

Caterina Moruzzi

Curriculum Vitae

Selected Publications

- 2021. 'Improvisation as Creative Performance', in Bertinetto, A. and Ruta, M. (eds.) [Handbook of Philosophy and Improvisation in the Arts](#), London: Routledge.
- 2021. ['Everyone Can Change a Musical Work'](#), British Journal of Aesthetics.
- 2020. ['Artificial Creativity and General Intelligence'](#), Journal of Science and Technology in the Arts 12(3): 84-99.
- 2020. 'Looking for Creativity: GANs as a Paradigm of Autonomy in Software for Music Composition', in [Be My GAN: Arte e Intelligenza Artificiale](#), ed. by Alice Barale, Milano: Jaca Book.
- 2020. ['Measuring Creativity: An Account of Natural and Artificial Creativity'](#), European Journal for Philosophy of Science 11 (1).
- 2020. ['The Assumptions Behind Musical Stage Theory: A Reply to Letts'](#), Journal of Aesthetics and Art Criticism 78 (3): 362-366.
- 2019. ['An Ontological Justification for Contextual Authenticity'](#), British Journal of Aesthetics, 59 (4): 413-427,
- 2018. ['Every Performance is a Stage: Musical Stage Theory as a Novel Account for the Ontology of Musical Works'](#), Journal of Aesthetics and Art Criticism, 76 (3): 341-351, DOI:10.1111/jaac.12579 (OA).
- 2018. ['Creative AI: Music Composition Programs as an Extension of the Composer's Mind'](#), in Müller, Vincent C. (ed.), Philosophy and Theory of Artificial Intelligence 2017, SAPERE; Berlin: Springer.

Employment

10.2020– **Akademische Mitarbeiterin**, Department of Philosophy, University of Konstanz.
present Project: Natural and Artificial Creativity.

10.2019– **Postdoctoral Researcher**, Interdepartmental Centre for Knowledge Interchange
09.2020 (ICK4I), Università degli Studi di Torino. Project: The interdisciplinary implications
of the new frontier of Artificial Intelligence.

01.– **Postdoctoral Researcher**, Faculty of Arts, University of Nottingham, Project:
09.2019 Creativity in Generative Models of Music Composition.

Education

10.2014– **Ph.D. in Philosophy (fully funded)**, University of Nottingham, Pass with no
09.2018 corrections.

05.2016– **Graduate Research Trainee (fully funded)**, McGill University, Montréal,
06.2016 Canada.

10.2012– **MA in Philosophy (fully funded)**, Università Alma Mater Studiorum di Bologna,
07.2014 Italy, 110/110 cum laude.

10.2003– **B.Mus. in Piano**, Conservatorio G.B. Martini di Bologna, Italy, 110/110 cum laude.
07.2014

10.2009– **BA in Philosophy**, Università Alma Mater Studiorum di Bologna, Italy, 110/110
07.2012 cum laude.

■ Teaching Experiences

2020– **Lecturer, University of Konstanz.**

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Dept. of Philosophy, *Early Lunch Philosophy*, *Being True to Music: When is a Musical Work Authentic?*, *Thinking Fast and Slow: What Can Computers Learn from the Human Mind?*, *Introduction to the Philosophy of Art*, *Cutting-Edge Debates in Artificial Intelligence* (in co-teaching with Jun-Prof. Dr. Diego Frassinelli, Department of Linguistics).

2015– **Lecturer, University of Nottingham.**

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Dept. of Philosophy, *Self, Mind, and Body*, *History of Western Philosophy*, *Advanced Topics in Aesthetics*, *Appearance and Reality*, *Introduction to Ethics*, *Reasoning and Argument*, *Mind and Consciousness*.

Dept. of Music, *Research Techniques*, *Introduction to the Philosophy and Aesthetics of Music*.

■ Selected Honors and Grants

- Transdepartmental Collaborative Teaching grant of 5,000Euro for the organisation of the Seminar "The Present and Future of AI Research", in collaboration with the Department of Linguistics, University of Konstanz (Summer Semester 2022).
- PI in the project: P2: Climbing Up the Ladder: From Agency to Trustworthy and Flexible AI. DFG Research Unit: CausXAI: Causality and Agency for Explainable Artificial Intelligence, University of Konstanz. (1st round; recommendation for the submission of a full proposal).
- Honorary Research Associate, Department of Music, University of Nottingham, 2018-present.
- Grant of 1752,00€ from the Dr. August und Annelies Karst Stiftung, University of Konstanz for the project "Agency and Scientific Creativity".
- Department of Philosophy, University of Nottingham fund of £700, Analysis Trust grant of £400, and Midlands3Cities/AHRC Cohort Development Fund of £4000 for the organisation the conference 'Philosophy in Progress: Postgraduate Conference of Philosophy', University of Nottingham, 10-11.01.2018.

- Midlands3Cities Student Development Fund of £3319, British Society of Aesthetics Travel Stipend of £850, Chayes Travel fund of 1000\$, AISB fund of £340, Swiss Research National Funding of £500, and Arché Society funding of £100 to present at some of the conferences mentioned in the section ‘Selected Talks’.
- Graduate School Travel Prize of £600 and Midlands3Cities Student Development Fund of £1382.65 for a research visiting period as a Graduate Research Trainee at McGill University, May-June 2016.

Selected Talks

- ‘Is Artistic Creativity Necessarily Human?’, XPhiEurope 2021, 18.06.2021.
- ‘On the Relevance of Understanding for Creativity’, AISB2021, 08.04.2021.
- ‘What’s the Point of Machine Art? Reflecting on AI Art and its Discontents’, SAF Talk, University of Edinburgh, 18.02.2021.
- ‘Disclosing Musical Works’ Meaning: A Comment on Dodd’s “Being True to Works of Music”’, APA Eastern Meeting 2021, 08.01.2021.
- ‘Humans Don’t Like AI Art’, xCoAx Conference, 08.07.2020.
- ‘Learning Through Creativity’, Symposium ‘Ethics and Philosophy of Machine Learning in Science’, Max Planck Institute for Intelligent System, Tübingen, 15.05.2019.
- ‘AI-Generated Music: Creativity and Autonomy’, Philosophy After AI: Language, Imagination, and Creativity Symposium, AISB2019, Falmouth University, 16.04.2019.
- ‘Generative Adversarial Networks as an Autonomous Model of Music Composition’, Algorithmic Music: Value, Creativity and Artificial Intelligence, Royal Music Association, London, 11.04.2019.
- ‘Robo-Bach: Can Artificial Intelligence be Musically Creative?’, Creativity in Art, Science, and Mind conference, Leverhulme Centre for the Future of Intelligence, University of Cambridge, 27.07.2018.
- ‘Authenticity in Practice: An Ontological Justification for Contextual Authenticity’, ASA Pacific Meeting, California, 06.04.2018.
- ‘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, 07.12.2017.
- ‘Creative AI: Music Composition Programs as an Extension of the Composer’s Mind’, Conference on “Philosophy and Theory of Artificial Intelligence”, Leeds, 05.11.2017.
- ‘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, 20.05.2017.

Services to the Profession and Other Responsibilities

- Co-organizer of TEDx Konstanz 2022.
- Member of Review Panel in the Research Grants Council (RGC) of Hong Kong.
- Curator of the volume on machine creativity and digital art of the journal *Odradek - Studies in Philosophy of Literature, Aesthetics and New Media Theories*, 2021.

- Lead Organiser of the international conference ‘[Philosophy in Progress: Postgraduate Conference of Philosophy](#)’, University of Nottingham, 10-11.01.2018.
- Referee for *Journal of Aesthetics and Art Criticism*, *Canadian Journal of Philosophy*, *Organon F - Journal of Analytic Philosophy*, *European Journal for Philosophy of Science*, *Frontiers in Robotics and AI*, *British Journal of Aesthetics*, *The Journal for the Philosophy of Language, Mind and the Arts*.