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Hugo Paquete  
Aka Da Mata Paquete

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### *Biography resume*

Hugo Paquete aka Da Mata Paquete (1979). Research grant from the Portuguese Foundation for Science and Technology, (FCT. 2017-2022). PhD in Digital Media Art with the thesis *Spectral Immanences: reflection on the post-digital in sound arts* title obtained in the Aberta University (UAb) and Algarve University (UAlg), Portugal in 2022. With orientation by the PhD Aderito Fernandes-Marcos from the Faculty of Arts and Humanities, University of Saint Joseph, Macao, China. Curricular component in the PhD of Musical Sciences - Music as Culture and Cognition, study two specializations one in ethnomusicology and other in historical musicology with orientation by the composer, musicologist and researcher PhD Isabel Pires in the New University of Lisbon (FSCH / NOVA 20017). Master in Contemporary artistic Creation, (UA, 2014) with the Thesis *Dysfunctional Entropy: Noise, Glitch and Chaos in the Sound Arts*. Degree in Fine Art and New media in the (ESAD.CR: 2011) School of Arts and Design Caldas da Rainha, Portugal. He is a multidisciplinary sound artist from Portugal who focuses on performing electronic music as well experimental and acousmatic music for multichannel projection, crossing proceedings between music composition and digital media art. Demonstrating an interest in granularity, object-oriented composition, performative gesture-expression with computer technologies, algorithms, and stochastic dynamic probabilities in hybrid artistic practices. He uses a range of technical methods in his works, including field recording of electromagnetic and light spectrum, audio spatialization, and computer-generated sound synthesis, approaching concepts such as: infra, para, ultra sounds as well micro and macro sounds and rhythmic noise, as sources and events, of chaotic musical meaning in dynamic explorations that involves the limitless of perception and hacked technologies. He focus in post-digital aesthetics dealing with technological invention, resistance and meta-political potential as unpredictable forces involved in creation, with predominance in the social and technological contexts of music. He explores the ways in which various scientific fields, such as physics, astronomy, or biology, may serve as social, symbolic and practical inspiration for new art models, that always intrigued him since early age. Experimenting since is 16 years old with *lo-fi* tape recordings, prepared vinyl and turntables, manipulated with guitar effect pedal and other hacked technologies. He developed music compositions, sound installation for multichannel since 2001. His music is influenced by post-techno and post-minimalist aesthetics. Selection of festivals and work presentations: Ars Eletronica Festival in 2022 at Linz, Austria. (ODO):



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*No Body Lives Here* in 2020 at ZKM /Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. *Cosmos* in 2018 at ZKM /Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. *13e édition de La Semaine du Son: Faire et écouter le son dans l' espace* at *Atelier Des sons dans l'air* in 2016, France. *Corpus* in 2017 at *World Stage Design*, Taipei, Taiwan. *Corpus* in 2017 at *Transart festival of contemporary culture*, Bozen, Italy. *Sonic Arcade: Shaping Space with Sound* by Radius in 2017 and 2018 at *MAC: Museum of Arts and Design*, Chicago, United States of America. *#We The Explorers*, in 2016 organized by Nasa integrated in the *OSIRIS-REX Mission to Bennu*, United States of America. *Festival In-Sonora* in 2016 at *La Casa Encendida*, Madrid, Spain. *Sweet Thunder Festival* in 2014 at *Fort Mason Center*, São Francisco, United States of America. *IMA/ Structures* at ZKM | *Institute for Music and Acoustics* in 2013, Karlsruhe, Germany. *PNEM Sound Art Festival* at *Platform New Experimental Music* in 2013, Uden, Holland. *International Festival of Creativity, Innovation and Digital Culture: Art Science Innovation* at *TEA: Tenerife Espacio de Las Artes* in 2013, Spain. *Second OP3NR3PO Gli.tc/h Festival*, conference and gathering in 2013 at *Museum of Contemporary Art in Chicago*, United States of America. *Festival Zèppelin* at *Barcelona's Center for Contemporary Culture* in 2013 Barcelona, Spain. *IN-SONORA VII* Interactive and Sonic Art Exhibition. *Museu Rainha Sofia* in 2011 Madrid, Spain. *Audiorama, Ars Acustica 4* in 2011 Stockholm, Sweden. *Corpus Pygmalion* in 2011, ZKM /Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. *MEECAS: The Midwestern Experimental Electronics Conference and Showcase* at *Lizard's Liquid Lounge*, in 2010 Chicago, United States of America. *SoundGate: A part of Port2010*. *Kunsten Museu, Utzon Centre and Platform4* in 2010 Aalborg, Denmark. *Sonic Vigil V, Sound Station, St Fin Barre's Cathedral* in 2010 Ireland. *Festival Música Viva, Centro Cultural de Belém* in 2009 Lisboa, Portugal. *Zeppelin Festival: Sounds of power / Listening of fear*. *Centre de Cultura Contemporània de Barcelona* in 2009 Barcelona, Spain. *39-Imeb-concours internationaux de Bourges Musiques Electroacoustiques et Arts Electroniques* in 2009 France. *Festival Música Viva, Centro Cultural de Belém* in 2008 Lisboa, Portugal. *Zeppelin Festival* at *Centre de Cultura Contemporània de Barcelona* in 2008. *Prix Ars Electronica* in *Digital Music, Ars Electronica*, Linz, Austria in 2007. *Festival DAW'07: Digital Art Weeks*, *ETH Zurich, Computer Systems Institute* in 2007 Switzerland. *SSTFM* in 2007 at *FILE Festival Electronic Language International Festiva* in São Paulo, Brasil and others grants, recommendations and collaborations national and international level.

### *Complete biography*

Hugo Paquete (1979). Research grant from the Portuguese Foundation for Science and Technology, (FCT. 2017-2022). PhD in Digital Media Art with the thesis *Spectral Immanences: reflection on the post-digital in sound arts* title obtained in the *Aberta University (UAb)* and *Algarve University (UAlg)*, Portugal in 2022. With orientation by the PhD Aderito Fernandes-Marcos from the *Faculty of Arts and Humanities, University of Saint Joseph*, Macao, China. Curricular component in the PhD of Musical Sciences - Music as Culture and Cognition, study two specializations one in ethnomusicology and other in historical musicology with orientation by the composer, musicologist and researcher PhD Isabel Pires in the *New University of Lisbon (FCSH / NOVA 20017)*. Master in Contemporary artistic Creation, (UA, 2014) with the Thesis *Dysfunctional Entropy: Noise, Glitch and Chaos in the Sound Arts*. Degree in Fine Art and New media in the (ESAD.CR: 2011) *School of Arts and Design* Caldas da Rainha, Portugal. In the same year, he received an invitation to join Chris Ziegler and Bertha Bermudez in teaching at the *BEYOND: Pygmalion Workshop: Image, Body, Space Interaction* at the *ICK: International Choreographic Arts Centre* in Amsterdam, Holland. Paquete was a Former researcher in collaboration with the (FCSH-CESEM) integrated in the *GIMC: Research Group on Contemporary Music*



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and *CysMus research Cluster in Sound and Music in Digital and Audiovisual Media*. Actually Researcher at the *CIAC: Center for Research in Arts and Communication in the University do Algarve and University Aberta* and in the *ID+: Research Institute for Design, Media and Culture in the Group: Praxis and Poiesis: from arts practice towards art theory, Aveiro University* in Portugal. He is the founder of the *Absonus Lab* association, a space for sonic experimentation that provides the conditions to foster creativity and further development in multidisciplinary advances in art, science and technology that integrate the independent research group *Center for the Study of Music and Post-Digital Culture* funded in 2022. He lectured as teacher sound art for the degrees in Fine Arts and Intermedia studies and multimedia art and communication in the degree of Multimedia Communication Design at Portugal's *Escola Superior de Artes do Porto*. He established with the PhD specialized in aesthetics Eduarda Santos the Post-Graduation program in *Sound Art and Media Art* at the same institution in 2020. At Portugal's *Instituto Superior de Ciências Educativas do Douro*, he lectured students in sound, video and interactive multimedia design in 2018-2019. We produced financed research projects as resident artist like *Zoe Actant a* multimedia musical and performative project crossing biology and music while working as a resident artist in the project *Salutem: à tua saúde* with the support of the organizations listed below: the *Açores Government*, the *Divino Espírito Santo Hospital* in Ponta Delgada, Portugal, and the *Arquipélago Portuguese Center for Contemporary Art* in the Azores Island in 2017. The artwork was displayed in the *Oficina de Escultura do Arquipélago - Centro de Artes Contemporaneas* from 16 June to 3 October of 2017. We receive a *Calouste Gulbenkian Foundation Grant* in 2017 to present is project *Obscure Radiance* in Lithuania and receives different grants from the *CreArt Project - EU Cultural Funds* from 2016 to 2019 to develop different projects with electromagnetic sound and light to sound musical conversions, developed in residence like *Synthony under 20Hz* and *Phase Shift at the Atelier Salzamt*, Linz, Austria in 2016 and *Obscure Radiation presented at Laboratorio de las Artes* de Valladolid, Spain in 2018 and *Obscure Radiation: events of decay and extrude* in Kaunas, *Kauno kurybiniiu industriju* centras, Lithuania in 2019. He receives a grant from the *European I-Portunus Project* grant in (2019) to develop a real time satellite tracking system applied for music composition, as a resident artist at *ZKM /Zentrum für Kunst und Medientechnologie*, Karlsruhe in collaboration with Christopher Zlaket from the Arizona State University, which specializes in interface design, and David Stingley of *MIT: Massachusetts Institute of Technology*, specializes in computer science, developed the software of the project. In 2021 is installation and musical project *Sars-Cov2: Sound Analogies and Radical Sonification - Control Oscillating Voltage + 2* granted the supor from the *Portuguese Republic - Culture, DGARTES – Direção-Geral das Artes* and the *Torres Vedras Municipal Council's support*, as well as the *New Invasion Festival* were the project was presented. He was the main researcher of the project *Hyper-instrument: A.SO+VID* emphasis on the creation of performative technologies for musical expression and gesture in conjunction with computational music informatics for performance, funded by the *Escola Superior de Artes do Porto* in 2015 to 2016. He receives in 2018 a studio from the *Municipal council from Porto* city to integrate the *1ª Avenida art project* as a resident artist. He receives a Leonardo da Vince grant with the support of *Universidade do Minho*, Portugal in 2011 to develop as guest artist during six months in the *ZKM /Zentrum für Kunst und Medientechnologie. IMA / Institute for Music & Acoustics* in Karlsruhe, Germany research in sound spatialization, acousmatic composition and electronic music. Since 2011, he has held various residencies and projects since 2011 till 2020 at the *ZKM Center for Art and Media Technology* in Karlsruhe, in the *IMA / Institute for Music and Acoustics*, and the former *Hertz Laboratory* where he conducted research on sound spatialization and electronic music. Receives a *Acordo tripartido grant* from *Calouste Gulbenkian Foundation* and *Direção Geral das Artes* from



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Portugal in 2007 as support for is *SSTFM* project presented on the *FILE Festival Electronic Language International Festival* in São Paulo Brasil.

### *Granted projects*

He collaborated as composer and sound designer in other noteworthy projects supported by significant organizations and individuals, such as the granted projects created with the Lithuanian artist Julijonas Urbonas the *Talking Doors* project, which won a distinction in interactive art at the *Prix Ars Electronica 2010 Festival*, a jury recommendation at *14th Japan Media Arts Festival* in Tokyo, 2010 and an honorable mention at the *Media Festival, Live 2011 Grand Prix* in Turku, Finland. This endeavor is described in a book *Talking Doors* that includes texts by Bruno Latour, Aiste Kisarauskaite, Jurij Dobriakov, Gaston Bachelard and Valentinas Klimauskas. In the same year his electroacoustic *Quadrivium Project*, which he performed with clarinetist Diogo Lopes and accordionist Fatima Santos, was chosen for the *International Experimental Music Competition Call* held by *Fundação de Serralves* and performed in the *Serralves Museum* in Portugal, 2010. He also received the 3rd Prix in the contest *Mértolarte* in 2011 with the video mapping installation project *Drift*. In Portugal's *Art Biennale Jovem* in Aveiro, the composition by Paquete *unevenness from 2016* was integrated in the video art piece *(UN)evenness* by Pedro Ferreira that won a prize in 2017. Winner of the residency award *Emerge Art 2018*, Lisbon, Portugal.

### *Collaborations*

Paquete was an active member of the noise and industrial experimental music scene in the beginning of 2000 in Porto. In 2008, Paquete created the music for the performance *Revofuckinglution*, Portuguese edition by American actor and performer Jack Shamblyn<sup>1</sup>, which was shown at *Maria Vai Com As Outras* in Porto and the music for the theatrical production *Blatant*, which was performed in 2010 at the *Dixon Palace* in New York. Since 2011, he has collaborated as composer and sound design with the German media artist Chris Ziegler in productions like *Corpus Pygmalion* from 2011 organized, part produced and presented in the *ZKM* and with the support of *Landesverband Freier Theater Baden-Württemberg (LAFT)* and the *Ministerium für Bildung und Kultur*. This project has supplementary presentations in *Lola Montez Kunstveerein* in Frankfurt, Germany, in the *Kwai Tsing Theatre, Hongkong, China* and in *La Manufacture - Haute école des arts de la scène Lausanne, Suisse*. In addition, was build a *Dance Interactive app* that uses is compositional techniques build to the piece that translate human movement to music organizations and elements, as well space sonic position, was selected and recognized at the *2012 ZKM App Award*. In this project he built the musical composition and sound spatialization for 16 audio channels, as well the compositional methodology to translate the dancer movement in interactive musical elements. A derivative of this work titled *Corpus* was presented in the years 2017 and 2018 in the *Ars Electronica Festival, Linz, Austria* in 2018, *Dortmund Theater, Dortmund, Germany, Kulture Brauerei, Berlin, Germany, Transart Festival, Bosano, Italy* and in the *Scenofest at WSD in Taipei, Taiwan*. The composition *Unevenness* by Hugo Paquete, 2015 was sent into space on a chip included in *NASA's OSIRIS-Rex mission to the Asteroid 101955*

<sup>1</sup> Is the author of the book *Queering The Stage, "Through Plays & Monologues, A Road Map To GLBT History & Heroes (1994 - 1997)* published in 2015 and he participate in films like *The Bugs and the Slugs* in 2021, *Diabolical: Tv seies* in 2019, *Um lugar para Viver: Tv seies* in 2009, *Liberdade: Tv seies* in 2008, *Oz: Tv seies* in 1997-2003, *Naqoyqatsi* in 2002 and *Challenge the Wind* in 1991.



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*Bennu* in 2016 integrated in the project *#WeTheExplorers* campaign<sup>2</sup>. Establishing the connection In 2018, for Paquete and Ziegler begin working together on the *Cosmos* project with Production in the *Arizona State University's School of Arts, Media and Engineering* in Tempe, Arizona. Financed by the *Ministry of Science, Research, and the Arts* of Baden-Württemberg through the *Landesverband Freie Tanz- und Theaterschaffende Baden-Württemberg e.V.* Part of the *Cosmos* project was created in the studios of *ZKM/Hertz Laboratory*, and it had its world premiere at *Kubos* in *ZKM*. In this project he built the musical composition and sound spatialization for 48 audio channels, and a solar panels system was used in one of the interactive scenes to translate light changes to musical elements. In 2020 he was invited to compose the music to the *(ODO): No Body Lives Here*. Research projects involving artificial intelligence algorithms, theatre, interactivity and installation. This project was premier as installation at *ZKM, Karlsruhe* and in *Muffathalle / Muffatwerk* in *Munich, Germany*. He established other collaborations focused in electroacoustic music experiments, like with the American composer *James Ross*, transforming and manipulating is orchestral/chamber sounds and instruments in the composition *Convergencias* in 2007. In the same year, Paquete formed a collaboration with the avant-garde cyberpunk artist *Kenji Siratori* from *Japan*, and the two worked together to create a series of compositions based on the author's spoken words. Resulting in a powerful, progressive, and very experimental literature and musical exploration titled *Land 3000*. And with the Portuguese composer *Anibal Morais Ferreira* known as *Sistema de Ambiente* they present a concert at *Maus Hábitos* in *Portugal 2007*. He organized the concert *Experimental Acousmatic Night For Transhuman Damaged Listeners* presenting the work of the composer *Tiago Morais Morgado* in the *Censura Previa* in *Braga 2007*. Paquete establish collaboration with *Projecto Nome* in the performance presented in *Festival imaginarius, Santa Maria da Feira, Portugal* in 2009. The piece *Combinatronics* and *Splinted time for two* were the products of his collaboration with the contemporary *Brazilian saxophonist Pedro Bittencourt* while he was a guest artist at the *ZKM* in 2011. This last collaboration exists in two versions: an acousmatic version and one for time-coding vinyl manipulation in real time and free saxophone improvisation. He collaborate with the sound artist, composer and curator from *England Margeret Nobel* in the project *Sound is art Listen to field recording, instruments, performances and Organized noise* in 2012. Paquete collaborate on the *Half Meaning* and *Wind of Darkness* compositions for piano and electronic instruments with *Serbian composer Marina Vesic* in 2013 and with the *German electronic music producer Siegmar Fricke* aka *Pharmakustik* in the album *Particle Tracking* in 2014. Paquete created a few virtual instruments and effects to create sound elements that were incorporated and used by the author into the compositions, as mentioned in the album information as *Pulsative Engines*. In 2016, Paquete worked on musical experiments in the studios of *Portugal's Escola Superior de Artes do Porto* with the *American and Dutch composer Sharon Rene Stewart*. He also hosted a workshop on *Deep Listening* led by *Stewart* at *AXA building* and the *1ª Avenida art project*. He developed with *Sérgio Eliseu* the interactive installation *Snow Cristal* with the support of the *Municipal Council* of *Porto city* 2017. He collaborated with *Miguel Carvalhais* and *Pedro Tudela* in the composition *Continuous structure* in the project *Sonic Annotations: Space, Pause, and Repeat* with a composition musical piece. The work was commissioned by the *University of Porto's Faculty of Fine Arts and Museum* in 2018 and finished with a *K7* edition. He establishes partnerships with several artists through his curatorial web base underground initiative, *IVS: Institute of Viral Sonology*, mentioning some of them as *Maeshell West-Davies, Miguel Ogoshi, Unknill, Pedro*

<sup>2</sup> "Hi Hugo, We wanted to let you know that we received your composition for the *#WeTheExplorers* campaign, and it will be included. Thanks for participating." Social Media Lead Office or the Principal Investigator *OSIRIS-REx Asteroid Sample Return Mission*. <http://asteroidmission.org>. *Christine*.





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Bittencourt, Luis Antunes Pena, Raul Laidley Diogo Lopes, Tony Stirner, Charles Shriner, Didier Tallec, Sue69, Ruben Costa, Gabi Von Dub, Catucamos: Daniel Saraiva, Joacelio Batista, Juliana Rebelo, Monkey Brain, Vítor Rua, Mamabaer-Kommissar Hjuler, Nathalie Boeur, Luis Marques, Sharon Stewart, Pedro Montesinos, Pharmakustik, Magnus Bunnskog, Pedro Carvalho, Rodrigo Malvar, Pedro Guedes, Rui Bonito, James Ross, Susana Pedrosa, ESJA: Jarek Plonka, Anton Mobin, Chris Black, Dezroy Adam, Evan x, Merz, Irad Lee, Jaime Casal, Miguel Carvalhais, Nathalie Fougeras, Jack Shamblin, J. Carlos Díaz and Paul Ferrara. With the support of the Modisti NetLabel, a series of experimental published editions titled *Sonic Virology* explored the possibilities of the computer as an automatic machine to generate compositional material and aesthetics content based on random probability. Paquete counts with the collaboration of underground and experimental labels as *Mimi Records*, *Noise-Joy*, *Test tube*, *Cian Orbe*, *Enough Records*, *Modisti*, *Crónica* and *Music Is the Time of Numbers curated by Miguel Parera* presented as *SSTFM*, *SuHHup*, Hugo Paquete and Da Mata Paquete. During 2020 he started to collaborate with the opera baritone Rui Baeta in the underdevelopment project *EOSS Opera* and with the multidisciplinary singer Katia Leonardo. He developed in 2020 the sound design for the video installation *Fricção (in) Temporal* by Sónia Carvalho presented at *Galeria Ana Lama*, Lisboa, Portugal and in the *Bienal de Arte Contemporânea de Trás Os Montes*, Portugal and in 2022. He collaborated with the Fine Art artist Cátia Ezequiel in the exhibition *Aurora*, with a sound installation presented in the *Military Elvas Museum* in 2022 and 2023.

### *Music compositions presented in radio art shows and telematics experiments*

*Dial-a-Diva*, a digital 24 hour telephonic concert Hugo Paquete as *SSTFM: Synthetic Sound To Fit Mind* in the *Stavanger European Cultural Capital* events and *Creative Scotland Award* in 2007-2008. *Biennial The International Radiophonic Creation Day*, Florença, Italy in 2011. Is work was presented in *Audiorama Ars Acustica – Concert*. Music: Susanne Skog, Elsie Marie Pade, Kaija Saariaho, Hugo Paquete, Karlheinz Stockhausen and John Chowning in Malmo, Sweden in 2012. in the *UNDÆ! Radio nº 10* works by Alvin Lucier, Hugo Paquete, Tod Dockstader, Jan W. Mortenson, and Iván Patachich, Madrid, Spain in 2012. *Radius Radio: Episode 35*, Hugo Paquete in 2012. Chicago, United States. And in the *Quadrantid Meteor Shower: Trans-X Transmission Art Symposium* contextualized with works of Mike Shifter, Hugo Paquete and Brian Eno rare tracks in Toronto, Canada in 2013. And transmission artists from around the world program *24 Baja Frecuencia* in Radio *P.I.C.A.* Program dedicated to Hugo Paquete and Sara Montet, Barcelona, Spain in 2013. *IMA/ Structures at ZKM | Institute for Music and Acoustics with works of Michael Edwards, Mario Verandi, Panayiotis Kokoras, Orestis Karamanlis and Hugo Paquete* in 2013, Karlsruhe, Germany. *RTP: Radio antena 2* program *Arte Eletroacústica: Arte Eletroacústica, Arte sonora de Gerald Fiebig e Hugo Paquete* in 2013, Lisbon, Portugal. 2014. Is work was curated in 2014 by Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow, Steven Schick and Rand Steiger to participate in the *Sweet Thunder Festival* in the *Listening Room* with composers as Ricardo de Armas, Massimiliano Viel, Kite String, Joo Won Park, James Andean, Nichola Scrutton, Hugo Paquete, Andrea Agostini, Christopher Jette, Katharina Rosenberger, Jack Quartet, Morton Subotnick, George Lewis, Jaime Oliver and others at Fort Mason Center, São Francisco, United States of America. *Epsilonia Radio Libertaire: Program Endless Tape* radio program, Paris, France in 2014. *CONA Institute For Contemporary Arts: RadioCona*; Paquete, Hugo; Jeff Kolar; Jasmina Zaloznik; Brane Zorman and Irena Pivka. 2015. *Aveiro síntese, Musica e Criação call*



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the selection in 2016, Mariana Vieira, Hugo Paquete, Jorge Ramos and Ana Catarina Barros, Aveiro, Portugal.

### *Festivals, exhibitions and events*

*Pulsar* in 2022 at *Ars Eletronica Festival*, Linz, Austria. *Healing. Listening to a Brave New World* in 2022 at *MediSouP Community Concert: Healing: Listening to a Brave New World* at *MAD LAB*, Cyprus University of Technology, *Istanbul Cinema Museum* and *Centro Negra*, Greece, Turkey and Spain. in 2022 *Fricção (in) Temporal* collaboration with Sónia Carvalho at *Bienal de Arte Contemporânea de Trás Os Montes*, Portugal. *Aurora* in 2022, in collaboration with the Fine Art artist Cátia Ezequiel at *Military Elvas Museum* in 2002. *SARS-COV-2: Sound Analogies and Radical Sonification - Control Oscillating Voltage + 2* in 2021 at *Festival Novas Invasões*, Torres Vedras, Portugal. *(ODO): No Body Lives Here* in 2020 at *ZKM /Zentrum für Kunst und Medientechnologie*, Karlsruhe, Germany. *MGC TALKS!: Comunicação e Cultura na Era da Internet das Coisas* in 2020 at *School of Arts and Design Caldas da Rainha*, Portugal. *Palimpsesto* in 2020 at *Museu Municipal de Penafiel*, Portugal. *(ODO): No Body Lives Here* in 2020 at *Muffathalle*, Munich, Germany. *Fricção (in) Temporal* in 2020 collaboration with Sónia Carvalho *Galeria Ana Lama*, Lisbon, Portugal. *#RHI: Think Arts Talk Business Make Culture* in 2019 at *MAAT - Museu de Arte, Arquitetura e Tecnologia*, Lisbon, Portugal. *(BE)COMING* in 2019 at *Centro Hospitalar Psiquiátrico de Lisboa*, Lisbon, Portugal. *Noise Istanbul Festival #1* in 2019 at *Borusan Müzik Evi*, Istanbul, Turkey. *The Terminal Body: Connection Network and Aesthetic Obsolescence* in 2019 at *Galerija Ars et Mundus: Artkomas: Kauno kūrybinių industrijų centras*, Kaunas, Lithuanian. *Obscure Radiation: events of decay and extrude* in 2019 at *Festival StreetArt jaunųjų menininkų scena in Sakramentas* organized by *kūrybinių industrijų centras*, Kaunas, Lithuanian. *Anisotropy* in 2019 at *Fringe Festival*, Zagare, Lithuanian. *Corpus-augmented cinematic action* in 2018 at *Prague Quadrennial of Performance Design and Space*, Prague, Check Republic. *Ovid's 'Pygmalion' redefined - a body in morphogenesis* in 2018 at *Ars Electronica Festival in Linz*, Austria. *Obscure Radiance* in 2018 at *International Contemporary Art Festival Kaunas in art*, Kaunas, Lituânia. *Cosmos* in 2018 at *ZKM /Zentrum für Kunst und Medientechnologie*, Karlsruhe, Germany. *Dark Materiality and the Ontology of the Vibrational Forces* in 2018 at *Temp studio*, Lisbon, Portugal. *Obscure Radiation* in 2018 at *Laboratorio de las Artes de Valladolid*, Spain. *Corpus* in 2018 at *Theater Dortmund*, Germany. *Snow Cristal* in 2017 at *Mercado do Bolhão* in collaboration with Sergio Eliseu, Porto, Portugal. *Corpus* in 2018 at *Ars Electronica Festival*, Linz, Austria. *Festival DME: A Paisagem Sonora em que Vivemos* in 2017 at *Dias da Música Eletroacústica Festival*, Lisboa, Portugal. *International Festival of Creativity, Innovation and Digital Culture* at *TEA: Tenerife Espacio de Las Artes* organized by *Espacioenter* in 2017 Canary Island, Spain. *Zoe: Actant* in 2017 at *Arquipélago Portuguese Center for Contemporary Art* in the Azores island, Portugal. *(UN)evenness* at *Concurso Jovem Criador* com Pedro Ferreira at *Museu de Aveiro*, Portugal. *Zoe: Actant*, video mapping in the *Divino Espírito Santo Hospital* in 2017, Ponta Delgada, Azores Island, Portugal. *Sonic Arcade: Shaping Space with Sound* by *Radius* in 2017 and 2018 at *MAC: Museum of Arts and Design*, Chicago, United States of America. *Corpus* in 2017 at *World Stage Design*, Taipei, Taiwan. *Corpus* in 2017 at *Transart festival of contemporary culture*, Bozen, Italy. *Corpus* in 2017 at *KulturBrauerei*, Berlin, Germany. *13e édition de La Semaine du Son: Faire et écouter le son dans l' espace* at *Atelier Des sons dans l'air* in 2016, France. *Aveiro Síntese* at *Museu da Arte* in 2016, Aveiro, Portugal. *International Festival of Creativity, Innovation and Digital Culture* at *TEA: Tenerife Espacio de Las Artes* organized by *Espacioenter* in 2016 Canary Island, Spain. *Synphony under 20Hz* in 2016 at *Atelier Salzamt*, Linz, Austria. *Phase Shift* in 2016 at *Atelier Salzamt*,



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Linz, Austria. *Trashology of the unevenness in the 14<sup>o</sup> Encontro Internacional de Arte e Tecnologia: #14.ART: Arte e desenvolvimento humano in 2015 at Universidade de Aveiro, Portugal. Festival In-Sonora in 2016 at La Casa Encendida, Madrid, Spain. #We The Explorers, in 2016 organized by Nasa integrated in the OSIRIS-REX Mission to Bennu, United States of America. Natal dos Experimentais at Passos Manuel organization Cronica Label in 2015, Porto, Portugal. Processing Radio in collaboration with Radius at Cona: Institute for Contemporary Arts Processing in 2015, Ljubljana, Slovenija. Unpredictable systems in the The 3<sup>rd</sup> International Symposium Formal Methods in Architecture in 2015 at Auditorium: Escola Superior de Artes do Porto, Porto, Portugal. Invisible Places, Sounding Cities: Sound, Urbanism and Sense of Place in 2014, Viseu, Portugal. USC: Unpredictable systems and collapse Software art installation at 1<sup>a</sup> Avenida art project in 2014, Porto, Portugal. Sweet Thunder Festival in 2014 at Fort Mason Center, São Francisco, United States of America. IMA/ Structures at ZKM | Institute for Music and Acoustics in 2013, Karlsruhe, Germany. International Festival of Creativity, Innovation and Digital Culture: Art Science Innovation at TEA: Tenerife Espacio de Las Artes in 2013, Spain. PNEM Sound Art Festival at Platform New Experimental Music in 2013, Uden, Holland. FAR Listening Post: Facility for Arts Research at Florida State University in 2013, Florida, United States of America. Third OP3NR3PO Gli.tc/h Festival, conference and gathering in 2013 at Furtherfield Gallery in London, United Kingdom. Second OP3NR3PO Gli.tc/h Festival, conference and gathering in 2013 at Museum of Contemporary Art in Chicago, United States of America. Festival Zèppelin at Barcelona's Center for Contemporary Culture in 2013 Barcelona, Spain. USC: Unpredictable System and Collapse at Museu Municipal de Aveiro in 2013, Portugal. DAS: Death Amplitude Synchronization at Museu Municipal de Aveiro in 2013, Portugal. Tellus Tools remix: multichannels instalation with Team Lab at Harvestworks; Technology, Engineering Art and Music space in 2013, New York, United States of America. Are You Listening? Curated by Antonio Della Marina and Alessandra Zucchi at Spazioersetti in 2013, Udine, Italy. JCE Young Creation Europe at Museu Amadeu de Sousa Cardoso in 2013, Amarante, Portugal. Festival Zèppelin Expandit, Barcelona So Límit. Barcelona's Center for Contemporary Culture in 2012 Barcelona, Spain. Radius in Chicago in 2012 Illinois, United States of America. Corpus Pygmalion: ZKM app Award 2012 at ZKM /Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. Fist OP3NR3PO Gli.tc/h Festival, conference and gathering in 2012 Chicago, United States of America. Corpus Pygmalion in 2012 at Lola Montez Kunstverein/Club Frankfurt, Germany. JCE Young Creation Europe in 2012 Ville de Klaipeda, Lithuania. Festival NAA, ESAF Auditorium in 2012 Barcelos, Portugal. Corpus Pygmalion in 2012 at Kwai Tsing Theatre Hongkong, China. Sput&Nik, Sincronia in 2012 Porto, Portugal. JCE Young Creation Europe in Kunsthau Hamburg 2012 Allemagne, Ville de Hambourg, Germany. IN-SONORA VII Interactive and Sonic Art Exhibition. Museu Rainha Sofia in 2011 Madrid, Spain. Auditorium, Ars Acustica 4 in 2011 Stockholm, Sweden. Corpus Pygmalion in 2011, ZKM /Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. 8 Prémio Amadeo de Souza-Cardoso, Museu Amadeu de Sousa Cardoso in 2011 Amarante, Portugal. JCE Young Creation Europe, La Fabrique in 2011 Ville de Montrouge, France. Corpus Pygmalion in 2011 at La Manufacture: Sinlab, Lausanne, Switzerland. MUSAO: Museum auf Abwegen Ottakring, Museum astray Ottakring in 2011, Austria. International Radiophonic Creation /Journée de la création radiophonique in 2011, France and other countries. 90-10 exhibition 20 years Fine art ESAD, Somafre in 2011 Lisboa, Portugal. Between Document and Fiction in 2011, Maus Hábitos Porto, Portugal. MEECAS: The Midwestern Experimental Electronics Conference and Showcase. Lizard's Liquid Lounge, in 2010 Chicago, United States of America. 6x6 Punto de encontro. In 2010 Experiments for a tragic day at Drop-d Contemporary, Lisboa, Portugal. O Verbum: casa das palavras in 2010 Vigo, Spain. SoundGate: A part of Port2010. Kunsten Museu, Utzon Centre and Platform4 in 2010 Aalborg, Denmark. Quem são eles? Galeria nova Ogiva in 2010 Óbidos, Portugal. Arrastão: Projecto Colector,*





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*Museu da Quinta de Santiago* in 2010 Leça da Palmeira, Portugal. *Sonic Vigil V*, Sound Station, *St Fin Barre's Cathedral* in 2010 Ireland. *Bienal de Ansião* in 2010 Leiria, Portugal. *Maura: Galeria Pedro Serrenho* in 2010 Lisboa, Portugal. *Bracadeiras 2*, *Museu Moinho de Papel* in 2010 Leiria, Portugal. *IKAS ART* in 2010 Bilbao, Spain. *Quadrivium Project* in 2010 *Museu de Serralves*, Portugal. *Quadrivium Project, Laboratório das Artes* in Guimarães, Portugal. *Mértolarte* in 2010 Mértola, Portugal. *Take B*, International Museums Day: *Museu Bernardo* in 2010 Caldas da Rainha, Portugal. *CLN: Caldaslatenight* in 2010 Caldas da Rainha, Portugal. *Marte Festival: Culture, Resistance, Memory, and Identity* in 210 TBC Barcelos, Portugal. *Prémio Amadeu de Sousa Cardoso, Museum Amadeu de Sousa Cardoso* in 2009 Amarante, Portugal. *Festival Música Viva, Centro Cultural de Belém* in 2009 Lisboa, Portugal. *Zeppelin Festival: Sounds of power / Listening of fear. Centre de Cultura Contemporània de Barcelona* in 2009 Barcelona, Spain. *Praga festival* in 2009 Braga, Portugal. *SSTFM Performance* in 2009 *Meno Parkas Galerija*, Kaunas, Lithuania. *Projeto Nome, Festival imaginarius* in 2009 Santa Maria da Feira, Portugal. *39-Imeb-concours internationaux de Bourges Musiques electroacoustiques et arts Electroniques* in 2009 France. *X Biennale de Lyon, Mapra (Maison des arts plàstiques Rhone-Alpes)* integrated in the *Bienale Resonance* in 2009, France. *Porto Kaunas, Meno Parkas Galerija* in 2009 Kaunas, Lithuania. *Arte Lisboa: Feira de Arte Contemporânea* in 2009 representing *Galeria Avlarez*, Lisboa, Portugal. *The End of Something / A collection of reflections on the Global Crisis* in 2009 London, United Kingdom. *Open Compositions* in 2009 London, United Kingdom. *Festival de la imagen, Torre de Herveo* in 2009 Manizales, Colombia. *Talking Doors*, collaboration with Julijonas Urbona, Lithuanian Academy of Music in 2009, Vilnius, Lithuania. *Artlab: Emerge* in 2009 Porto, Portugal. *Festival Música Viva, Centro Cultural de Belém* in 2008 Lisboa, Portugal. *Velha a Branca* in 2008 Braga, Portugal. *Alice: Museu D.Diogo de Sousa* in 2008 Braga, Portugal. *Zeppelin Festival: Centre de Cultura Contemporània de Barcelona* in 2008, Spain. *SSTFM, Museu D.Diogo de Sousa* in 2008 Braga, Portugal. *SSTFM, Maus Hábitos Club* in 2008 Porto, Portugal. *Prix Ars Electronica* in Digital Music, *Ars Eletronica*, Linz, Austria in 2007. *Art Tech Media* in 2007 Madrid, Spain. *Dial-A-Diva*, in London, England. *File: Electronic Language International Festival in 2007* São Paulo, Brasil. *O.K. Video, International Video Festival*, in 2007 Jakarta, Indonesia. *Gallery 13 Sévigné Art Channel Exhibition* in 2007 Paris, France. *ATA Gallery* in 2007 San Francisco, United States. *XIV Bienal Internacional de Arte de Cerveira* in 2007 V.N. de Cerveira, Portugal. *Festival DAW'07: Digital Art Weeks*, *ETH Zurich, Computer Systems Institute* in 2007 Switzerland. *I.M.A.N. Festival de Arte Contemporânea*, Casa das artes de Famalicão in 2007, Portugal. *XV Performance Art Conference E.P.I., Zentrum Europäisches Performance Institute* in 2007 Berlin, Germany. *Juno Gallery* in 2007 Berlin, Germany. *2rd Kargart International Video Festival* in 2007 Istanbul, Turkey. *Art Channel Inf Television as Art, Festival Video Forms* in 2007 France. *Data Transfer: Exhibition of Technology Drive-Art, Scene Metro-space Gallery* in 2007 United States of America. *DF Arte Contemporânea Gallery* with Batur Sönmez from *Noise Istanbul* in 2007, Santiago de Compostela, Spain. *Projecto Fábrica, SSTFM performance* in 2007, Guimarães, Portugal. *Censura previa, Experimental Acousmatic Night For Transhuman Damaged Listeners, Censura Previa* in 2007 Braga, Portugal. *SSTFM performance at Maus Hábitos Club* in 2007 Porto, Portugal. *SSTFM performance at Museum of Olaria Barcelos* in 2007 Barcelos, Portugal. *SSTFM: Synthetic Sound to Fit Mind performance in Fabrica do Som*, 2007 Porto, Portugal. *Films in the window* in 2006 at *Gallery Aferro*, New York, United States. *Art Channel Inf Television as Art, Mac Manifestation D'Art Contemporain* in 2006 Paris, France. *I.M.A.N. Festival of Contemporary Art, Casa das artes de Famalicão* in 2006 Portugal. *Art Channel Inf Television as Art, Emergences Festival in 2006 Paris, France. OUTVIDEO'06, International Festival Film in 2006* Moscow, Russia. *Art Tech Media* in 2006 Madrid, Spain. *XIII Bienal Internacional de Arte de Cerveira* in 2005 V.N. de Cerveira, Portugal. *SSTFM: Synthetic Sound To Fit Mind performance* In 2006 *Menos Que Zero*, Porto, Portugal. *I.M.A.N. Festival*



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*of Contemporary Art*, Casa das artes de Famalicão in 2005 Portugal. *SSTFM: Synthetic Sound To Fit Mind* performance. In 2005, *Maus Hábitos Club*, Porto, Portugal. *0+1=1-0* in *I.M.A.N. Festival de Arte Contemporânea*, Casa das artes de Famalicão in 2005, Famalicão, Portugal. *ART COLOGNE*, Represented by *Galeria Alvarez* in 2003 Köln, Germany. *RSFF*, *Galeria Alvarez salaUM*, 2003 In Porto, Portugal. *Alvarez Horror Show*, *Galeria Alvarez* in 20003 Porto, Portugal. *FESTIVIDEO*, *International Video and Photography Festival* in Porto, Portugal. 2002. *VI Prémio Fidelidade Jovens Pintores*, Portugal. *Entre o real e o virtual*, *People et Culture Lr*, Montpellier, France in 2000.

### *Individual exhibitions*

2017 *Zoe: Actant* at *Arquipélago Portuguese Center for Contemporary Art* in the Azores Island, Portugal  
2010 *Forecasting* at *Sputenik*, Porto, Portugal. In *2009 Process* at *Galeria Alvarez*, Porto, Portugal.  
2008 *Articulation Function* at *Galeria Alvarez*, Porto, Portugal.  
2006 at *XYZ*, *Galeria Alvarez*, Porto, Portugal.  
2003 *RPR: Realidade paradoxalmente ruidosa* at *Galeria Alvarez sala Um*, Porto, Portugal.

### *Research*

His work investigates a variety of subjects, such as the nexus between high culture and subculture in music, technology and post-digital aesthetics. They relate to both theoretical and practical facets of sound production as meta-political resistance and meaning in music. He is focused in subcultures like cyberpunk and techno-culture, where the technology, digital and the computational are dominating forms of techno-ethnography, contextualized in the technological capital system of innovation. He emphasizes his research on the aesthetics of post-minimalism, post-techno sound and music production aesthetics following acoustemology and meta-methodology of analyses on sonic studies. He has always been interested in the interactions between art, technology, capital, society and culture. He brings encouragement for experimental extrapolations of artistic, philosophical and technologically experimental conceptions of digital media art that stresses the idea of close disciplinary borderlines in the contemporaneity hybrid art production. His work has been published in the fields of sound art, installation, performance, electronic music, as well as other disciplines including cultural and sound studies.

He recently developed interviews with academics, artists, and philosophers: Åke Parmerud, André Rangel, Graham Harman, Luís Antunes Pena, Miguel Carvalhais, Nicolas Collins, Roy Ascott and Tom Ebb.

### *Published works on books*

Hugo PAQUETE, "Meta-escuta: objeto-sonoro espetro, imanência-vibrátil e resto cognitivo", in *Dispositivos na Prática Artística Contemporânea #2*, ed. Eduarda Neves, Centro de Estudos Arnaldo Araújo da CESAP/ESAP (Porto, 2015-2017), pp. 29-59, ISBN: ISBN: 978-972-8784-72-0.



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Hugo PAQUETE, "Tecno-utopia cyberpunk no projecto Peenemünde", Log In, Live ON: music and cyberculture in the age of the Internet of Things conference, Universidade Nova de Lisboa, Outubro 7 e 8, 2016.

Hugo PAQUETE, "Projecto Peenemünde: Cyberpunk, Utopia e o Pós-Digital", Mensageiros das Estrelas: Colóquio Ficção Científica & Fantasia, Universidade de Letras de Lisboa, 16-18 Novembro, 2016.

Hugo PAQUETE, "Tecnocultura Sónica: Etno-tecnologia, música e Política", in Dispositivos na Prática Artística Contemporânea #3, ed. Eduarda Neves, Centro de Estudos Arnaldo Araújo da CESAP/ESAP (Porto, 2016-2017), pp.13-31, ISBN: 978-972-8784-74-4.

Hugo PAQUETE, "Pareidolia: Glitch-Evento, Metodologia e Espectro", in Interact Revista Online de Arte, Cultura e Tecnologia, ed. Centro de Estudos de Comunicação e Linguagens, FCSH / NOVA: Faculdade de Ciências Sociais e Humanas. Universidade Nova de Lisboa (Lisboa, 2015- 2017), <http://interact.com.pt/22/pareidolia/>, ISSN: 2182-1402.

Hugo PAQUETE, "O Ruído dos Satélites", in book: Cinema Avanca International Conference 2017, Edition: Cine-Clube de Avanca, Chapter: Cinema - Art, Publisher: Cine-Clube de Avanca, Editors: Cine-Clube de Avanca, pp.240-250, 2017

Hugo PAQUETE, "Zoe: Actant", International Meeting of Art and Technology #16. ART artis intelligentia: Imagining the Real, Universidade do Porto, Faculdade de Belas Artes do Porto, Outubro 12, 2017.

Hugo PAQUETE, "O som dos atuantes não-humanos: cultura, crítica e técnica", Encontro Cultura/Natura; Arte e Conhecimento II, iniciativa do Teatro do Frio em articulação com a Faculdade de Psicologia e de Ciências da Educação (FPCEUP) e o Centro de Investigação e Intervenção Educativas da FPCEUP, contando com o apoio da Direção-Geral das Artes, 29 de setembro, 2017

Hugo PAQUETE, "Tecno-utopia cyberpunk no projeto Peenemünde", no livro: Log In, Live On: música e cibercultura na era da internet das coisas, Lisboa, Húmus/CESEM, Capítulo: 04, Publisher: Húmus/CESEM, pp.279-360. Dezembro, 2018

Hugo PAQUETE, "Zoe: Actant", no livro: Portuguese Emerge Art, Edition: Emerge, pp.72-77. Setembro, 2018

Hugo PAQUETE, "Interview with Roy Ascott", in: Technoculture: an online journal of technology in society Volume 7 (2017), ISSN: ISSN 1938-0526. Link: <https://tcjournal.org/vol7/ascottinterview>. Esta publicação foi lançada com algum atraso, por isso data de 2017-2018.

Hugo PAQUETE, "The Sound of Non-Human Agents From a Musicological Perspective", no livro: Ensaiar Arte e Ciência para religar natureza e cultura, Edition: Teatro do Frio: Alison Neilson e José Eduardo Silva, pp.151-162. Maio, 2019

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, "Ao som dos fluxos da informação: processos de sonificação nas artes sonoras", Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2019



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Hugo PAQUETE, Sérgio ELISEU, “Snow Cristal: projeto de arte e tecnologia”, Avanca International Conference of Cinema- Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2019

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Zoonose: leptospirose e os ritmos espirais como infecção sonora e musical”, Encontro Internacional “#18.ART: DA ADMIRÁVEL ORDEM DAS COISAS: arte, emoção e tecnologia, Portugal. 2019

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Dromologia dos corpos orbitais: Projeto de desenvolvimento de hardware e estratégias de composição sonora”, Encontro Internacional “#18.ART: DA ADMIRÁVEL ORDEM DAS COISAS: arte, emoção e tecnologia, Portugal. 2019

Hugo PAQUETE, Ana SANTOS, “O Corpo Terminal do Terceiro Milénio: Rede de Conexões e a Obsolescência Estética”, Encontro Internacional “#18.ART: DA ADMIRÁVEL ORDEM DAS COISAS: arte, emoção e tecnologia, Portugal. 2019

Hugo PAQUETE, “Obscure Radiation: events of decay and extrude”, Livro “Portuguese Emerging Art 2019, Publicação: EMERGE – Associação Cultural. Lançamento, Museu de Serralves, Portugal, 9 de novembro. 2019

Hugo PAQUETE, Sérgio ELISEU, “Snow Cristal: projeto de arte e tecnologia”, Avanca International Conference of Cinema- Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2019

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Velocidade terminal: tempo cronoscópico dos corpos orbitais na composição sonora e musical”, Livro: Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2020.

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Radiação Obscura: Fluxos energéticos sonificados no limiar da experiência sonora”, Livro: Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24- 29 de julho. 2020.

Hugo PAQUETE, “Sonificação do Limiar: Eletromagnetismo como possibilidade na criação sonora musical”, Marques, D. & Gago, A., orgs. (2020). Livro: Investigação Experimental Criação: em Arte-Ciência-Tecnologia. [Coleção Cibertextualidades]. Porto, Publicações Universidade Fernando Pessoa. ISBN: 978-989-643-163-1. ISSN: 1646- 4435, Portugal, 1 de julho. 2020.

Hugo PAQUETE, “Velocidade terminal: tempo cronoscópico dos corpos orbitais na composição sonora e musical”, Livro: Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24- 29 de julho. 2020.

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Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Radiação Obscura: Fluxos energéticos sonificados no limiar da experiência sonora”, Palestra: Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2020.

Hugo PAQUETE, “Sonificação do Limiar: Eletromagnetismo como possibilidade na criação sonora musical”, Marques, D. & Gago, A., orgs. (2020). Livro: Investigação-ExperimentaçãoCriação: em Arte-Ciência-Tecnologia. [Coleção Cibertextualidades]. Porto, Publicações Universidade Fernando Pessoa. ISBN: 978-989-643-163-1. ISSN: 1646-4435, Portugal, 1 de julho. 2020.

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Ao som dos fluxos da informação: processos de sonificação nas artes sonoras”, Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2019

### *Selected presentation in seminars and artist talks*

In 2011 at IMA | lab no. 2 “multi-medialness”, ZKM | Institute for Music & Acoustics With Matthias Ockert (D) “Die Bibliothek von Babel” (Opera, 2010-2012) and Hugo Paquete (PT) audio visual compositions . Host: Julia Gerlach

Hugo PAQUETE, “Conversa com os compositores selecionados no âmbito do projeto Música em Criação”, Aveiro Síntese: 2º festival internacional de música eletroacústica, Museu Arte Nova, 7 de Março, 2016.

Hugo PAQUETE, “Reprodutibilidade e hibridismo na tecnocultura”, Colóquio Internacional A Carta de Courbet, Escola Superior Artística do Porto, 17, Novembro, 2016.

Hugo PAQUETE, “A internacionalização dos artistas”, Artistic Creation and Mass Media in Europe, Creart International Conference, Edifício da antiga Capitania do Porto de Aveiro, 25 Novembro, 2016.

Hugo PAQUETE, Josseline Black, Salzamt curator: “Studio Visits Part II: Adéla Korbičková & Hugo Paquete”, Austria, Atelierhaus Salzamt, 27 Julho, 2016.

Hugo PAQUETE, “Zoe: Actante”, II WORKSHOP DO CYSMUS, Faculdade de Ciências Sociais e Humanas – FCSH/ NOVA. Lisboa, Outubro 12, 2017. 28 de Julho, 2017

Hugo PAQUETE, “Zoe: Actant, Open day”, Arquipélago Centro de Artes Contemporâneas, 28 Abril, 2017.

Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Velocidade terminal: tempo cronoscópico dos corpos orbitais na composição sonora e musical”, Palestra: Avanca International Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2020.





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Hugo PAQUETE, Adérito Fernandes-MARCOS, Paulo Bernardino BASTOS, “Velocidade terminal: tempo cronoscópico dos corpos orbitais na composição sonora e musical”, Palestra: Avanca International

Conference of Cinema - Art, Technology, Communication. Cine Clube Avanca, Portugal, 24-29 de julho. 2020.

### *Peer-reviewing and consultancy*

Hugo Paquete (jury), Artistic Residency at *AV. Espaço Montepio*, directed by Cláudia Melo, Porto Lazer. Mentor of the artistic team Assunta Alegniani and Pedro Ferreira for the project *Open.circuit* in 2016, Porto, Portugal.

Supervision of the thesis developed by Maria Joana Gomes D' Oliveira da Costa Torrinha, entitled: *Do Agora Que Já Não É: uma experiência nos limites do objeto artístico*. Integrated in the Master in *Contemporary Art Practices* at the *Faculty of Fine Arts of the University of Porto*. Defended with approval in 2018, Porto, Portugal.

### *Information*

My music compositions are copyrighted by Stim.se author rights company from Sweden.