

## GABRIEL FRANCISCO LEMOS

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Gabriel Lemos (1988, born in São Paulo, Brazil, and lives in Berlin) is a composer, multimedia artist, and researcher. His work concerns music composition, sound, language, and technological mediation, articulated through performance, video, text and education. His artistic pieces were presented at festivals, events, and exhibitions in Brazil, London, Chile, Holland, Germany, Monaco, and Portugal. As a Ph.D. candidate, Lemos researches the implementation of neural networks for generative applications. The research is interested in the aesthetic possibilities, epistemic impacts, and socio-political implications of interacting with machine learning during creative processes in multimedia and archiving practices. Currently, Lemos works as a tutor of Electronic Music Production and Performance at Catalyst Institute (Berlin).

<<https://gabrielfranciscolemos.hotglue.me/>>

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### EDUCATION AND RESEARCH BACKGROUND

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**2021** – Ph.D. candidate in Creative Processes | **University of Sao Paulo (USP)** | Music Department, School of Communication and Arts (ECA-USP) - BR;

*The specters in the machine are us: critical perspectives on applying neural networks and cybernetics in multimedia composition.* Supervision, Prof. Dr. Fernando Iazzetta.

**2019-present** – Researcher | **Arts and Artificial Intelligence Group at the University of Sao Paulo** | C4AI - Inova USP;

I coordinate a public biweekly reading group and investigate the relationship between contemporary art production, technological critique, and human++machine creativity.

<<https://sites.usp.br/gaia/en/quem-somos/>>.

**2016-2018** – Master's Degree in Musicology and Music Pedagogy | **University of Sao Paulo State (UNESP) - Arts Institute** | Music Department | **Sao Paulo – BR;**

The thesis, entitled *Avant-Guard Music Serves Imperialism(?): the trajectory of Cornelius Cardew between 1960 and 1970*, was completed in July 2018.

Available in Portuguese at: <<https://usp-br1.academia.edu/gabrielfranciscolemos>>.

**2013-2018** – Studio practice | **Studio PANaroma** | University of Sao Paulo State (UNESP) | **Arts Institute, Sao Paulo – BR;** Lemos participated in concerts (such as the *T-SON* series, two *Biennial of Electroacoustic Music of Sao Paulo* (BIMESP), and the *Monaco Electroacoustique – Rencontres Internationales de Musique Electroacoustique*), composing and performing original or third-party electronic and mixed media pieces, and also organizing public workshops and lectures.

**2013-2018** – BA in Composition with an emphasis in Electroacoustics | **University of Sao Paulo State (UNESP)** | Music Department, Institute of Arts, Sao Paulo – BR;

**2007-2011** – BA in Visual Arts, Painting, Engraving, and Sculpture | **University of Belas Artes** | Sao Paulo – BR;

## **PROFESSIONAL EXPERIENCE**

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**2023** – Freelance | **Catalyst – Institute for Creative Arts and Technology** | Tutor at the Electronic Music Production program | **workshops Post Studio Practices, Instrument and Interface Design, Music & Culture** | Berlin-DE;

**2022** – Guest Lecturer | **Hochschule für bildende Künste Hamburg** | Introduction to Generative Art and Music | **Hamburg-DE**;

**2022** – Lecturer and mediator | **Frontier Zones Manaus (DAAD founded)** | Manaus – BR;  
Held in Manaus (BR) for 15 days in July, the workshop focused on producing documentary films to explore urban and cultural dynamics. The project was an international collaboration between the Architecture and Urbanism Institute of USP, Leuphana Universität, the Film University Babelsberg Konrad Wolf (DE), and the Federal University of Amazonas.

**2019-2021** – Professor | **College of Information and Administration (FIAP)** | Sao Paulo – BR;  
Professor of Sound Design and Video Production in the Digital Games Undergraduate course;

**2019-2021** – Curator and Archive Manager | **Moraes Barbosa Contemporary Art Collection** | Sao Paulo – BR;

Alongside curating and producing the public and web content for the online program, I was also responsible for cataloging and researching over 1.000 audio-physical media items and over 300.000 ephemera and printed material of contemporary art.

<<https://moraes-barbosa.com>> and <[https://www.instagram.com/colecao\\_moraesbarbosa/](https://www.instagram.com/colecao_moraesbarbosa/)>

**2018** – Substitute Professor | **School of Music, State of São Paulo (EMESP) Tom Jobim** | Sao Paulo – BR; Taught classes in Music Theory, 20<sup>th</sup> and 21<sup>st</sup> Centuries Music, Composition, Improvisation, and Creative Processes in Electronic Music.

**2017** – Guest Professor | **Universidade Estadual Paulista (UNESP)** | Arts Institute, Sao Paulo – BR; Taught classes in Counterpoint for BA music students;

**2013-2016** – Professor | **Universidade Estadual Paulista (UNESP)** | Arts Institute, Sao Paulo – BR; Taught classes in Music Theory, History of Music, and Composition for an educational project focused on preparing candidates pursuing higher education in music.

**2013** – Sound design assistant | **Teatro da Vertigem [Vertigem Theatre Company]** | Sao Paulo – BR;

**2012** – Research and cataloging | **Pinacoteca do Estado de São Paulo** | Sao Paulo – BR; Researcher and assistant coordinator in cataloging the works from the museum collection. Financed by FAPESP, the objective of the project was to update the cataloging method of the museum collection;

## ARTISTIC PRODUCTION

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For a complete pdf portfolio, access: <<https://gabrielfranciscolemos.hotglue.me/?portfolio/>>

**2022** – *Botannica Tirannica* | **commissioned by artist Giselle Beiguelman and Jewish Museum of São Paulo** | sound installation and soundtrack | [documentation](#) and [art review article](#).

**2021-22** – Ainda Assim Rimos | **Paço das Artes Museum (BR), Cashmere Radio, Archipelago Lab (Leuphana University)** | interactive text and lecture performance; Performance [score](#) (English), [documentation](#), and [interactive text](#) (Portuguese).

**2022** – *re\_plica vocalis* | **vídeo** | commissioned by Casa de Cultura do Parque | Sao Paulo -BR; Watch the [video here](#).

**2022** – *Plasticophagus Edulis* (composition for ensemble) | **commissioned by Spaceship Ensemble and Gaudeamus Festival** | Holland; [Video recording](#), and [documentation](#).

**2021** – o\_riso [the\_laugh] | **12" vinyl** | **released independently** | Sao Paulo-BR; [Documentation](#);

**2021** – DEMONUMENTA Project | **sound design and multimedia composition**. *demonumenta* proposes a debate on the coloniality embedded in public institutions and collections through a platform developed by researchers from the **Architecture Department of the University of São Paulo**, in collaboration with other institutions and research centers such as **C4AI - Inova USP, CITI - USP, the Museu Paulista da USP, the MIT Open Documentary Lab** and the Dean of Culture and Extension at USP. [Documentation](#).

**2020** – nhonho | **sound design and original soundtrack for video** | commissioned by Giselle Beiguelman, Ilê Sartuzi and Video Brasil. Watch [video](#).

**2020** – Fogos, Vozes e Vidros [Fire, Voices, and Glass] | **XIII International Biennial of Electroacoustic Music of São Paulo (BR) and Monaco Electroacoustique – Rencontres Internationales de Musique Electroacoustique (2017)**. Octophonic sound piece. in collaboration with Gustavo Vellutini, Julian Maple, and Fernando Gherini. [Listen here](#).

**2019** – GUERRA NÃO LINEAR [NON-LINEAR WARFARE] | **Novas Frequências Festival** | Rio de Janeiro – BR; Performance made in collaboration with André Damião and commissioned by curator Chico Dub for the 9th edition of *Festival Novas Frequências*. Watch the festival [video doc](#) and the work [documentation](#).

**2019** – ÁGORA activation | **Exhibition Somos Muit+s @ Pinacoteca do Estado de São Paulo – BR**; Sound performance made with Bruno Palazzo and Mauricio Ianes at the closing of the installation *Ágora*, by artist Mauricio Ianes. *Somos Muit+s* [We are Many]: experiments on collectivity, was curated by Amanda Arantes, Fernanda Pitta, and Jochen Volz. Work [documentation](#).

**2019 – Ø | Exhibition Somos Muit+s @ Pinacoteca do Estado de São Paulo – BR;** Ø consists of a durational sound performance composed for electric guitar and effect pedals. The piece was commissioned by curators Amanda Arantes, Fernanda Pitta, and Jochen Volz to be presented in two consecutive days as part of a series of performances that activated the installation *untitled 2019 (demo station no. 7, freedom cannot be simulated)* by artist Rirkrit Tiravanija, during the Exhibition *Somos muit+s: experimentos sobre coletividade* [We are many: experiments on collectivity], at Sao Paulo State Pinacoteca Museum. Work [documentation](#).

**2019 – SOBRE A POLARIZAÇÃO DE GÊNEROS | Peles - International Drum Fest | Guimarães –PT;** Composition for solo vibraphone.

**2019 – DA'ATH | Peles - International Drum Fest | Guimarães – PT;** Composition for percussion sextet.

**2018 – POSLUDIO | Periscópio Art Gallery | Belo Horizonte – BR;** The work was commissioned by visual artist Rafael RG and oboist Alexandre Barros (soloist of the Philharmonic Orchestra of Minas Gerais - BR) for the exhibition *Despedida de Onde Envelheço* [Farewell from Where I Grow Old].

**2018 – BLOCO RUÍDO | BLACK SHABBAT Festival @ Casa do Povo | São Paulo – BR;** DIY eletronic carnival band. Work [documentation](#).

**2017 – CHANCE STREET | Arts Night Program | London – UK;** The project was part of the Arts Night festival, a program in partnership with **Whitechapel Gallery**. Work [documentation](#)

**2017– SUITE CHIASMATA | Saout Radio for Savvy Funk @ documentation 14 |** sound piece. Stereo [audio recording](#).

**2016 – BINAH | Reynuncio Lima Theater | Sao Paulo – BR;** For percussion sextet, performed by the percussion group PIAP. [Video recording](#).

**2015 – PROJETO RADIOFÔNICO (for piano, radio and tape) | Teatro Maria de Lourdes Sekeff | Sao Paulo – BR.** Watch the [video here](#).

**2013 – TREATISE (Cornelius Cardew) | Casa do Povo | Sao Paulo – BR.** Watch performance excerpt [video here](#).

**2012 – TREATISE (Cornelius Cardew) | Ateliê #397 | São Paulo – BR.** Watch performance [video 1](#), [video 2](#), and [video 3](#).

## **AWARDS & RESIDENCIES**

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**2021 – YBYTU Residency Program | Sao Paulo - BR;**

**2019 – Honorable Mention in Composition for Percussion Ensemble | 1st Peles International Drum Fest Contest | Portugal;**

**2019** – Honorable Mention in Composition for Solo Percussion | 1st Peles International Drum Fest Contest | Portugal;  
**2017** – Guest artist at Delfina Foundation | London;  
**2012** – Acquisition and Winning Award at the 43rd Contemporary Art Prize of the Pinacoteca Municipal “Miguel Dutra” | Piracicaba – BR;

## **SCHOLARSHIPS & GRANTS**

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**2021-2022** – CAPES Ph.D. Research Grant;  
**2017** – Research Grant from Moraes-Barbosa collection | BR;  
**2014-2015** – Full Master’s Degree Grant from FAPESP | BR;  
**2014-2015** – Scientific Initiation Research Scholarship from FAPESP | BR;

## **ONLINE RESEARCH**

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<<https://www.researchgate.net/profile/Gabriel-Francisco-Lemos>>  
<<https://usp-br1.academia.edu/gabrielfranciscolemos>>

## **PUBLISHED WRITINGS**

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**2022** – Ainda Assim Rimos | **Ikrek Publisher**, ISBN 978 - 65 - 89597 - 05 – 6; Available in [bilingual PDF](#) (Portuguese and English).  
**2021** – Micro Macro and Meta Tonalities | **Studies on Sound Book**, Numa Editora, ISBN 978 - 65 - 87249 - 39 – 1; Book available in Portuguese at [Amazon](#). Online [English](#) version.

## **LANGUAGES SPOKEN**

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Portuguese (mother language)  
English (advanced)  
Spanish (intermediate)

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