



Universiteit
Leiden
The Netherlands

Mutable audible: an operative ontology of the sound image

Paiuk, G.

Citation

Paiuk, G. (2023, October 11). *Mutable audible: an operative ontology of the sound image*. Retrieved from <https://hdl.handle.net/1887/3643654>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3643654>

Note: To cite this publication please use the final published version (if applicable).

Acknowledgments

I would like to wholeheartedly express my gratitude to my supervisors, Prof. dr. Marcel Cobussen, Prof. dr. Julia Kursell and composer Peter Ablinger. Their belief in this project from the very beginning has been a fundamental reason I have been able to carry this through. In particular, I would like to thank Marcel Cobussen for his patience, close attention and indispensable support throughout the long trajectory and diverse challenges that came up along the way. I would like to thank Julia Kursell for her consistent enquiry and for always opening up directions and prompting questions I had not considered before. I would like to thank Peter Ablinger for his unwavering dedication, constant challenging and motivation to continue exploring what it means to commit to a daring artistic practice. The encounters we have had throughout these years have profoundly transformed me.

I would also like to express my gratitude to two great friends and inspiring people, sound artist and researcher Raviv Ganchrow and independent researcher at Conicet and Associate Professor at the University of Buenos Aires Dr. Pablo ‘Manolo’ Rodriguez. Our dialogues throughout these years have had a profound impact on the development of my research. Ganchrow’s work remains for me a prime model and source of inspiration; I am thankful for our dialogues that helped me push forward the limits of how to conceive of sound as a site of discovery. Thanks to Pablo Rodriguez I discovered the fascinating thinking of Gilbert Simondon. Our talks not only helped me navigate through Simondon’s oeuvre, but, more fundamentally, reminded me of the adventurous nature of every thought endeavor.

I would like to thank everyone at the Institute of Sonology, where I work regularly and where the challenge to experiment and to explore what it means to develop an artistic practice engaged with sound is a source of constant

stimulation. I include here all my colleagues and all the students with whom I have interacted throughout these years. Especially, I thank Dr. Kees Tazelaar, head of the Institute, for his fundamental support and belief in what I do.

I would like to thank all my colleagues at ACPA, where I have worked for ten years in different roles and assuming different tasks, for always providing a fabulous atmosphere to keep on developing the field of research in the arts and for having affectionately supported my endeavor all along. This includes several dear past and present colleagues: Dr. Rosalien van der Poel, Rogier Schneemann, Jessica van der Liende, Suzanne Knip-Mooij and Prof. dr. Erik Viskil. I would also like to thank the former directors of ACPA, Prof. dr. Henk Borgdorff and Prof. Frans de Ruitter for their meaningful and steady support.

I thank the musicians and artists with whom I have developed the works that constitute this dissertation: Dr. Arne Deforce, the musicians of the New European Ensemble, especially artistic director Dr. Emlyn Stam, and visual artist Sebastián Díaz Morales.

I also thank everyone who participated and made possible the symposium Transformations of the Audible, which I organized in 2019 in the Hague, and which was a meaningful step along the process of this research.

A big thank goes to Arie Altena, who had the rigor and patience to edit the written part of the work and helped to make it legible.

Such a project entails a challenging, often mightily challenging journey. The challenge is not only for oneself but for those with whom life is shared every day. I would not have been able to do this without the two people I love most profoundly and I am most grateful to, Gabriela and Ana.

Curriculum Vitae

Gabriel Paiuk, born in Buenos Aires, Argentina in 1975 is a composer and sound artist involved in the ways in which we listen. His work takes the form of sound installations, works for music instruments and electronic sources and collaborations with other disciplines.

He earned his bachelor's degree in Music at the Center for Advanced Studies in Contemporary Music in Buenos Aires (ARG) and his master's degree in Sonology (with distinction) at the Institute of Sonology, Royal Conservatoire in The Hague (NL). He developed his doctoral research in the field of Artistic Research at the Academy of Creative and Performing Arts in Leiden University.

In his early career he was active as a pianist in the field of free improvised music, performing and collaborating internationally with prominent representatives of the European Free Improvised music scene. In 2006 his work *Res Extensa* was awarded the Gaudeamus Composition prize, which became the first time a sound installation was awarded this international distinction. His chamber works have been commissioned and performed by the Österreichisches Ensemble für Neue Musik, ASKO ensemble, Kammerensemble Neue Musik Berlin, Slagwerk Den Haag, Francesco Dillon, Arne Deforce, Ekkehard Windrich, Modelo62 and the New European Ensemble, among others. Performative compositions and sound installations have been presented at contemporary music and sound art festivals and art galleries across Europe and Latin America. His work has been published internationally on the labels Another Timbre, Cut, Sedimental and Unsounds. He is also the resident composer of La Otra dance company in Buenos Aires, Argentina.

Since 2010 he resides in The Netherlands, and since 2014 he is part of the faculty staff at the Institute of Sonology at the Royal Conservatoire in The Hague. Paiuk is a regular guest lecturer and workshop leader at the Master in

Scenography (HKU, Utrecht) and the Master for Experimental Opera (Universidad Nacional de Tres de Febrero, Buenos Aires), and has led workshops at the Master Artistic Research (KABK, Den Haag) and KASK-School of Arts (Ghent). He has presented his research in contexts such as the Amsterdam School for Cultural Analysis (UvA, Amsterdam), UNM Festival (Young Nordic Music Days, Aarhus) and the International conference on the Philosophy of Human Technology Relations (University of Twente, Enschede). His articles have been published in *Organised Sound* (Cambridge University Press), the Orpheus Institute Research Series (Leuven University Press), *Kunstlicht* (Vrije Universiteit Amsterdam) and *Reflexiones Marginales* (Universidad Nacional Autónoma de México).