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***Too Good to be  
True. Music,  
plagiarism and the  
'Hatto Scandal'***

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**Abstract:** When she died in 2006, English pianist Joyce Hatto was thought to deserve a place of honour in the annals of classical music. Which, indeed, she obtained – as a plagiarist, though. But why do we oppose to plagiarism in the first place? More than being just a matter of cultural values, I argue that our interest in originality has to do with the idea of art itself as a special form of human accomplishment. Unrevealed forgery and plagiarism trigger our admiration through deception: they disguise the accomplishment. There might, however, be increasing confusion in the future over what counts as a fake. Given the advances in audio-visual digital alteration, is our view of artistic authenticity going to change?

**LISA GIOMBINI** is a Research and Teaching Assistant at the University of Roma Tre (Italy), Department of Philosophy, Communication and Visual Arts. In 2015 she was awarded a PhD in Philosophy by the University of Lorraine (France) and the University of Roma Tre (Italy), with a focus on music ontology and meta-ontology. She was subsequently DAAD post-doctoral fellow at Stuttgart National Academy of Fine Arts (2016) and at the Institute of Philosophy of Freie Universität Berlin (2017/2018). She is the author of *Musical Ontology. A guide for the Perplexed* (2017). Aside from the philosophy of music, her research interests include the philosophy and ontology of art conservation and restoration. She presented papers at several international conferences both in Europe and in the U.S.