

Lydia Goehr is Professor of Philosophy at Columbia University. In 2009/2010 she received a Lenfest Distinguished Columbia Faculty Award, in 2007/8 The Graduate Student Advisory Council (GSAC)'s Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching.

She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007, with translations in Greek, Chinese, part Japanese, Italian, French, Spanish), *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998; translation in French), *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto] (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the legacy of an Opera* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto (see ACADEMIA.EDU for publications). Her current book is titled *Red Sea - Red Square: Picturing Freedom - Liberating Wit*. She is co-editor with Jonathan Gilmore of *Handbook on Arthur C. Danto*, contracted with Wiley-Blackwell.

She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley, where she gave a series of lectures on Richard Wagner. She has been a Trustee of the American Society for Aesthetics and is a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*.

In 2002-3, she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskolleg zu Berlin. In 2005-6, she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2008, she was a Visiting Professor at the Freie Universität, Berlin (Cluster: "The Language of Emotions") and in 2009, a visiting professor in the FU-Berlin SFB Theater und Fest.

She offers courses in the history of aesthetic theory, the contemporary philosophy of the arts, critical theory, and the philosophy of history. Her research interests are in German aesthetic theory and in particular in the relationship between philosophy, politics, history, and music. With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press.

She also leads the Faculty-Students Aesthetics Group which meets weekly during the semester and welcomes students and faculty from many disciplines, from Columbia and the New York area.