

MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS 2025
EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

HOST INSTITUTION

NOVA-FCSH CESEM

RESEARCH GROUP AND URL

Grupo de Teoria Crítica e Comunicação [<https://cesem.fcsh.unl.pt/en/grupo-investigacao/critical-theory-and-communication/>]

SUPERVISOR (NAME AND E-MAIL)

João Pedro Cachopo | jpcachopo@fcsh.unl.pt

SHORT CV OF THE SUPERVISOR

João Pedro Cachopo teaches Philosophy of Music at the Universidade Nova de Lisboa, where he is the Coordinator of the Critical Theory and Communication Research Group at the CESEM (Centre of Music Studies) and a collaborator of IFILNOVA (Institute of Philosophy). His broader interests include the intersections of aesthetics, politics and technology; the interrelations and reappropriations of the arts; and issues related to performance, dramaturgy and remediation.

He is the author of *O Escândalo da Distância* (Tinta-da-China, 2024), *Callas e os Seus Duplos* (Sistema Solar, 2023), *A Torção dos Sentidos* (Sistema Solar, 2020; Elefante, 2021), translated into English as *The Digital Pandemic* (Bloomsbury, 2022), and *Verdade e Enigma: Ensaio sobre o Pensamento Estético de Adorno* (Vendaval, 2013), which received the Portuguese PEN Club Award in the First Work category in 2014. He co-edited *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 has been published in journals such as *The Opera Quarterly*, *New German Critique* and *Sound Stage Screen*, as well as in collective volumes such as *The Routledge Companion to Music and Modern Literature*. He has translated into Portuguese Georges Didi-Huberman, Jacques Rancière, and Theodor W. Adorno.

Between 2017 and 2019, he was a Marie Skłodowska-Curie Fellow at the University of Chicago. He taught as a visiting professor at Universidade Católica do Rio de Janeiro (2016, 2024), Universidade Estadual de Campinas (2016), and Universidade de Brasília (2022). He was a visiting researcher at 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 presented his work in Argentina, Austria, Brazil, France, Germany, Ireland, Italy, Poland, Portugal, the USA and the UK. He was part of the Young Scientists Seminar of the Lisbon Academy of Sciences between 2017 and 2020. Since 2022, he has been a member of the Editorial Board of *Sound Stage Screen*.

5 SELECTED PUBLICATIONS

- *Rancière and Music* (Edinburgh University Press, 2020) [co-edited book]
- "When Film Becomes Opera", *The Opera Quarterly*, Vol. 38: 1-4 (2022), 4-23 [peer-reviewed article in journal]
- *The Digital Pandemic: Imagination in Times of Isolation* (London: Bloomsbury, 2022) [monograph]
- *Callas e os Seus Duplos: Metamorfoses da Aura na Era Digital* (Lisboa: Sistema Solar, 2023) [monograph]
- "The Task of the Essayist in the Age of AI", *TelosScope* [online essay]

PROJECT TITLE AND SHORT DESCRIPTION

The Tasks of Essayism in the Age of AI

This project explores the cultural implications of Artificial Intelligence, with a particular focus on its impact on artistic and humanistic practices. It grows out of the insights developed in *The Digital Pandemic* (2021), a book that argued the COVID-19 crisis acted not only as an accelerator of digital transformation but also as a magnifying lens – revealing how digital technologies reshape human perception and imagination. In that work, special attention was given to the performing arts, particularly opera, as key sites for observing these transformations. Emphasis was also placed on the need to avoid both technophobic pessimism and naïve enthusiasm, in favour of a lucid stance that encourages critique while rejecting an essentialist concept of human nature.

The current research expands these concerns by addressing the influence of AI technologies – especially generative systems for text, image, and sound – on artistic and humanities-related fields. The essay emerges here as a privileged form, at the intersection of art and science. As the genre par excellence of art criticism, it fuses form and content. Conceived in this way, and in the singularity of its ambition, essay-writing – the formulation of hypotheses, the questioning of assumptions, the drawing of analogies – remains irreducible to automation.

This emphasis on the irreducibility of essayistic thinking to computational processes should not be mistaken for a nostalgic defense of bookish culture. The challenge of invention across the arts and humanities increasingly involves audiovisual media – as exemplified by the practice of the audiovisual essay (as theorized by Catherine Grant) and the performance-lectures of artists like Laurie Anderson.

This is an open and collaborative project, currently welcoming expressions of interest from prospective Marie Skłodowska-Curie Fellows. Scholars working in philosophy, literary theory, the performing arts, and media studies – especially those interested in the value of singularity in essayistic practices and their audiovisual forms – are warmly encouraged to get in touch.

SCIENTIFIC AREA WHERE THE PROJECT FITS BEST*

Social Sciences and Humanities (SOC)