**CURRICULUM VITAE**

**Lisa Giombini**

# PERSONAL INFORMATION

Name LISA GIOMBINI

E-mail lisa.giombini@uniroma3.it

# CURRENT ACADEMIC POSITION

**Research Fellow/Assistant Professor in Aesthetics (RtdB),** Department of Philosophy, Communication and Performing Arts, Roma Tre University (IT)

# RESEARCH INTERESTS

Philosophy of Music, Ontology of Art, Philosophy of Art Restoration and Conservation, Everyday Aesthetics, Environmental Aesthetics, Ethics of Cultural Heritage.

# QUALIFICATIONS

**2021-2030 Abilitazione Scientifica Nazionale (National Qualification as Associate Professor)**

11 C74: Estetica e filosofia dei linguaggi (Aesthetics and Philosophy of Language)

**2021-2025** **Qualification à la fonction de Maître de conférences (Section 17 - Philosophie)**

French NationalQualification as Associate Professor in Philosophy

**2020-2025 Qualification à la fonction de Maître de conférences (Section 18 - Aesthetics)**

French NationalQualification as Associate Professor in Aesthetics

**ACADEMIC APPOINTMENTS**

**2022-ongoing**

*Secretary General of the International Association of Aesthetics*(IAA)

https://iaaesthetics.org/

**2019-2022**

*Research Fellow/Assistant Professor in Aesthetics (RtdA),*Department of Philosophy, Communication and Performing Arts, Roma Tre University (IT)

**2019-2022**

*Visiting Research Fellow in Philosophy,*School of Humanities, University of Hertfordshire (UK)

# 2019 - ongoing

*Visiting Research Fellow in Philosophy* (2019-2022) School of Humanities, University of Hertfordshire (UK)

**2019-2020**

*Research Fellow* in Aesthetics, Institute of Aesthetics, University of Presov (SK)

Funded by: National Scholarship Programme of the Slovak Republic

# 2017-2018

*Postdoctoral Fellow*, Institut für Philosophie, Freie UniversitätBerlin (DE)

Funded by: DAAD, Deutscher Akademischer Austausch Dienst

**2016-2020**

*Qualifiée à la fonction de Maître de conférences* (Section 17 - Philosophie)

French NationalQualification as Associate Professor in Philosophy

**2016-2020**

*Qualifiée à la fonction de Maître de conférences* (Section 18 - Aesthetics)

French NationalQualification as Associate Professor in Aesthetics

# 2016

*Postdoctoral Fellow*, Staatliche Akademie der Bildenden Künste Stuttgart (DE)

Funded by: DAAD, Deutscher Akademischer Austausch Dienst.

# 2015 - ongoing

*Associate Member*, Archives Henri-Poincaré - Philosophie et Recherches sur les Sciences et les Technologies (AHP-PReST) Joint Research Unit CNRS, University of Lorraine & University of Strasbourg (FR). Research project ‘Metaphysics, philosophy of knowledge, aesthetics and religion’.

# 2014 - ongoing

*Instructor of courses* (cultore della materia)in Didactics of Philosophy

Department of Philosophy, Communication and Performing Arts, Roma Tre University (IT)

# 2011-2015

*Doctoral Fellow*

University of Lorraine (FR) & Roma Tre University (IT)

**EDUCATION**

# 2011-2015

European PhD in Philosophy under a joint supervision program (cotutelle) between the University of Lorraine (FR) and Roma Tre University (IT)

Thesis: *Music, Restoration, Performance and Ontology: A Guide for the Perplexed* <http://www.theses.fr/2015LORR0093>

Final Mark: Excellent

# 2013

# National Qualification for Teaching Philosophy and History in High School

# (Abilitazione all’insegnamento della Storia e della Filosofia, classe A19)

Roma Tre University

Score: 100/100

# 2010-2011

MBA, Master in Business Administration and Change Management

Libera Università degli Studi San Pio V (now, Università internazionale degli Studi di Roma)

# 2007-2009

Master in Philosophy

Roma Tre University

Final Mark: 110/110 cum laude

# 2004-2007

Bachelor in Philosophy

Roma Tre University

Final Mark**:** 110/110 cum laude

# 1999-2004

Highschool Diploma in Classics

Liceo Ginnasio Statale Virgilio, Rome

Final Mark**:** 100/100

**LANGUAGE SKILLS AND CERTIFICATIONS**

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| --- | --- |
| **Italian**  **English** | ***Native***  ***Fluent***  **2014.** TOEFL IBT  **2002.** Cambridge First Certificate in English. |
| **French** | ***Fluent***  **2012.** Certificat de connaissance Français langue étrangère – niveau avancé  Université de Lorraine, Nancy – France. |
| **German** | ***Intermediate***  **2018.** Deutsch Zertifikat B2 |

Freie Universität Berlin, Berlin – Germany.

**RESEARCH GROUPS**

**2023 – ongoing**

Research Network for Interdisciplinary Studies of Transhistorical Deliberative Democracy. COST. European Cooperation in Science and Technology, CA22149

Member

**2023 – ongoing**

ENPM. European Network for the Philosophy of Music.

Founding Member

**2022 - ongoing**

‘EV.A. Network on Everyday Aesthetics’ (coord. Elisabetta Di Stefano).

Founding member

Partner institutions: Università di Palermo; Università di Bologna; Université La Sorbonne; University of Helsinki; University of Prague; University of Presov; University of Wien; University of Warsaw; University of Malaga.

**2021 - ongoing**

‘Nelson Goodman et l’activation artistique’ (coord. Roger Pouivet)

Member

Partner institutions: CREAA: Centre de recherche et expérimentation sur l’acte artistique, Université de Strasbourg (France) e UMR 7117 AHP-PREST, Archives Henri-Poincaré - Philosophie et Recherches sur les Sciences et les Technologies, Université de Lorraine (France).

**2021 - ongoing**

‘Musique et intermédialité dans le cyberespace’ (coord. Alessandro Arbo)

Member

Partner institutions: CREAA, Université de Strasbourg (France), Musimorphose, Université de Nantes, France), Labont, Università degli Studi di Torino (Italia), Mirage, Università degli Studi di Udine (Italia)

**2016 - ongoing**

Axes 3, Archives Henri-Poincaré - Philosophie et Recherches sur les Sciences et les Technologies: “Philosophie: systématicité, métaphysique, logique” (coord. Baptist Mélès, Manuel Rebuschi, Anna C. Zielinska), project: ‘*Métaphysique, philosophie de la connaissance, esthétique et religion’*.

Associated member

Partner institution: Unité Mixte de Recherche du CNRS (UMR 7117), Université de Lorraine (France), Université de Strasbourg (France)

# TEACHING EXPERIENCE

History of the philosophy of music

Music expressiveness

Ontology of music

Analytic aesthetics

Philosophy of visual art

Philosophy of the performing arts

Art and authenticity

Philosophy of Cultural Heritage

**Lectures (in Italy and Abroad)**

**Feb. 24, 2022** ‘Musica’, in *Le parole di Sophia*, seminar series organized by SFI, Società Filosofica Italiana, Roma Tre University.

**Feb. 17, 2022** ‘Il Paradosso della Finzione’, seminar series organized by SFI, Società filosofica italiana.

**Feb. 2, 2022** ‘Musica e Filosofia nel Novecento’, Continuing Education Course for School Teachers *Teaching with Music and Cinema* (Corso di aggiornamento online per docenti di scuola ‘Insegnare con la musica e con il cinema, organized by DAAM, Roma Tre University.

**May 08, 2021** ‘Autenticità’, in *ACCABA! Festival di Filosofia dell’Arte*, Accademia di Belle arti di Bari (IT).

**Apr. 22, 2021** ‘Musica’, in *Le parole di Sophia*, seminar series organized by SFI, Società Filosofica Italiana, Roma Tre University.

**Mar 24, 2021** ‘Fotografia e Finzione’, seminar series organized by SFI, Società filosofica italiana.

**Feb. 8, 2021** ‘Conserving Music’. Universidad Politècninca de Valencia (ES), Departamento de Conservacion y Restauracion de Bienes Culturales, in the course *Teoría contemporánea de la Restauración* held by Salvador Muñoz Viñas.

**Feb. 14, 2020** ‘Autenticità’ in *Le parole di Sophia*, seminar series organized by SFI, Società Filosofica Italiana, Roma Tre University.

**Feb. 3, 2020** ‘Il Paradosso della Finzione’, seminar series organized by SFI, Società filosofica italiana, University Roma Tre

**Mar. 30, 2019** Seminar ‘Gilles Clément. Piccolo manuale di metafisica da giardino’, Postgraduate Master in ‘Environmental Humanities’, Roma Tre University

**PhD Theses External Reviewer**

**2022** Lucía Jiménez, ‘The Aesthetic Appreciation of Design’, Facultad de Filosofía, Universidad de Murcia (Spain)

**2018** Nemesio García-Carril Puy, ‘The Ontology of Musical Versions and Transcriptions’ Escuela International de Posgrado, Universidad de Granada (Spain)

# SCHOLARSHIPS, GRANTS, AND PRIZES

**2022 Visiting Research Scholarship**,National Scholarship Programme of the Slovak Republic.

**2019 Visiting Researcher Fellowship** presso School of Humanities, University of Hertfordshire (UK). University of Hertfordshire, 2019-2022.

**2021 Irene H. Chayes Travel Award,** ASA (American Society for Aesthetics), for the paper: “Respect in Conservation”. ASA 79° Annual Conference, 17-20 November 2021, Montreal, Canada.

**2019 Visiting Research Scholarship**,National Scholarship Programme of the Slovak Republic.

**2019 Irene H. Chayes Travel Award,** ASA (American Society for Aesthetics), for the paper: “Perceiving Authenticity. The Role of Style in Aesthetic Appreciation”. ASA 77° Annual Conference, 9-12 October 2019, Grand Sheraton, Phoenix, Arizona (US).

**2019 Music and Philosophy Study Group Bursary,** for thepaper: “‘A Delicate Musical Cement’: Berio, Brandi and Musical Restoration”. 7th Biannual Conference of MPSG, Royal Musical Association, Music and Philosophy Study Group, King’s College London (UK).

**2018 SIFA Young Scholar Prize 2018** – **Aesthetics**. 13th Conference of the Italian Society for Analytic Philosophy (SIFA) ‘Philosophical Perspectives’, 4-7 September 2018, University of Eastern Piedmont, Novara (IT).

**2017 DAAD Postdoctoral Research Fellowship** (one year) Institut für Philosophie, Freie Universität Berlin (DE), under the supervision of Prof. Georg Bertram. Project fully funded by DAAD (Deutscher Akademischer Austausch Dienst).

**2016 DAAD Postdoctoral Research Fellowship** (6 months) Staatliche Akademie der Bildenden Künste Stuttgart (DE), under the supervision of Prof. Daniel Martin Feige. Project fully funded by DAAD (Deutscher Akademischer Austausch Dienst).

# MEMBERSHIP

**ASA** American Society for Aesthetics

**ESA** European Society for Aesthetics

**IAA** International Association of Aesthetics

**SIE** Società Italiana di Estetica

**SIFA** Società Italiana di Filosofia Analitica

**SOPHA** Société Francophone de Philosophie Analytique

**SPES** Society for Aesthetics in Slovakia

# EDITORIAL RESPONSIBILITIES

**2021** **Editorial Board**: *Transcultural Aesthetics - The International Association for Aesthetics Book Series*

Brill Academic Publishings (Leiden, NL - Boston, USA)

**2020 International Editor:** ESPES. The Slovak Journal of Aesthetics.

**2021 Editorial Board:** Popular Inquiry. The Journal of Kitsch, Camp, and Mass Art

**2019 Editorial Team:** Aesthetica Preprint

**2019 Correspondent:** Itinera. Rivista di Filosofia e Teoria delle Arti

**2016 Staff Member:** Lebenswelt. Aesthetics and Philosophy of Experience

**Peer-Reviewer**: British Journal of Aesthetics; Journal of Aesthetics and Art Criticism; Estetika; Journal of Somaesthetics; Disputatio; Popular Inquiry; The Polish Journal of Aesthetics; Studi di estetica; Rivista di estetica; Estetica. Studi e ricerche; Rivista italiana di filosofia del linguaggio; ESPES. The Slovak Journal of Aesthetics; Paradigmi; Itinera. Rivista di Filosofia e Teoria delle Arti; Lo sguardo; Klēsis Revue Philosophique.

# ORGANIZATION OF SCIENTIFIC EVENTS

**May 11-13, 2023** *Designing Everyday Experience. Objects, Environments, Habits*, International conference, Moholy-Nagy University of Art and Design, Budapest, Hungary, 11-13 May 2023. Steering Committee: Elisabetta Di Stefano (University of Palermo), Lisa Giombini (Roma Tre University), Adrián Kvokačka (University of Prešov), Bálint Veres (MOME, Budapest).

**2022-ongoing** ‘The Philosophy of Conservation Codes of Ethics’ Workshop Series sponsored by IIC - The International Institute for Conservation of Historic and Artistic Works (UK), with W. Wei (Cultural Heritage Agency of the Netherlands, NL).

**2022** International Doctoral Webinair ‘Philosophy and Musicology of Audiotactility’, with L. Cugny (Sorbonne Université), M.B. Cyrino Moreira (Universidade Federal da Integração Latino-Americana – UNILA).

**2021-ongoing** ‘Philosophy of Music’ Seminar Series, with M. De Caro (Roma Tre) & C. Palazzolo (Roma Tre).

**2020-ongoing** ART. Aesthetics Research Torino(coord. A. Bertinetto, Università di Torino).

**Apr. 21, 2022** ‘Climate Change: Artistic Responses, Philosophical Analyses’ International worshop, sponsored and funded by SIE, with M. Benenti (Università del Piemonte Orientale); E. Caldarola (Università Ca’ Foscari).

**Nov. 11-12, 2021** Panel ‘Banality and Everyday Aesthetics’, Coordinates of Aesthetics, Art and Culture VII ‘Public Space in the Contexts of Aesthetics, Art Theory and Art Practice’, with T. Acil (Krakow University); S. Lehtinen (Aalto University); M. Benenti (Università Vita-Salute San Raffaele); A. Kvokačka, L. Makky (Presov University); J. Migašová (Presov University).

**Oct 30, 2021** Panel ‘Aesthetics of The Designed Space: Architecture, Everyday, and Virtual Reality’, convegno annuale della Società Italiana di Estetica, Università di Palermo, with E. Caldarola (Università di Venezia); M. Benenti (Università Vita-Salute San Raffaele); A. Alison (Politecnico di Milano); G.L. Iannilli (Università di Bologna); F. Bandi (Università di Milano).

**June 24, 2021** ‘Originality and authenticity: a real Socratic dialogue’.Sponsored by IIC: The International Institute for Conservation of Historic and Artistic Works (UK),with W. Wei (Cultural Heritage Agency of the Netherlands, NL).

**2020-2021** ‘Philosophy of Music Seminar Series 2021’, Roma Tre University (with M. De Caro; F. Ferretti; C. Palazzolo; V. De Riu), online.

**Nov. 12-13, 2020** International Conference ‘Art, Aesthetics and the Philosophy of Everyday Life’,Coordinates of Aesthetics, Art and Culture 6, (scientific and organizing committee), online.

**Feb. 25-27, 2020** Aesthetics Without Borders. Three Guest Lectures, Roma Tre University, in cooperation with SAE. Slovak Association for Aesthetics, Roma Tre (with M. Boszorad; M. Pastekova; P. Breznan).

**Nov 26, 2019** Workshop ‘Banal Tales. What Aesthetics can tell us about making choices’,Institute for Aesthetics and Art Culture, University of Presov (with L. Makky; J. Migašová).

**July 11-13, 2016** International Conference ‘Deleuze Studies Conference: Virtuality, Becoming and Life’,Roma Tre University, Rome, July 11-13, 2015, conference organized by the Deleuze Studies Journal in cooperation with the Department of Philosophy, Communication and Performing Arts, Roma Tre University

**July 4-8, 2016** International summer school ‘Deleuze Camp’, Roma Tre University.

# TALKS AT CONFERENCES

* **Nov. 15-18, 2023** Panel *‘Philosophy & Practice of Heritage Conservation & Reuse’,* American Society for Aesthetics 81st Annual Conference, Arlington, Virginia. (with I. Gaskell, R. Handa, D. Matravers, S. Shapshay, Z. Somhegyi).
* **Sept. 7-9, 2023** *Values in Musical Performance*, 15th Conference of the Italian Society for Analytic Philosophy (SIFA), University of Eastern Piedmont, Alessandria, Italy
* **July 25-29, 2023** *Care in Conservation*, ICA 22, 22nd Congress of Aesthetics, Belo Horizonte, Brasil.
* **June 29-July 1, 2023** *Care in Conservation Ethics,* European Society of Aesthetics (ESA) Annual Conference, House of Music, Budapest (HU).
* **June 21, 2023** *Cos’è (e cosa non è) una notazione,* Incontro di studi: dialoghi tra scritture e notazioni musicali,Fondazione Isabella Scelsi, in collaborazione con il Conservatorio di Musica L. Refice di Frosinone (invited)
* **Dec. 14, 2022** Roundtable ‘*Nuove prospettive della ricerca scientifica sul rapporto mente, linguaggio e musica: la terza era dell'interpretazione’,* Rettorato Università di Roma Tre (IT). (With Roberto Pujia, Piero Rattalino, Mario DeCaro, Raffaele Pozzi).
* **Nov. 16-19,** *Comments on ‘Aesthetic Blight’ by Sherry Irvin,* American Society for Aesthetics 80th Annual Conference, Portland, Oregon.
* **Oct. 6-7,** *Provenential Properties, Style, and the Aesthetic Value of History*, ‘Des propriétés esthétiques’ International Conference, Collège de France, Paris (FR)
* **July 18-22, 2022** *Normative Values in Performance: An Investigation into Professional Ethics in Music*, Les valeurs du savoir, IXe Congrès Triennal Sopha, Societé de philosophie analytique, Neuchâtel, Switzerland (with C. Palazzolo).
* **July 8-10, 2022** *Between Respect and Originality. A Phronetic Approach to Musical Performance*, ‘8th Conference of the Royal Musical Association Music & Philosophy Study Group, King’s College London (UK) (with C. Palazzolo).
* **June 28-30, 2022**, *Fiction in the Time of Climate Change*, European Society of Aesthetics (ESA) Annual Conference, University of Tallin, Estonia.
* **May 18-20, 2022** *Roundtable on Climate Change: Archimedean Points from Ethics and Aesthetics* (with M. Di Paola, E. Brady, Y. Saito, J. Hyman, J. Mikkonen, D. Jamieson, M. Moore, and others), Siracusa (invited).
* **April 4, 2022** *Respect in Conservation*, SublimAE Seminar, Institut Jean Nicod, Paris (France) (invited).
* **Nov. 11-12, 2021** *Aestheticizing Banality. The Aesthetic Paradox of Urban Tourism*, Coordinates of Aesthetics, Art, and Culture 7: ‘Public space in the contexts of aesthetics, art theory and art practice’ (online) (with M. Benenti).
* **Nov. 17-20, 2021** *Respect in Conservation. A Philosophical Inquiry*, American Society for Aesthetics 79th Annual Conference, Montreal, Canada.
* **Oct. 30, 2021** *Why Historical Buildings Matter. A proposal*, SIE, Italian Society for Aesthetics Annual Conference: ‘Forms and Metamorphoses of Aesthetics’, Palermo University.
* **Sept 22-24, 2021** *Is this the real life? Is this just fantasy? On the persuasive power of Climate Fiction*, XIV Conference of the SIFA, Italian Society for Analytic Philosophy: ‘Shaping the future: What’s the Role of Philosophy?’, University of Messina.
* **July 16-18, 2021** *The Aesthetic of Cultural Tourism. Authenticity, Engagement, and the Everyday*, American Society for Aesthetics, Rocky Mountains Division, Santa Fe, US (online) (accepted).
* **June 3-6, 2021** What if it’s for Real? Fictional Narratives and Climate Change, Triennal Congress of the International Institute of Applied Aesthetics: ‘Aesthetics in the Age of Environmental Crises’, Lahti, Finland (online) (with M. Benenti).
* **Nov. 26-27, 2020** *Beyond the Veil of Authenticity. Notion(s) of Respect in Heritage Conservation,* International Symposium ‘Conservation and philosophy: intersections and interactions’, International Institute for Conservation, East Sussex Coast College, Hastings, UK (online).
* **Oct. 8-9, 2020** *Heritage and the Everyday,* Colloquium ‘Banality, aesthetics and everyday life: parallels, divergences, connections’, University of Presov, Slovakia (invited).
* **Sept. 10-12, 2020** *Aestheticizing Banality. The Aesthetic Paradox of Urban Tourism,* panel *Banality and Everyday Aesthetics,* 8th Mediterranean Congress of Aesthetics, International association for aesthetics interim conference, Delphi, Greece (accepted).
* **June 12-14, 2020** *The Paradox of Tourism*, European Society for Aesthetics Annual Conference, Tallin University, Estonia, (with M. Benenti). (Conference cancelled to 2021 due to Covid-19).
* **May 21-23, 2020** *Style mistakes. Attribution, Authentication and Other Aesthetic (Mis)adventures*, ‘Aesthetic Mistakes. The Aesthetics of Failure in Art and the Everyday’ International Symposium, University of Turin, Italy (invited). (Conference postponed due to Covid-19)
* **April 27, 2020** *Respect in Architectural Conservation*, Lecture. Politecnico di Milano, Italy (invited).
* **March 18-19, 2020** *Beyond Authenticity. Politics and Ideology in Heritage Conservation, International Colloquium ‘*Heritage in War’, Loyola University, New Orleans (USA).
* **Dec. 11, 2019** *Too Good to be True. Plagiarism, Authenticity and the Arts*, Public Lecture, Galeria V Caraffovej Väznici, Presov, Slovakia.
* **Dec. 3, 2019** *Vuoti che risuonano. Brandi, Berio e il restauro della musica*, ‘Resonance’ International Symposium, La Sapienza University of Rome, Italy (with S. Oliva).
* **Nov. 7-8, 2019** *Heritage in Danger. On the Educational Value of Ruins, Reconstructions and Restitutions,* Annual Conference of the Slovak Society of Aesthetics, University of Presov, Slovakia.
* **Oct. 9-12, 2019** *Perceptible Authenticity*, 77th Annual Meeting of the American Society for Aesthetics, Phoenix, Arizona, USA**.**
* **Sept. 18-19, 2019** *Objects and Symbols. How Should we Respect Architectural Property*?”, International Symposium ‘Cultural Heritage and the Ethics of War’, University of Cambridge, Cambridge, UK.
* **Sept. 12-13, 2019** *Objects and Symbols. How Should we Respect Architectural Property*?”, International Symposium ‘Philosophy of Art. New Directions’, University of Padova, Italy (invited).
* **July 22-26, 2019** *Objects and Symbols: How Do We Respect an Artwork, ‘*Possible Words of Contemporary Aesthetics’ International Congress of Aesthetics 2019, University of Belgrade, Serbia.
* **July 22-26, 2019** *The Paradox of Tourism*, International Congress of Aesthetics ‘Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media’, University of Belgrade, Serbia (with M. Benenti).
* **July 11-12, 2019** *“A delicate musical cement”. Berio, Brandi and Musical Restoration*, 7th Biennial Conference of the Royal Musical Association, Music and Philosophy Study Group, King’s College London, UK (with S. Oliva).
* **June 12-14, 2019** *Perceptible Authenticity. The Role of Style in Aesthetic Appreciation*, European Society of Aesthetics Annual Conference, University of Warsaw, Poland.
* **May 30-31, 2019** *Music from Beyond. The Weird Case of Ms. Rosemary Brown’s ‘Ghost Writing’*, ‘Philosophy and Madness’ International Colloquium, Roma Tre University, Italy.
* **May 19, 2019** *Uomini e s(no)b*, ‘Avere/Opera’ Cycle of Seminars, Museo dell’Arte Contemporanea di Roma (MACRO), Rome, Italy (invited).
* **May 02, 2019** *Il vero suono del falso*, ‘Music and Philosophy’ Seminar Series, Museo dell’Arte Contemporanea di Roma (MACRO), Roma, Italy (invited).
* **April 30, 2019** *Il vero suono del falso*, ‘Maggio filosofico’ Seminar Series, Philosophy Department, University of Bergamo, Italy (invited).
* **Feb. 25, 2019** *Too good to be true. Music, Plagiarism, Technology.* Seminar ART-Aesthetics Research Torino, University of Turin, Italy (invited).
* **Jan. 31 - Feb. 2, 2019** *The Sound of Authenticity. Music, Plagiarism and the Digital*, International Symposium ‘Thinking Music in the Web Age’, University of Strasbourg, France.
* **Jan. 16-18, 2019** *Meeting between an Author and his Critics. Aesthetics on the Edge with Dominic Lopes, Lisa Giombini and Olivier Ouzilou*, International Colloquium ‘Aesthetic Clarifications: days of young researchers in analytical aesthetics’, University of Lorraine, France (invited).
* **Nov 29 - Dec. 2, 2018** *Joyce Hatto: the World Greatest Imaginary Pianist*, International Symposium ‘Elvis lives in Amsterdam Manifestations of the imaginary musician’, University of Amsterdam, The Netherlands.
* **Nov. 8-9, 2018** *‘Authenticity lies in the Eye of the Beholder. Aesthetics and the Principles of Art Restoration’* International Colloquium ‘Studying Aesthetics: Aesthetics Studies’ Concepts, Strategies and Context in Slovakia and Abroad’, University of Presov, Slovakia.
* **Nov. 1-2, 2018** *Preserving Authenticity in Art Conservation: a Philosophical Enquiry*, International Symposium ‘*Engaging the Contemporary 2018: Reconfiguring the Aesthetic’*, University of Malta, Malta.
* **Sept. 4-7, 2018** *The Sound of Authenticity. Musical Plagiarism and the ‘Hatto Scandal*’, SIFA, Italian Society for Analytic Philosophy Triennial Conference, University of Eastern Piedmont, Italy (winner of SIFA Young Scholar Prize).
* **July 5-7, 2018** *Preserving the Authentic Object. A Philosophical Exploration in Art Conservation Ethics,* ‘Margins, Futures and Tasks of Aesthetics’ International Association for Aesthetics ad interim conference, Aalto University of Helsinki, Finland.
* **July 2-5, 2018** *Identity and continuity of works of art in the metaphysics of restoration*, SoPha, Societé Francophone de Philosophie Analytique, Triennial conference, Louvain-la-Neuve, Belgium.
* **June 14-16, 2018** *Material Authenticity in Conservation Ethics,* European Society for Aesthetics Annual Conference, University of Maribor, Slovenia.
* **April 6-8, 2018** *Authenticity and Authenticities in the Philosophy of Art Restoration,* American Society for Aesthetics Pacific Meeting, Pacific Grove, California, USA.
* **May 25-27, 2017** *Conserving the Original. Philosophy and Restoration*, European Society for Aesthetics Annual Conference, Berlin, Germany.
* **May 22, 2017** *A Guided Tour inside Lydia Goehr’s Imaginary Museum of Musical works* (with Lydia Goehr), Cycle of lectures ‘Incontri con i protagonisti’, Conservatorio San Pietro a Majella, Napoli, Italy (invited).
* **Sept. 5-7, 2016** *Ontology and Meta-Ontology of Music: a Review*, SIFA, University of Florence, Italy.
* **June 17-20, 2015** *Pavarotti’s Dilemma: Is Semanticism a Viable Solution for the Ontology of Music?* SoPha, Franco-phone Society of Analytic Philosophy TriennialConference, University of Montreal, Canada.

**PUBLICATIONS**

# Books

Giombini, L. (2017), *Musical Ontology. A Guide for the Perplexed* (Preface by A. Bertinetto)*.* Mimesis International: Milano-London*.*

*Received Reviews*:

* G. Lorenzi (2020) “Giombini, Lisa, *Musical Ontology: A Guide for the Perplexed*. Mimesis International, 2017, pp. 374”,Argumenta 6, 1, 2020, pp. 153-157.
* S. Kopčáková (2019) “Lisa Giombini. *Musical Ontology: A Guide for the Perplexed*”, Hudební věda – Musicology – Musikwissenschaft*,* 56, 2, 2019.
* N. Palazzetti (2018). “Lisa Giombini. *Musical Ontology: A Guide for the Perplexed*”. Transposition.
* Music and Social Sciences 7, 2018.
* R. Pouivet (2018). “Lisa Giombini. *Musical Ontology, A Guide for the Perplexed, Foreword by Alessandro Bertinetto, Mimesis International, Milano-London, 2017*,” International Review of Philosophy 285, 3, 2018, pp. 297-299.
* V. Santarcangelo (2018), “Guida filosofica per i perplessi”. La lettura. Corriere della Sera12/02/2018;
* V. Zingaro (2018), “Lisa Giombini, *Musical Ontology. A guide for the perplexed.* Mimesis International, Milano-London, 2017, pp. 371.”, Aisthesis 11, 1, 2018, pp. 213-215.

# Translations

* Giombini, L. (transl. & ed.) (2019), P. Lamarque, *Opera e oggetto. Esplorazioni nella metafisica dell’arte*. Quodlibet, Macerata.
* Giombini L., Santarcangelo V. (transl. & eds.) (2017), L. Goehr, *Il museo immaginario delle opere musicali. Saggio di filosofia della musica.* Mimesis, Milano.

# Edited Books

* Giombini, L., Somhegyi Z. (eds.) (forthcoming 2024) *Companion to the Philosophy of Architectural Reconstruction,* Routledge, London-New York (under contract).
* Giombini, L., Kvokačka, A. (eds.) (forthcoming Oct. 2023), *Applying Aesthetics to Everyday Life: Methodologies, History, and New Directions*, Bloomsbury, New York (under contract).
* Giombini, L., Kvokačka, A. (eds.) (2021), *Everydayness: Contemporary Aesthetic Approaches,* Roma Tre Press &Presov University Press: [https://www.google.it/books/edition/Everydayness](https://www.google.it/books/edition/Everydayness_Contemporary_Aesthetic_Appr/BeVOEAAAQBAJ?hl=en&gbpv=1&dq=everydayness+contemporary+google+books&pg=PA283&printsec=frontcover)

# Edited Journal Issues

* Giombini, L. (ed.) (2019), *‘Art and its Counterparts. Essays on Peter Lamarque’.* Aesthetica Preprint 111, 2019.
* Giombini, L., Kvokačka, A. (eds.) (2019), ‘*Contemporary Aesthetics. A Topographic Attempt’*, ESPES. The Slovak Journal of Aesthetics 8, 2, 2019.

# Papers

* Giombini, L., Ansani, A., Pozzi, I., Young, J. *Ethos Theory of Music: Toward an Empirical Confirmation Through Moral Foundations Theory*, Empirical Studies of the Arts, https://doi.org/10.1177/02762374231180393.
* Giombini, L. (2022), *Aesthetics of Conservation-Restoration*. International Lexicon of Aesthetics, 2022.
* Giombini L., Benenti, M. (2021), *Cultural Tourism. Authenticity, Engagement, and the Everyday*. Popular Inquiry 2, 2021, pp. 5-21.
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* Giombini L. (2021), *Music, Ontology and the Need for History: A Critical Discussion*. Culture and Dialogue 9, 2021, pp. 31-62.
* Giombini, L. (2021), *Respect in Conservation Ethics: A Philosophical Inquiry*. Studies in Conservation 6, 2021 (Scopus, WoS).
* Giombini, L. (2021), *The Challenges of Authenticity, Music, Plagiarism and the Digital Age.* De Musica XXIV, 2020, pp. 106-135.
* Giombini L., Benenti M. (2021), *The Aesthetic Paradox of Tourism*. Proceedings of the European Society for Aesthetics 12, 2020, pp. 1-31.
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* Giombini, L. (2020), *Perceiving Authenticity: Style Recognition in Aesthetic Appreciation,* Proceedings of the European Society for Aesthetics 11, 2019, pp. 249-271.
* Giombini, L. (2020), *Introduction. In dialogue with Peter Lamarque*. Aesthetica Preprint 111, 2019, pp. 1-7.
* Giombini, L. (2020) *Restoring the Work, Restoring the Object*. Aesthetica Preprint 111, 2019, pp. 75-84.
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# Chapters in Edited Books

* Giombini, L., (forthcoming in 2023) *Provenential Properties, Style, and the Aesthetic Value of History,* in C. Tiercelin, A. Declos (eds.), *Aesthetic Properties*, Editeur Collège de France, Paris.
* Giombini, L. (forthcoming in 2024), *Preserving Integrity in Architectural Conservation*, in L. Giombini, Z. Somhegyi (eds.), *Routledge Companion to the Philosophy of Architectural Reconstruction*, Routledge, New York-London.
* Giombini, L. (forthcoming in Oct. 2023), *The Role of Care in Conservation Ethics,* in L. Giombini, A. Kvokačka, (eds.) *Applying Aesthetics to Everyday Life: Methodologies, History, and New Directions*, Bloomsbury, London-New York.
* Giombini, L., Kvokačka, A. (forthcoming in Oct. 2023), *Rethinking Roots, Imagining Futures**,* In L. Giombini, A. Kvokačka (eds.) *Applying Aesthetics to Everyday Life: Methodologies, History, and New Directions*, Bloomsbury, London-New York.
* Giombini, L., Benenti M. (2022), *Fiction and Climate change*. In G. Pellegrino, M. Di Paola (eds.), *Handbook of the Philosophy of Climate Change*, Springer, Berlin-New York.
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# Book Reviews and Interviews

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* Giombini, L. (2016), *Estetica, filosofia, critica. Intervista a Paolo D’Angelo.* Filosofia italiana 2, 2016, pp. 1-11.
* Giombini, L. 2011. *David Davies. Philosophy of the Performing Arts*, Lebenswelt. Aesthetics and philosophy of experience 1/2012, pp. 196-198 (Scopus).