



UNIVERSIDADE  
**NOVA**  
DE LISBOA

## MARIE SKŁODOWSKA-CURIE INDIVIDUAL FELLOWSHIPS 2020

### EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

#### HOST INSTITUTION

NOVA FCSH | School of Social Sciences and Humanities  
Research Unit: CESEM

#### RESEARCH GROUP AND URL

Critical Theory and Communication  
URL: <http://cesem.fcsch.unl.pt/en/investigacao/grupos-de-investigacao/teoria-critica-e-comunicacao/>

#### SUPERVISOR (NAME AND E-MAIL)

João Pedro Cachopo  
E-mail: [jpcachopo@fcsch.unl.pt](mailto:jpcachopo@fcsch.unl.pt)

#### SHORT CV OF THE SUPERVISOR

João Pedro Cachopo studied Musicology and Philosophy in Lisbon, Paris and Berlin, earning a PhD in Philosophy from the Universidade Nova de Lisboa in 2011 with a dissertation on Theodor W. Adorno's aesthetics. He is an Invited Professor in the Department of Musicology at the Universidade Nova de Lisboa (NOVA/FCSH) and the Coordinator of the Opera Studies Research Line at the Centre for the Study of the Sociology and Aesthetics of Music (CESEM). His research interests span the fields of musicology, philosophy, and film and media studies with a focus on issues of intermediality, remediation, performance, spectatorship, and criticism. He is broadly interested in the relationship between aesthetics and politics; the interrelations of the arts and media; and in concepts of avant-garde, modernism, and postmodernism. He is the author of *Verdade e Enigma: Ensaio sobre o pensamento estético de Adorno* (Vendaval, 2013), which received the First Book Award from the Portuguese PEN Club in 2014, and the co-editor of *Rancière and Music* (Edinburgh University Press, 2020), *Estética e Política entre as Artes* (Edições 70, 2017), and *Pensamento Crítico Contemporâneo* (Edições 70, 2014). His work also appears in international peer-reviewed journals and collective volumes such as *The Opera Quarterly*, *New German Critique*, and the *Routledge Companion to Music and Modern Literature*. He has translated into Portuguese Georges Didi-Huberman, Jacques Rancière, and Theodor W. Adorno. He was a visiting scholar at the Universität Potsdam (2008), Université Paris 8 (2009), Humboldt-Universität zu Berlin (2010), University of Durham (2012) and Columbia University in the City of New York (2015). He also served as an Invited Professor at the Pontifícia Universidade Católica do Rio de Janeiro (2016) and the Universidade Estadual de Campinas (2016). Between 2017 and 2019, he was a Marie Skłodowska-Curie Fellow at the University of Chicago. He presented his work in Argentina, Brazil, France, Germany, Ireland, Italy, Poland, Portugal, the USA and the UK.

#### 5 SELECTED PUBLICATIONS

- CACHOPO, João Pedro, Patrick NICKELSON & Chris STOVER (eds). *Rancière and Music*. Edinburgh: Edinburgh University Press, 2020.



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- CACHOPO, João Pedro. "The Aura of Opera Reproduced: Fantasies and Traps in the Age of the Cinecast." *The Opera Quarterly*, Vol. 34, No. 4 (2018), 266-283. [DOI: 10.1093/oq/kbz006]
- CACHOPO, João Pedro. "Truth and Enigma: Adorno and the Politics of Art." *New German Critique* 135, Vol. 45, No. 3 (November 2018), 73-96. [DOI: 10.1215/0094033X-6977805]
- CACHOPO, João Pedro. "Opera's Screen Metamorphosis: The Survival of a Genre or a Matter of Translation." *The Opera Quarterly*, Vol. 30, No. 4 (2014), 315-329. [DOI: 10.1093/oq/kbu013]
- CACHOPO, João Pedro. *Verdade e Enigma: Ensaio sobre a estética de Adorno*. Lisboa: Vendaval, 2013. [Awards: Portuguese PEN Club Award (First Book Category), 2014. Reviews: *Continental Philosophy Review*, Vol. 48, No. 4 (November 2015), 505-7 (by Fabio Akcelrud Durão); *Intervalo*, Vol. 7 (2015), 66-70 (by João Albuquerque).]

## PROJECT TITLE AND SHORT DESCRIPTION

### **Music in the Age of Social Distancing: Threats, Challenges, and Prospects for the Future**

The coronavirus pandemic has had a severe impact on the performing arts. Music has not been spared. Due to social distancing measures and lockdown procedures, the vast majority of music venues around the world have closed their doors: attending music live suddenly became an impossibility of sorts. The goal of this project is to examine the impact of this unprecedented crisis on music as well as to show what it reveals about music's recent history and possible future. It will discuss not only what has changed or will change because of the pandemic, but also, indeed primarily, what was already changing and now, due to the pandemic, becomes increasingly apparent: the intertwining of liveness and mediatization and how it plays out in spectatorship, performance and creation of music

## SCIENTIFIC AREA WHERE THE PROJECT FITS BEST

Social Sciences and Humanities (SOC)