



TO MAGNIFICO RETTORE OF UNIVERSITA' DEGLI STUDI DI MILANO

ID CODE 3994

I the undersigned asks to participate in the public selection, for qualifications and examinations, for the awarding of a type B fellowship at Dipartimento di Filosofia, Scientist- in - charge Prof. Francesco Guala

[Caterina Moruzzi]

## CURRICULUM VITAE

### PERSONAL INFORMATION

Surname	Moruzzi
Name	Caterina
Date of birth	13/12/1990

### PRESENT OCCUPATION

Appointment	Structure
Research Assistant	The University of Nottingham

### EDUCATION AND TRAINING

Degree	Course of studies	University	year of achievement of the degree
Degree	BA in Philosophy	Università di Bologna	2012
Specialization			
PhD	PhD in Philosophy	University of Nottingham	2018 (expected)
Master	MA in Philosophy	Università di Bologna	2014
Degree of medical specialization			
Degree of European specialization			
Other	BMus	Conservatorio G.B. Martini Bologna	2014



## REGISTRATION IN PROFESSIONAL ASSOCIATIONS

Date of registration	Association	City
November 2016	The Higher Education Academy (UK)	UK

## FOREIGN LANGUAGES

Languages	level of knowledge
Italian	Mother tongue
English	Proficient
French	Intermediate
German	Intermediate
Portuguese	Basic

## AWARDS, ACKNOWLEDGEMENTS, SCHOLARSHIPS

Year	Description of award
2018	<b>Leverhulme Centre for the Future of Intelligence</b> funding of £200 for giving a talk at the Creativity in Arts, Science, and Mind conference, University of Cambridge, 26 <sup>th</sup> -27 <sup>th</sup> July.
2014-2018	<b>Arts and Humanities Research Council</b> full postgraduate scholarship, fees + annual stipend of £14,210.00 (tax free, with annual rise for inflation).
2018	<b>Arts and Humanities Research Council</b> funding of £2000 for publishing in Open Access the article 'Every Performance is a Stage: Musical Stage Theory as a Novel Account for the Ontology of Musical Works', <i>Journal of Aesthetics and Art Criticism</i> , DOI: 10.1111/jaac.12579.
2018	<b>British Society of Aesthetics Travel Stipend</b> of £722 and <b>Chayes Travel fund</b> of 1000\$ to present at the ASA Pacific Meeting, Asilomar, California, 4 <sup>th</sup> -6 <sup>th</sup> April 2018.
2018	<b>Department of Philosophy</b> , University of Nottingham fund of £700, <b>Analysis Trust</b> grant of £400, and <b>Midlands3Cities/AHRC Cohort Development Fund</b> of £4,000 for the organisation the conference 'Philosophy in Progress: Postgraduate Conference of Philosophy', University of Nottingham, 10 <sup>th</sup> -11 <sup>th</sup> January 2018.
2014-2018	<b>Midlands3Cities Student Development Fund</b> of £2,319 for giving talks at the conferences mentioned in the section 'Conference Papers Delivered'.
2017	<b>Swiss Research National Funding</b> of £500 for giving a talk at the Conference on Authenticity versus Improvisation in the Philosophy of Music, University of Bern, Switzerland, 20 <sup>th</sup> May 2017.
2016	<b>Arché Society</b> funding of £100 for giving a talk at the Arché 9 <sup>th</sup> Graduate Conference, University of St Andrews, Scotland, 15 <sup>th</sup> -16 <sup>th</sup> October 2016.
2016	<b>Graduate School Travel Prize</b> of £600 and <b>Midlands3Cities Student Development Fund</b> of £1,382.65 for a research visiting period as a Graduate Research Trainee at McGill University, 2 <sup>nd</sup> May 2016-4 <sup>th</sup> June 2016.
2015	<b>Midlands3Cities/AHRC Cohort Development Fund</b> of £5,000 for the organisation the workshop 'BOOOM! Making Research Memorable', 4 <sup>th</sup> July 2015, Birmingham City University.



2012-2014	<b>Collegio Superiore Alma Mater Studiorum di Bologna</b> full scholarship (9,000€ + accommodation for two years, 2012-2014).
2009	<b>Rotary Club Bologna</b> , Youth Merit Award.

## TRAINING OR RESEARCH ACTIVITY

<p><b>PhD in Philosophy and Music (2014-2018 expected)</b>          Project: <i>Musical Stage Theory: A Novel Account for the Ontology of Musical Works and the Authenticity of Music</i>          The University of Nottingham, Departments of Philosophy and Music.          Supervisors: Professor S. Predelli (Philosophy), Dr. N. Baragwanath (Music).          Fully funded by the Arts and Humanities Research Council and by Midlands3Cities Doctoral Training Partnership, grant number: 1504272.</p>
<p><b>Graduate Research Trainee (May-June 2016)</b>          Department of Philosophy at McGill University, Montréal.          Supervisor: Professor David Davies.</p>
<p><b>Research Assistant</b> in Dr. David Gill's AHRC funded project 'Unpaid Debts: Rethinking the Causes and Consequences of Sovereign Default' (Department of International Relations, University of Nottingham, August 2018-March 2019).</p>
<p><b>Research Assistant</b> for the Historical Music Pedagogy project (Department of Music, University of Nottingham, April-September 2018) and for the application to an AHRC Follow-on Funding of £100,000.</p>
<p><b>Associate Teachers' Programme</b>, University of Nottingham (2015-2016), certificate as Associate Fellow of Higher Education Academy (Nov. 2016).</p>

## PROJECT ACTIVITY

Year	Project
N/A	N/A

## PATENTS

N/A
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## CONGRESSES AND SEMINARS

Date	Title	Place
26 <sup>th</sup> -27 <sup>th</sup> July 2018	'Robo-Bach: Can Artificial Intelligence be Musically Creative?'	Creativity in Art, Science, and Mind conference, Leverhulme Centre for the Future of Intelligence conference, University of Cambridge
4 <sup>th</sup> -6 <sup>th</sup> April 2018	'Authenticity in Practice: An Ontological Justification for Contextual Authenticity'	ASA Pacific Meeting, Asilomar, California
5 <sup>th</sup> -7 <sup>th</sup> December 2017	'Creative AI: Music Composition Programs as an Extension of the Composer's Mind'	International Conference on Artificial Intelligence and Information, Faculty of Arts, University of Porto
4 <sup>th</sup> -	'Creative AI: Music Composition Programs as an Extension of the Composer's Mind'	3 <sup>rd</sup> Conference on "Philosophy and Theory of Artificial Intelligence", Leeds



5 <sup>th</sup> November 2017		
20 <sup>th</sup> May 2017	'A Revisionary Account of Musical Improvisation and Authenticity within Musical Stage Theory'	Conference on Authenticity versus Improvisation in the Philosophy of Music, University of Bern
27 <sup>th</sup> January 2017	'Intentionality, Artworks, and AI'	British Society of Aesthetics postgraduate conference, 2017: Art, Aesthetics and Beyond, University of Kent
3 <sup>rd</sup> December 2016	'Musical Works as Stages: A Novel Account for the Ontology of Musical Works'	Open Minds XII Conference, University of Manchester
15 <sup>th</sup> October 2016	'A Defence of Musical Stage Theory'	Arché 9 <sup>th</sup> Graduate Conference, University of St Andrews
15 <sup>th</sup> July 2016	'Defending Musical Stage Theory'	HapMac conference, University of Nottingham
10 <sup>th</sup> June 2016	'Every Performance is a Stage: Defending Musical Stage Theory'	European Society for Aesthetics Annual Conference, University of Barcelona
24 <sup>th</sup> May 2016	'An Alternative Account for the Ontology of Musical Works: Musical Stage Theory'	McGill Philosophy Workshop, McGill University
8 <sup>th</sup> January 2016	'Every Performance is a Stage: Defending Musical Stage Theory'	BFE/RMA Research Students' Conference 2016, Bangor University
9 <sup>th</sup> September 2015	'Does an Arranger Deserve Royalties? Luigi Dallapiccola's <i>Sonatina Canonica</i> on Trial'	Ninth Biennial International Conference on Music Since 1900, University of Glasgow
12 <sup>th</sup> June 2015	'Does an Arranger Deserve Royalties? Luigi Dallapiccola's <i>Sonatina Canonica</i> on Trial'	Annual Conference of the Society for Musicology in Ireland, University College of Cork

## PUBLICATIONS

Articles in reviews
2018. 'Every Performance is a Stage: Musical Stage Theory as a Novel Account for the Ontology of Musical Works', <i>Journal of Aesthetics and Art Criticism</i> , 76 (3): 341-351.
'Creative AI: Music Composition Programs as an Extension of the Composer's Mind', in Müller, Vincent C. (ed.), <i>Philosophy and Theory of Artificial Intelligence III</i> (SAPERE; Berlin: Springer, 2018), (forthcoming).
Review of <i>Musical Concerns: Essays in Philosophy of Music</i> by Jerrold Levinson, <i>ASAGE</i> , vol. 8, n. 1, 2016.
Review of <i>Disunified Aesthetics: Situated Textuality, Performativity, Collaboration</i> , by Lynette Hunter, <i>Liminalities</i> , vol. 11, n. 2, 2015.
(under review). 'Can a Computer Create a Musical Work? Creativity and Autonomy of AI Software for Music Composition', in Gouveia, Steven S. and Joao Teixeira (eds.), <i>Artificial Intelligence and Information: a Multidisciplinary Perspective</i> , Vernon Press.
(under review) 'An Ontological Justification for Contextual Authenticity', <i>European Journal of Philosophy</i> (word count: 7,100).
(in preparation). 'A Revisionary Interpretation of Musical Improvisation and Authenticity within Musical Stage Theory', in <i>Handbook of Philosophy of Musical Improvisation</i> , ed. by Alessandro Bertinetto and Marcello Ruta, London: Routledge.

## Congress proceedings

'An Alternative Account of the Ontology of Musical Works: Defending Musical Stage Theory', *Proceedings of the European Society for Aesthetics*, vol. 8, 2016.



## OTHER INFORMATION

<b>Teaching Experience</b>
<b>Associate Fellow</b> of The Higher Education Academy, recognition reference: PR117401 Nov. 2016.
<b>Module Convenor</b> , <i>University of Nottingham, Department of Philosophy</i> - Appearance and Reality (2016-2017).
<b>Teaching Assistant</b> , <i>UoN, Department of Philosophy</i> - Self, Mind, and Body, History of Western Philosophy (2017-2018); Self, Mind, and Body, Introduction to Ethics (2016-2017); Appearance & Reality, Self, Mind, and Body (2015-2016).
<b>Teaching Assistant</b> , <i>UoN, Department of Music</i> - Dissertation or Editorial/Analytical Project (2016-2017); Introduction of the Philosophy and Aesthetics of Music, Research Techniques (2015-2016).
<b>Guest Lecturer</b> , <i>UoN, Department of Philosophy</i> - Advanced Topics in Aesthetics (2017-2018); Reasoning and Argument, Mind and Consciousness (2016-2017).
<b>Guest Lecturer</b> , <i>UoN, Department of Music</i> - MA Pathways, Research Techniques (2017-2018); Introduction of the Philosophy and Aesthetics of Music (2015-2016).
<b>Other experience</b>
<b>Library Adviser</b> at James Cameron-Gifford Library, Sutton Bonington Campus, UoN, April-September 2018).
<b>Reviewer</b> for the Journal of Aesthetics and Art Criticism.
<b>Bibliography Assistant</b> of Dr. Nicholas Baragwanath (Department of Music, UoN, April-August 2018).
<b>Lead Organiser</b> of the international conference 'Philosophy in Progress: Postgraduate Conference of Philosophy', University of Nottingham, 10 <sup>th</sup> -11 <sup>th</sup> January 2018.
<b>Lead Organiser</b> of the workshop 'Aesthetics of Computer Music: Changes in the Nature and Reception of Music', University of Leeds, 7 <sup>th</sup> November 2017.
<b>Co-organiser</b> of the joint Philosophy Postgraduate Conference Birmingham-Warwick-Nottingham, University of Birmingham, 15 <sup>th</sup> June 2017.
<b>Assistant Editor</b> for the online peer-reviewed journal <i>Languages, Texts, and Society</i> , University of Nottingham, 2016.
<b>Assistant in the Marketing Team</b> of the Digital Humanities Centre (University of Nottingham, 2015).
<b>Co-organiser</b> of the workshop 'BOOOM! Making Research Memorable', 4 <sup>th</sup> July 2015, Birmingham City University.
<b>Support Worker, Student Helper, and Exam Invigilator</b> , University of Nottingham, 2015-present.
<b>Member</b> of the British Society of Aesthetics (2015-) and the American Society for Aesthetics (2018-).

Declarations given in the present curriculum must be considered released according to art. 46 and 47 of DPR n. 445/2000.

The present curriculum does not contain confidential and legal information according to art. 4, paragraph 1, points d) and e) of D.Lgs. 30.06.2003 n. 196.

Place and date: MONZUNO, 10/08/2018

SIGNATURE

Carelli