

Curriculum Vitae and Track Record

PERSONAL DETAILS

Family name, First name: De Assis, Paulo
ORCID ID: 0000-0001-6238-1417
Date of birth: 23.09.1969
Nationality: Portuguese
Residency: Belgium
URL for web site: <https://paulodeassis.academia.edu/research>
<https://orpheusinstituut.be/en/orpheus-research-centre/researchers/paulo-de-assis>

• CURRENT POSITION

2018 – 2025 Senior Research Fellow in Artistic Research at Orpheus Institute, Gent.
Principal Investigator of MetamusicX, a research group on experimental creative practices.
Focus on arts-based transdisciplinary discourses and practices across performance, composition, contemporary philosophy, and music philosophy.

• PREVIOUS ACADEMIC AND ARTISTIC POSITIONS

2022 – 2024 President of the Evaluation Panel Arts, Design and Architecture, Swiss National Foundation, Bern.
2013 – 2018 Principal Investigator, ERC Starting Grant Nr. 313419, Orpheus Institute, Gent.
2013 Guest Professor in Contemporary Music, University of Toulouse – Le Mirail.
2009 – 2012 Lecturer on Composition and Contemporary Music Aesthetics at the doctoral programme, Faculty of Human and Social Sciences, University Nova Lisbon, Lisbon
2009 – 2012 Principal Investigator, Science 2008 Programme, Faculty of Human and Social Sciences, University Nova, Lisbon.
2005 – 2009 Postdoctoral Fellow at the Research Centre for Aesthetics and Sociology of Music [CESEM], Faculty of Human and Social Sciences, University Nova Lisbon, Lisbon.
2003 – 2004 Composer in residence / Foundation Giorgio Cini, Venice.

• EDUCATION

2009–2012 Postdoc in Artistic Research, Orpheus Institute, Ghent.
2006–2009 Postdoc in Music Analysis, Composition and Musicology, University Nova, Lisbon. Supervisor: Prof. Dr. Mário Vieira de Carvalho.
1998–2004 PhD in Music Analysis, University Aveiro (Portugal). In collaboration with University Salzburg (Austria) and Archive Luigi Nono, Venice (Italy). Supervisors: Jürg Stenzl, João Pedro Oliveira, André Richard, Wolfgang Motz. Title of the thesis: *Luigi Nonos Wende zwischen 'Como una ola de fuerza y luz' (1971–72) und 'sofferte onde serene' (1975–77): An Onto-genetic Analysis of the Composer's Creative Process.*
1995–1997 DMA in Piano (*Konzertexam*), Hochschule für Musik Freiburg im Breisgau (Germany). Supervisors: Michel Béroff and Tibor Szasz.
1990–1994 Master in Piano (*Künstlerische Reifeprüfung*), Hochschule für Musik Freiburg im Breisgau (Germany). Supervisor: Vitaly Margulis.
1987–1989 'Curso Superior de Piano', Conservatorio Calouste Gulbenkian, Braga (Portugal).

• SUPERVISION OF DOCTORAL STUDENTS AND POSTDOCTORAL FELLOWS

2013 to present: 5 Postdocs, 6 PhD Students / Orpheus Institute (Ghent, Belgium).
2009 – 2012: 14 Postdocs, 3 PhD Students, 3 Master Students / University Nova, Lisbon.

• ORGANISATION OF SCIENTIFIC MEETINGS

2024 Masterclass on the interpretation of Luigi Nono's piano works with magnetic tape, Orpheus Institute, Ghent, 8-12 July.
2022 Chair. *Music NFTs: Blockchain for Artistic Research?* Webinar, Orpheus Institute, Ghent, 24-25 May 2022.
2019 Chair. 3rd International Conference on Deleuze and Artistic Research (DARE 2019), Orpheus Institute, Ghent, 9–11 December.
2017 Chair. 2nd International Conference on Deleuze and Artistic Research (DARE 2017), Orpheus

- Institute, Ghent, 20–22 November.
- 2017 Convener. *Futures of the Contemporary*, International Orpheus Academy for Music and Theory, Orpheus Institute, Ghent, 18–20 May.
- 2016 Convener. *Virtual Works. Actual Things*, International Orpheus Academy for Music and Theory, Orpheus Institute, Ghent, 21–25 April.
- 2015 Chair. *The Dark Precursor*, 1st International Conference on Deleuze and Artistic Research (DARE 2015), Orpheus Institute, Ghent, 9–11 November.
- 2015 Convener. *The Making of Musical Time*, International Orpheus Seminar, Orpheus Institute, Ghent, 17–19 March.
- 2013 Convener. *Experimentation versus Interpretation*, International Orpheus Academy for Music and Theory, Orpheus Institute, Ghent.

• COMMISSIONS OF TRUST

- 2021 - present Elected member of the Swiss National Foundation's Research Council, SNF, Bern.
- 2021 – 2022 Vice-President of the Panel Arts, Design and Architecture, Swiss National Foundation.
- 2019 – present Advisory Board Member, Gurska Institute for Artistic Research, Madrid.
- 2018 – 2023 Editor of the series *Artistic Research*, Rowman & Littlefield International, London/New York.
- 2015 – present Member of the Evaluation Panel 'Künste, Kunstwissenschaften, Design und Architektur', Swiss National Science Foundation (SNF), Bern.
- 2014 – 2019 Review Panel Member, Helsinki Collegium for Advanced Studies/KONE Foundation, Helsinki
- 2010 – present Member of the Editorial Board, Orpheus Institute, Ghent.

• INSTITUTIONAL RESPONSIBILITIES

- 2022 – 2024 President of the Evaluation Panel Arts, Design and Architecture, Swiss National Foundation, Bern, CH
- 2009 – present Member of the Steering Committee, Orpheus Research Centre, Orpheus Institute, Ghent.
- 2008 – 2012 Head of the Research Area 'Composition, Performance, Experimentation', Centre for Aesthetics and Sociology of Music, Faculty of Human and Social Sciences, University Nova Lisbon, Lisbon.

RESEARCH ACHIEVEMENTS AND PEER RECOGNITION

Research achievements

• AWARDS

- 2020 Nominated by the European League of the Institutes of the Arts (ELIA) to be elected as member of the European Commission's 'Group of Chief Scientific Advisors'.
- 2010 'Research Example', Association Européenne des Conservatoires (AEC).

• BOOKS

Single-authored

2018. *Logic of Experimentation. Rethinking Music Performance in and through Artistic Research*. Leuven: Leuven University Press.
Focused on music performance, music ontology, research methodologies, and ethics of performance, this monograph proposes new modes of thinking and exposing past musical works to contemporary audiences, arguing for a new kind of performer, whose creativity is propelled by rigorous research and inventive imagination. Moving beyond the work-concept, the book presents a new image of musical works. The book presents foundational notions of strata, assemblage and diagram applied to music, paving the way for the emergence of an assemblage theory for music.

Co-edited books

2024. *Decentralized Music. Exploring Blockchain for Artistic Research*. With Adam Łukawski. Boca Raton: CRC Press / Taylor and Francis.

This book offers an initial exploration of the potential of blockchain and AI technologies to transform musical practices. Including contributions from leading researchers in music, arts, and technology, it addresses central notions of agency, authorship, ontology, provenance, and ownership in music. Often navigating the intersections of post-digital and posthuman thought, the chapters of this book challenge conventional centralized mechanisms of music creation and dissemination, advocating for new forms of musical expression, stressing the need for the artistic community to engage with blockchain and AI.

2021. *Machinic Assemblages of Desire: Deleuze and Artistic Research 3*. With Paolo Giudici. Leuven: Leuven University Press.

This book focuses on the concept of ASSEMBLAGE and its appropriations in the arts, bringing together the voices of artists, philosophers, and emerging scholar-practitioners that have been working on this topic for many years.

2019. [*Artistic Research. Charting a Field in Expansion*](#). With Lucia D'Errico. New York/London: Rowman & Littlefield International.

This volume gives a multidisciplinary overview of different discourses and practices from the burgeoning field of artistic research, presenting diverse perspectives, strategies, methodologies, and concrete examples of research projects. It includes chapters on sound studies, music performance, music pedagogy, and artistic research in general.

2019. *Futures of the Contemporary: Contemporaneity, Untimeliness, and Artistic Research*. With Michael Schwab. Leuven: Leuven University Press.

This book explores different notions and manifestations of 'the contemporary' in music, visual arts, art theory, and philosophy. It scrutinises the role of artistic research in critical and creative expressions of contemporaneity, pointing to particular modes of relating to history and one's own time. Written by major experts from fields such as music performance, composition, art theory, visual arts, art history, critical studies, and philosophy, this book offers challenging perspectives on contemporary art practices and on the temporality of artistic works and phenomena.

2018. *Virtual Works – Actual Things: Essays in Music Ontology*. Leuven: Leuven University Press.

2017. *The Dark Precursor: Deleuze and Artistic Research*. With Paolo Giudici. Leuven: Leuven University Press.

Journal articles

- 2024 'Wendepunkt Klavier? Zu Luigi Nonos Neuorientierung ab ... *sofferte onde serene* . . .', *Musik-Konzepte* 206, VII/2024 (ed. Ulrich Tadday), 25-45.

- 2023 '[Music 2.0 and Artistic Research: Beyond a Thousand Years of Western Art Music](#)', *Forum+*, vol 30, 54-63.

Arguing that society is going through a major civilizational transformation and claiming that Western art music has been a one thousand year-long epochal phenomenon, this paper is a plea for a reconfiguration of musical practices, labelled as 'Music 2.0'. This reconfiguration can benefit from ongoing developments in artistic research, crucially moving from an aesthetic regime of the arts to more pluralistic, inclusive, and diverse aesthetico-epistemic modes of expression.

2020. 'Experimental Performance Practices: Navigating Beethoven through Artistic Research', in *Music and Practice Music & Practice*, 8. <https://www.musicandpractice.org/volume-8/experimental-performance-practices-navigating-beethoven-through-artistic-research/>.

2019. 'Musical Works as Assemblages', *La Deleuziana*, 251–75. Accessible at: <http://www.ladeleuziana.org/wp-content/uploads/2020/01/De-Assis.pdf>.

2017. 'Gilbert Simondon's "Transduction" as Radical Immanence in Performance', in *Performance Philosophy* 3 (3), 695–712. DOI: <https://doi.org/10.21476/PP.2017.33140>.

2016. 'Nietzsche 5: The Fragmentary'. With Michael Schwab. *Ruukku*, no. 5. <https://www.researchcatalogue.net/view/145982/145983/0/-25>.

2014. 'Con Luigi Nono: Unfolding Waves', in *Journal for Artistic Research*, no. 6. <http://www.researchcatalogue.net/view/51263/51264/0/0>.

Chapters in books

- 2022 'Hypermusic: New Musical Practices at the Crossroads of Music, Art and Thought', in *New Paradigms for Music Research: Art, Society and Technology*, edited by Adolf Murillo, Inés Monreal, Jesús Tejada, and David Carabias. Valencia: Valenica University press, 53-73.

This chapter presents the concept of **hypermusic**, which happens at the intersection of two realities: the actually sounding configuration of sonic events (what one usually labels as "music"), and the virtual aesthetico-epistemic constellation of texts, images, ideas, cultural references, and further non-musical components that are integral part of musical works. Moving beyond strict disciplinary divisions and media compartmentations, the concept of hypermusic instigates new musical practices that respond to the conditions and affordances of contemporary society, opening up the artistic and conceptual horizons towards expanded fields of activity and expression.

2021. 'Introduction', in *Machinic Assemblages of Desire: Deleuze and Artistic Research 3*. Ed. by Paulo de Assis and Paolo Giudici. Leuven: Leuven University Press, 12–27.
This chapter focus on the concept of 'assemblage', which is presented both in its historical formation as well as in its potential for future artistic practices.
2019. 'Introduction', with Lucia D'Errico. In Paulo de Assis and Lucia D'Errico (eds.), *Artistic Research. Charting a Field in Expansion*. London: Rowman & Littlefield International.
In this chapter the authors voice a vision of artistic research, based on a fundamental overriding of the theory-practice divide. In particular, they underline the role of the practitioner in this mode of knowledge production.
2018. 'Transduction and Ensembles of Transducers: Relaying Flows of Intensities', in *Transpositions: Aesthetico-Epistemic Operators in Artistic Research*. Ed. by Michael Schwab, Leuven: Leuven University Press.
2018. 'Introduction', in *Virtual Works – Actual Things: Essays in Music Ontology*. Ed. by Paulo de Assis, Leuven: Leuven University Press.

RECORDINGS

2018. *Diabelli Machines*⁸. Paulo de Assis, piano and conductor; with Hermes Ensemble Antwerp and Ensemble Interface Frankfurt, Ghent: Orpheus Institute.
2018. *sofferte onde serene* . . . Paulo de Assis, piano and tape, Ghent: Orpheus Institute.
2018. *Como una ola de fuerza y luz*; *sofferte onde serene* . . . [Luigi Nono], and *unfolding waves* . . . *con luigi nono* [Paulo de Assis]. Peter Rundel and Léo Warinsky, conductors, WDR Symphony Orchestra Cologne, SWR Experimentalstudio, Claudia Barainsky, soprano, Jan Michiels, piano. Vienna: Kairos.

PRESENTATIONS (selected)

2024. Artistic and stage direction. Gurska Centre for Artistic Research, Madrid, Spain, 17–19 April.
2023. Keynote. SIMN, '6º Simpósio Internacional de Música Nova', University Porto Alegre, Brazil, 31 October.
2021. Keynote. Wolfson College, Cambridge University, Cambridge, 29 April.
2020. Presentation, performance, and workshop. Norwegian Academy of Music, Oslo, 5–9 February.
2019. Masterclass with the Student's orchestra of the National Music Conservatory Singapore, at the International Artistic Research Symposium, National University of Singapore (NUS), Singapore.
2019. Paper at the Deleuze & Guattari Studies Conference, Royal Holloway, London (UK).
2018. Keynote. *Ringvorlesungen* 2018/19, University of Music and Performing Arts Vienna, 24 October.
2018. Presentation and performance. European Research Music Conference, University Pompeu Fabra Barcelona, 10–11 June.
2018. Presentation for 'Art at CMS', CERN Geneva (CH).
2016. Keynote. Conference *Music, Art, and Philosophy in Dialogue*. Zentrum Paul Klee, Bern, 20–21 May.
2016. Keynote. Angewandte Innovation Laboratory, University of Applied Arts, Vienna, 5–7 May.
2016. Workshop. Stockholm Conservatory and University of the Arts, Stockholm, 11–12 April.
2016. Lecture. Cambridge University, Cambridge, 29 November.
2016. Lecture. Guildhall School of Music and Drama London, 28 November.

Other contributions to the research community

In addition to the above, it is important to note that I have massively contributed to the research community by serving as an evaluator for the Swiss National Foundation (2015 to present), the European Research Council (Panel Consolidator Grant 2021, 2023), the Norwegian Research Council, the Israel Science Foundation, the Kone Foundation in Finland, and the Pufendorf Institute for Advanced Studies in Sweden. Additionally, I have reviewed for major journals from Australia, Brazil, Canada, Italy, South Africa, and the UK, and various leading publishers including Bloomington, CRC Press, and Edinburgh University Press. I have also served as a jury member in dissertations for universities across Austria, Brazil, Chile, Finland, Norway, Portugal, Spain, Sweden, Switzerland, and the UK.