor" – American Society for Aesthetics Annual Conference.
2019. "Risk & Mission" – College Art Association Annual Conference.
2018. Comment on Elizabeth Cantalamessa's "Art By Fiat? Copyright, Ontology, and Metalinguistic Negotiation" – American Society for Aesthetics Annual Conference.
2017. "Using Things as Art" – Furman University.
2016. "Copyright, Characters, and Canon" – Conference on 'Balancing Intellectual Property Claims and the Freedom of Art and Communication', Center for Interdisciplinary Research (Bielefeld, Germany).
2014. Comment on Karen Gover's "Taking Pictures: Appropriation Art and Fair Use" – American Society for Aesthetics Annual Conference.
2014. "Beliefs About Experiencing and Destroying Art" (with Jesseca Marsh) – Cognitive Science Society Annual Conference.
2014. "The Puzzling Nature of Copies" – Conference on 'The Ethics of Copying', Center for Interdisciplinary Research (Bielefeld, Germany).
2013. "Owning Your Voice" – American Society for Aesthetics Annual Conference.
2013. "Getting Inside *Getting Inside Jack Kerouac's Head*" – University of Oxford.
2012. Comment on Katherine Tullman's "Do We Make Real Moral Judgments About Fictions?" – American Society for Aesthetics Annual Conference.
2012. Comment on Henry Pratt's "Are you Ready for Some Football? A Monday Night Documentary?" – American Society for Aesthetics Eastern Division Meeting.
2010. Comment on Katherine Thomson-Jones's "Art, Ethics, and Critical Pluralism" – American Society for Aesthetics Annual Conference.
2010. "Toward an Ontology of Authored Works" – Texas Tech University, November 2009; New Mexico State University.
2007. "Can You Copyright a Plot?" – American Society for Aesthetics Eastern Division Meeting.

TEACHING**Undergraduate Courses Taught**

- Aesthetics / Philosophy of Art / Philosophy of the Arts
- Aesthetics of Comics / Philosophy of Comics
- Biomedical Ethics
- Contemporary Moral Issues
- Environmental Ethics
- Ethics of War
- First-Year Writing Seminar / Writing & Thinking
- Humanities
- Introduction to Philosophy / Beginning Philosophy / Problems in Philosophy
- Logic
- Metaphysics
- Modern European Philosophy
- Philosophy and/of Copyright
- Philosophy and/in Film
- Philosophy and Literature
- Philosophy of Horror
- Philosophy of Pop Culture
- Senior Capstone Advising / Senior Thesis Advising
- Twentieth-Century Philosophy

Graduate Courses Taught

- Contemporary Aesthetics
- Contemporary Philosophy: The Aesthetics of Pop Culture
- Contemporary Philosophy: Forgery, Infringement, and Appropriation
- History of Aesthetics
- Seminar in Metaphysics: Supervenience

SERVICE**To Profession**

- Trustee, American Society for Aesthetics (ASA) 2025–2028
- Co-Chair, American Society for Aesthetics (ASA) 2025 Eastern Division Meeting
- Co-Chair, American Society for Aesthetics (ASA) 2024 Eastern Division Meeting
- Member, ASA 2023 Southern Aesthetics Workshop Program Committee
- Member, ASA 2023 Eastern Division Meeting Program Committee
- Member, ASA 2022 Outstanding Monograph Committee
- Member, ASA 2016 Annual Meeting Planning Committee
- Reviewer, Bloomsbury Publishing (2018-Present)
- Reviewer, Palgrave Macmillan (2024)
- Reviewer, Oxford University Press (2015–2019)
- Reviewer, Broadview Press (2013)
- Regular Referee: *Journal of Aesthetics and Art Criticism*; *British Journal of Aesthetics*; *Contemporary Aesthetics*
- Occasional Referee: *Journal of Narrative Theory* (2025); *British Journal for the Philosophy of Science* (2024); *Metaphysics* (2024); *Humor: International Journal of Humor Research* (2024); *Comedy Studies* (2024); *Philosophical Quarterly* (2023); *Synthese* (2022); *Evental Aesthetics* (2022); *Australasian Journal of Philosophy* (2020); *Philosophical Studies* (2018); *Ergo* (2018); *Grazer Philosophische Studien* (2016); *Mind* (2014); *Orbis Litterarum* (2014); *Environmental Values* (2013); *American Philosophical Quarterly* (2011)

To University

- Member, Sexual Misconduct Adjudication Committee, 2025–present (*Furman*)
- Member, Student Accountability Hearing Board, 2025–present (*Furman*)
- Faculty Adviser, Furman University Horror Club, 2025–present (*Furman*)
- Chair, Digital Ethics Minor Oversight Committee, 2025 (*Furman*)
- Member, AI Strategy Task Force Subcommittee 3: AI Ethics and Communication, 2025 (*Furman*)
- Member, Digital Ethics Minor Oversight Committee, 2024–present (*Furman*)
- Member, Furman Academic Discipline Committee, 2022–2025 (*Furman*)
- Member, Visual Strategy Minor Oversight Committee, 2022–present (*Furman*)
- Member, *Furman Humanities Review* Editorial Board, 2020 (*Furman*)
- College of Visual & Performing Arts Dissertation Committees, 2014–2021 (*Texas Tech*)
- Philosophy Masters Defense Committees, 2010, 2014–2016 (*Texas Tech*)
- Philosophy Department Undergraduate Recruitment Committee, 2014 (*Texas Tech*)
- Fine Arts Core Exam Committees, 2010–2011, 2013–2017 (*Texas Tech*)
- Philosophy Department Colloquia Committee, 2009–2011 (*Texas Tech*)
- Central Curriculum Committee, 2012–2013 (*Susquehanna*)
- University Theme Selection Committee, 2012–2013 (*Susquehanna*)
- Academic Honesty Board, 2012 (*Susquehanna*)
- Chairman, Bucknell Arts Forum, 2008–2009 (*Bucknell*)