

# JENNY JUDGE | CURRICULUM VITAE

## CONTACT DETAILS

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## AREAS OF SPECIALISATION

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AOS: Philosophy of Mind, Aesthetics, Ethics of AI  
AOC: History of Philosophy

## CURRENT POSITION

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Postdoctoral Associate in the Ethics of AI — New York University (Center for Bioethics)

## EDUCATION

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PhD: Department of Philosophy, New York University (2022)

**Dissertation Title:** ‘Pictures of Feeling: Music, Meaning and Social Life’

**Committee:** Robert Hopkins, Ned Block, Anja Jauernig

Why does music have the intrapersonal and social significance for us that it does? My dissertation develops a novel theory of musical meaning geared toward answering this question. I argue that music has representational content: as pictures represent scenes by showing how they look, music represents feelings by showing how they feel to the one undergoing them. Music is thus a primary means by which we can make sense of the way our lives feel to us from the inside, both individually and collectively. A consideration of music moreover promises to augment our understanding of the varieties of representation that exist, and the true scope of what can be represented.

PhD: Faculty of Music, University of Cambridge (2016)

**Dissertation Title:** ‘Looking at Sound’

**Supervisor:** Ian Cross

This dissertation motivates greater interaction between music psychology and philosophy of perception. Empirical research on music cognition promises to illuminate debates in the philosophy of perception, and philosophers can offer some useful analytical tools to the music psychologist in return. I sketch the history of the mutual estrangement of the disciplines before exploring three issues where interaction would yield insights for both camps: rhythm and multimodal perception, musical expression, and the role of expectations in musical experience.

BMus: CIT Cork School of Music (Ireland), September 2008 to June 2010

I graduated with first class honors in Music in Bachelor of Music in June 2010, having entered directly into the third year of the four-year course following an audition. My main areas of study included piano performance, choral conducting and recording technology.

MA (Philosophy): University College Cork, September 2006 to September 2007

My principal areas of research were phenomenology (with a particular focus on Husserl and Sartre) and analytic philosophy of mind. I wrote a dissertation on creativity in AI. I graduated with first class honors.

BA (Mathematics, Philosophy): University College Cork, September 2003 to June 2006

I graduated with first class honors in both Mathematics and Philosophy in June 2006. In first year, I also studied French and Classics, winning a national award in the former (see Awards & Prizes).

## PAPERS UNDER REVIEW

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### ‘Intimacy in a time of alluring distraction’

This paper identifies a mutual attentional phenomenon that lies at the heart of intimate experiences, showing that it requires interpersonal trust to be sustained. I argue that smartphones pose a distinctive threat to intimacy: they amplify the temptation to exit intimate encounters at moments of friction, thereby undermining the trust necessary for intimacy. The paper opens up a new line of inquiry in the ethics of AI: one that investigates how the algorithms powering the Internet are impacting our attempts to leave meaningful, fulfilling lives.

## PUBLICATIONS

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‘Feeling the beat’: multimodal perception and the experience of rhythm.’ In Cheyne, P., Hamilton A., and Paddison M. (eds), *The Philosophy of Rhythm: Aesthetics, Music, Poetics*. Oxford: Oxford University Press, 2020.

‘The role of expectations in musical experience.’ (co-authored with Bence Nanay) In Levinson J., Nielson N. and McCauley, T. (eds), *The Oxford Handbook of Western Music and Philosophy*. Oxford: Oxford University Press, 2020.

‘The surprising thing about musical surprise.’ *Analysis*, Volume 78, Issue 2, April 2018, pp. 225–234.

‘Does the ‘missing fundamental’ require an inferentialist explanation?’ *Topoi*, Volume 36, Issue 2, June 2017, pp. 319–329.

Review of *On Music*, Theodore Gracyk. New York: Routledge, 2013. *The British Journal of Aesthetics*, Volume 56, Issue 3, July 2016, pp. 325–329.

I have also published several pieces in the media, most (but not all) of which are philosophical critiques of the impact of the Internet on the felt quality of our everyday lives. Here is a selection:

- [‘Getting in the Groove’](#), *Aeon*: I show how a consideration of music can expand our conception of what the mind is, and how it works.
- [‘Tech has drained the reality out of our real lives’](#), *OneZero*: I explore the impact of digital cameras (and smartphone cameras in particular) on our experience of the world. I argue that while amateur analogue photos sent us back in search of the real, corporeal world of which they were patently inadequate representations, digital images tend to take us away from the real world entirely.
- [‘Who wants a frictionless future?’](#), *OneZero*: I argue that the prospect of a ‘frictionless’ future, in which every inconvenience is eliminated by technology, is not as appealing as tech moguls would seem to think.
- [‘Facebook’s virtual reality just attempts what artists have been doing forever’](#), *The Guardian*: I cast some doubt on Mark Zuckerberg’s claim that Facebook’s virtual reality will ‘capture experience’ more effectively than anything that preceded it.
- [‘Forget the Internet of things: we need an Internet of people’](#), *The Guardian*. Legal scholar Julia Powles and I imagine a future ‘digital Bauhaus’: an Internet that puts our vast stores of embodied knowledge to work online, and gives us control over our information by showing its own infrastructure.

## TEACHING EXPERIENCE

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Sole Instructor: NYU (summer semesters)

- Life and Death in the Digital Age (Summer 2019): selected issues in ethics, aesthetics and the philosophy of AI
- Minds and Machines (Summer 2019): introduction to the philosophy of mind, with a focus on artificial intelligence.

Teaching Assistant: NYU (2016 to present)

- From Hegel to Nietzsche (Fall 2019), Prof. John Richardson (instructor)
- Texts and Ideas: Attachment, Loss and the Passage of Time (Spring 2019), Prof. Sharon Street (instructor)
- Consciousness (Spring 2019 and Fall 2017), Prof. Ned Block (instructor)

Tutor: University of Cambridge, 2011 to 2014

I worked as a college tutor at St. John’s College in Cambridge while I was completing my PhD in musicology. I supervised several undergraduate dissertations, as well as serving as a TA for courses in the

Music faculty, including Introduction to Music and Science (Ian Cross), Music Aesthetics (Matthew Pritchard) and Popular Music and Society (Monique Ingalls).

## CONFERENCE PRESENTATIONS AND TALKS (SELECTION)

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[forthcoming] ‘An image of lived time: assessing the role of the virtual in Langer’s mature theory of music.’ American Society for Aesthetics Annual Meeting, November 2022. *[invited panel contribution]*

[forthcoming] Comments on a paper by Georgina Born. Workshop on AI and Judgement, Oxford Institute of Ethics in AI, January 2023. *[invited commentary]*

‘Pictures of Feeling.’ I presented a précis of my dissertation to the Music Cognition Lab at Princeton University in November 2021. *[invited talk]*

‘What would visual music look like?’ Plenary talk at ‘Sound Pictures’, a British Society for Aesthetics workshop; King’s College London (July 2021). In addition to my talk, I gave a presentation on the role of visual imagery in my song-writing process, as well as a short performance. *[invited keynote]*

‘Visual music: why you don’t have to be able to hear to grasp what music offers.’ American Society for Aesthetics Annual Meeting, November 2020. *[invited panel contribution]*

‘Aesthetic normativity: where to from here?’ Aesthetic Normativity, University of Harvard, May 2019. *[invited panel contribution]*

‘Why don’t you want to dance to music you hate?’ 4E/Situated Approaches to (Music) Aesthetics: Challenges and Perspectives. Max Planck Centre for Empirical Aesthetics, Frankfurt, March 2019. *[invited talk]*

‘The role of bodily movement in the experience of musical beat.’ British Society for Aesthetics Graduate Conference. Durham, April 2018. *[invited keynote]*

‘Feeling the beat: grist to the enactivist mill?’ Enactivism, Theory and Performance. University of Memphis, March 2018. *[invited talk]*

‘Beauty and the beats.’ Lunch Talk series, Department of Philosophy, NYU, February 2018.

‘The surprising thing about musical surprise.’ Art and the Limits of Perception, University of York (UK), April 2016. *[invited talk]*

‘Does the ‘missing fundamental’ require an inferentialist explanation?’ CamPoS (Cambridge Philosophy of Science) seminar, Department of History and Philosophy of Science, February 2015, University of Cambridge.

‘Musical metre: a multimodal approach’. British Society for Aesthetics Annual Conference, University of Oxford, September 2014. (Awarded ‘Best Paper by a Graduate Student.’)

‘What does multimodal music mean for the philosophy of perception?’ Philosophy of Perception and Aesthetics, University of Antwerp, December 2012.

## SERVICE ROLES

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Co-organizer of the NYU-Columbia graduate student conference in 2016.

Committee member of the New York branch of Society for Women in Philosophy (SWIP-Analytic), 2016-17. We ran a series of talks and organized an essay prize.

Member of the NYU Colloquium Committee for 2017-18.

Co-convenor (with Jessica Moss) of the NYU Lunch Talk series, 2017-2019.

Member of the 'Future of Classical Music' project, NYU Global Institute of Advanced Study, 2017 to 2021. The primary outcome of this project was a book, 'Classical Music: Contemporary Perspectives and Challenges', edited by Michael Beckerman and Paul Boghossian (OpenBook, 2021). I co-authored a cross-disciplinary chapter on musical education with Michael Beckerman (Music, NYU), Ara Guzelimian (Music, Juilliard) and Ellen T. Harris (Music, MIT).

## AWARDS & PRIZES

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Winner of the 2021 American Society for Aesthetics Dissertation Fellowship.

Winner of a Dean's Dissertation Fellowship, NYU, 2020.

My paper 'The surprising thing about musical surprise' was one of the three most popular articles published by *Analysis* in 2018.

'Best paper by a graduate student' award, British Society for Aesthetics Annual Conference, 2014.

Fulbright Student Award in the Humanities, 2013-14 (Irish Fulbright Commission).

Robert Gardiner Memorial Scholarship, University of Cambridge, 2010-2013.

John Smith Book Prize (University College Cork, 2004), in recognition my receiving the highest mark of the 700 first-year Liberal Arts students examined at UCC that year.

Second place in the 2004 Dr. H. H. Stewart Literary Scholarship in French, in recognition of achieving the second-highest results in French that year across Ireland's four NUI universities.

Honan Entrance Scholarship (University College Cork, 2003), in recognition of being one of 25 students in Ireland (out of approximately 50,000) who achieved the maximum score of 600 points in the State Leaving Certificate examination that year.

## PUBLIC HUMANITIES AND MUSIC

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I am an enthusiastic practitioner and advocate of public philosophy. I have written various [essays](#) in *The Guardian*, *OneZero* and other publications in which I bring philosophical critique to bear on online experience, highlighting various ways in which the Internet puts pressure on experiences of value.

I have also been involved in several public philosophy events and initiatives. In July 2021, I was a resident philosopher in ‘[A First Brush with Philosophy](#)’, a public philosophy project at King’s College London in which participants discussed a topic of interest with a philosopher while a portrait artist sketched the encounter. In January 2021, I participated in ‘[Podcasting the Humanities](#)’, a week-long podcasting workshop at the Digital Humanities Center at the University of San Diego. In February 2020, I organized the New York leg of the ‘[Notes from a Biscuit Tin](#)’ project, run by the *In Parenthesis* public philosophy project at Durham University. I hosted an evening-long exploration of the philosophy of Mary Midgley, which involved philosophy, live music and poetry.

I am an active musician. I record and perform as part of a duo, *Pet Beast*, with guitarist Ted Morcaldi. We make original music at the intersection of folk and analogue electronic improvisation. I write music and lyrics for the group in addition to singing, producing and playing various instruments (usually synthesizers, piano and acoustic guitar). We released an EP, *Block of Amber*, in November 2021 (mixed by Edmund Irwin-Singer of British band Glass Animals) and an album, *Portal*, in April 2019. These are streaming on all digital platforms. I also record and perform as a solo artist, and I co-produced LA-based singer-songwriter Triona O’Neill’s single *Little One*, released in November 2020.

I collaborate with contemporary musicians on large-scale projects as a [storyteller and program-note writer](#). I regularly work with flutist and MacArthur fellow Claire Chase, particularly in connection with *Density*, her 24-year commissioning project for solo flute. I wrote the program essay for the *Density: part vi* concert at the Kitchen (New York) In March 2019, and my writing appears in the liner notes of Chase’s recently-released four-disc compilation album celebrating the first five years of the project (December 2020, Corbett vs. Dempsey). I am also the writer-in-residence for *PAN*, a continually-evolving work by Brazilian composer Marcos Balter for solo flute, live electronics and mass community participation. The work premiered in New York City in March 2018 and has had various US performances since then.

I was a member of Trinity College Choir in Cambridge from 2010 to 2011: we toured Switzerland and Germany and recorded a [disc](#) of the works of Herbert Howells, which won the 2012 Gramophone Magazine award in the Choral category. (Trinity was voted the fifth best choir in the world that year, again by Gramophone.) When I lived in Ireland, I worked as a conductor of amateur choirs, and held various positions as a piano accompanist.

## REFEREES

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