

João Castro Pinto

composer / performer / researcher / sound designer

[Lisboa – Portugal]

Bio _ CVitae _ Portfolio

. english .



[photo © Michael Weiser _ live @ Rhiz _ Vienna / Austria _ 19.04.2010]

[sound art | acousmatic / electroacoustic music | intermedia | soundscape]

< <http://www.agnosia.me> >

Bio

João Castro Pinto (Lisbon, 1977) has been active since the late 1990s as a composer / performer of experimental music, as well as a sound and intermedia artist. His production comprehends the domains of soundscape composition, intermedia art, sound design, live electronics improvisation (solo and with instrumentalists), electroacoustic / acousmatic music and radio art.

Between 2002 and 2005, João Castro Pinto served as the artistic director and producer of the Hertzoscópio – Experimental and Transdisciplinary Arts Festival (2003 & 2004) and Hertz_extend #1 – Experimental and Transdisciplinary Art Encounters (2005). These events contributed to the dissemination of the work of both established and emerging national and international artists, fostering experimental and transdisciplinary dialogue across various artistic practices, including music, intermedia, video art, and installations. The first edition of the Hertzoscópio festival was supported and funded by the Fine Arts Service of the Calouste Gulbenkian Foundation (Portugal).

João Castro Pinto's academic background is reflected in his artistic work, as it reveals both his aesthetic concerns and artistic interests. He graduated in Philosophy from the Faculty of Social and Human Sciences at the New University of Lisbon and is currently completing his PhD in Science and Technology of the Arts (Computer Music and Soundscape Composition) at the Catholic University of Portugal – C.I.T.A.R. (Research Center for Science and Technology of the Arts), where he is a researcher.

Between 1999 and 2016, he attended masterclasses, lectures, and courses in the field of electroacoustic composition organized by Miso Music Portugal, with renowned composers such as Bernard Parmegiani, François Bayle, Francis Dhomont, John Chowning, Trevor Wishart, Morton Subotnick, Simon Emmerson, Barry Truax, Adrian Moore, Bertrand Dubedout, António de Sousa Dias, Miguel Azguime, etc.

Castro Pinto is recognized as one of the most prominent Portuguese composers of his generation in the field of acousmatic music. His works have been distinguished and awarded in multiple international competitions, such as the INA-GRM Banc d'Essai (Selected, France, 2016), Destellos (2nd Prize *ex aequo*, 2024 | Finalist, 2013, Argentina), Métamorphoses (Finalist, 2024, Belgium), MA/IN AWARD (Finalist, 2024, Italy), and Ars Electronica Forum Wallis (Selected, 2025, Switzerland), among others. He has also received national awards, including the 1999 Young Creators competition (Music category) and the Ernesto de Sousa Fellowship 2001. His international distinctions further comprise several artist residencies, notably as guest composer at the Electronic Music Studios of the Metropolitan University of Leeds, United Kingdom (2013).

João Castro Pinto has presented his work across Europe, the Americas, and Asia in over 60 festivals, museums and venues, including: INA-GRM Multiphonies (France), L'Espace Du Son Festival (Belgium), MANTIS Electroacoustic Music Festival (United Kingdom), SOUND – IMAGE Electroacoustic Music Festival (United Kingdom), Radiophrenia Festival (United Kingdom), Sammlung Essl Museum (Austria), Alte Schmiede Kunstverein Wien (Austria), Wien Modern Festival (Austria), Interpenetration Festival (Austria), ORF Kunstradio Radiokunst (Austria), Audio Art Festival (Poland), PNEM Sound Art Festival (The Netherlands), ICMC – International Computer Music Conference (U.S.A.), Experimental Intermedia Foundation (U.S.A.), Rubin Museum of Art (U.S.A.), University of Iowa Stanley Museum of Art (U.S.A.), REF – Resilience Festival (Italy), Matera Intermedia Festival (Italy), Poetronica Festival (Russia), Epicentroon – International Audiovisual Festival (Russia), Sound Museum (Russia), ISCM – World Music Days Festival (Estonia), Visiones Sonoras (Mexico), Perspectivas Sonoras (Mexico), MUSLAB – International Exhibition of Electroacoustic Music (Argentina), Espacios Sonoros (Argentina), Sur Aural Festival (Bolivia), Musicacoustica (China), SICMF – Seoul International Computer Music Festival (South Korea), Dotolimpic – Festival for Improvised and Experimental Music (South Korea), Festival Música Viva (Portugal), Festival Lisboa Soa (Portugal), Festival Dar a Ouvir (Portugal), C.A.M. – Calouste Gulbenkian Foundation (Portugal), Centro Cultural de Belém (Portugal), Centro Cultural Vila Flor (Portugal), Casa da Música (Portugal), Panteão Nacional (Portugal), etc.

João composes music for contemporary dance and has developed an ongoing collaboration with the Mimi Garrard Dance Theatre Company (U.S.A.). In addition to this artistic partnership, he founded an electroacoustic poetry duo with poet and researcher Sofia A. Carvalho, which has released one work (*Hiante* [Book/CD], 2019) and has performed in Lisbon, Geneva, and New York City. He has collaborated with both international and Portuguese musicians and composers, including Hanna Hartman (SE), Tom Hamilton (U.S.A.), Karlheinz Essl (AT), Koji Asano (JP), Bernhard Loibner (AT), Vienna Improvisers Orchestra (AT), Michael Fischer (AT), Philippe Lamy (FR), Jorge Sánchez-Chiong (VE), Gilles Aubry (CH), Thollem McDonas (USA), Nathan Fuhr (U.S.A.), Blaise Siwula (U.S.A.), John Grzinich (U.S.A./EE), Anastasis Grivas (GR), Thanos Kois / Lost Bodies (GR), Carlos Zingaro (PT), Sei Miguel (PT), Red Trio (PT), among many others.

João Castro Pinto's music has been presented in several installations and released on over 20 recordings, by the following labels: Influx / Musiques & Recherches (Belgium), Unfathomless (Belgium), Meakusma (Belgium), Hemisphäre の空虚 (Australia), Grimaces Éditions (Switzerland), OtO (Japan), Triple Bath (Greece), Miso Records (Portugal), Sirr-ecords (Portugal), Creative Sources Recordings (Portugal), Grain Of Sound (Portugal), Crónica Electrónica (Portugal), Variz (Portugal) and Useless Poorductions (Portugal).

João is a composer published and officially endorsed by MISO MUSIC PORTUGAL's MIC.PT – Portuguese Music Research & Information Centre. His works are frequently presented at events organized by CIME – the International Confederation of Electroacoustic Music and by the ISCM – International Society for Contemporary Music.

CV

João Castro Pinto

Ph.D. Candidate / Composer / Researcher / Sound Designer

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EDUCATION:

2026 Portuguese Catholic University
C.I.T.A.R. - Research Center for Science and Technology of the Arts
Ph.D. Candidate in Science and Technology of the Arts, specializing in Computer Music.
(Dissertation area: Soundscape Composition). Oporto, Portugal

2025 Open University . Uab . Lisboa, Portugal.
Micro-credential "Ethics and Politics of Landscape, Memory, and Heritage."

2009 New University of Lisbon
BA in Philosophy
F.C.S.H. -Faculty of Social and Human Sciences, Lisbon, Portugal

SUPPLEMENTARY EDUCATION:

2002-16 Master Classes / Composition Courses / Conferences on Electroacoustic Music
Composition organized by Miso Music Portugal, in Portugal, with the composers:

Bernard Parmegiani - conference
François Bayle - "L'Invention du Son"
Francis Dhomont - "Hypothèses sur un parcours personnel"
John Chowning - "Synthesis"
Trevor Whishart - "Composer's Desktop Project / Sound Composition"
Simon Emmerson - "The Poetics of Live Electronic Music"
Barry Truax - "Granular Sound Design and Soundscape Composition"
Adrian Moore - "Electroacoustic Composition"
Morton Subotnick - "Music as Metaphor"
Annette Vande Gorne & Marie-Jeanne Wyckmans –
"Space, Sound and Acousmatic Music" | "What does a Foley artist do?" / "Sound for Cinema"
Bertrand Dubedout - "From Here & Other Places - Musical Invention Territories"
Miguel Azguime - "Sound Spatialization - the Loudspeaker Orchestra"
António de Sousa Dias - "Sound in Virtual Environments"
Eduardo Reck Miranda - "Making Artificial Voices for the Pythagorean Chorale"
Takayuki Rai - (D.I.P.S. audiovisual processing system)

1991 – 95 Private studies in classic guitar and participation in several musical projects / bands in Lisbon, Portugal.

1986 – 88 Private classical piano studies in Lisbon, Portugal.

AWARDS & HONORS / COMPETITIONS:

2025 **SUR AURAL FESTIVAL 2025** – with “Faux Naturel”, Santa Cruz, Bolivia.

ARS ELECTRONICA FORUM WALLIS FESTIVAL 2025 – **Finalist** with “Circumsphere: To Bounce & Rebounce”, Münster/Goms, Switzerland.

2024 **2nd PRIZE *ex aequo* of the 16th DESTELLOS 2024 International Acousmatic Music Competition** – with “Circumsphere: To Bounce & Rebounce”, Mar del Plata, Argentina.

MID/SIDE I RESILIENCE FESTIVAL 2024 – with the acousmatic piece “Circumsphere: To Bounce & Rebounce”, Rome, Italy.

MÉTAMORPHOSES 13th International Acousmatic Music Competition 2024 – **Finalist** with “Circumsphere: To Bounce & Rebounce”, Brussels, Belgium.

MA/IN AWARD 2024 – **Finalist** with “Circumsphere: To Bounce & Rebounce”, Rome, Italy.

2023 **PAYSAGES COMPOSÉS FESTIVAL 2023** – with “Faux Naturel”, Grenoble, France.

2022 **SOUND-IMAGE FESTIVAL 2022** – with “Efflux”, London, UK.

PERSPECTIVAS SONORAS FESTIVAL 2022 – with “Re-Cycle”, Mexico City, Mexico. (invitation by the DME project)

MANTIS ELECTROACOUSTIC MUSIC FESTIVAL 2022 – with “HIANTE”, Manchester, UK.

KANSAS CITY UNDERGROUND FILM FESTIVAL 2022; LONDON ROCKS FILM FESTIVAL 2022; COURTS MAIS TRASH COMPETITION 2022 – with sound design / foley sounds / experimental music score for the short film “**WINNER WINNER**” (Dir. Kalani Gacon), Sydney, Australia.

2021 **EPICENTROO INTERNATIONAL AUDIOVISUAL FESTIVAL 2021** – with “Pareidolia – or of the dreamt gardens”, Saint Petersburg, Russia.

18th ANOTHER HOLE IN THE HEAD FILM FESTIVAL 2021 – with sound design / foley sounds / experimental music score for the short film “**SCOPAESTHESIA**” (Dir. Nolan McWhorter), San Francisco, California, U.S.A.

HORRIBLE IMAGININGS FILM FESTIVAL 2021 – with sound design / foley sounds / experimental music score for the short film “**SCOPAESTHESIA**” (Dir. Nolan McWhorter), Santa Ana, California, U.S.A.

15th ANNUAL SYDNEY UNDERGROUND FILM FESTIVAL 2021 – with sound design / foley sounds / experimental music score for the short film “**WINNER WINNER**” (Dir. Kalani Gacon), Sydney, Australia.

RIVERSSOUNDS – selected a AIR Program, to compose a soundscape about the Tejo river.

2020 **VENTANAS ACÚSTICAS - II REA _ MX International Meeting: Red Ecología Acústica México (Red Acoustic Ecology Mexico)** – with “The No Land Soundscape”, Mexico City, Mexico.

BOOKED ARTIST'S FAIR 2021 – with “HIANTE” – Helsinki's Cable Factory – Helsinki, Finland.

2019 **ESPACIOS SONOROS 2019** – with “Pareidolia – or of the dreamt gardens”, Salta, Argentina.

ISCM WORLD MUSIC DAYS FESTIVAL – with “Obsidia – of the invisible sounds or of the audible images”, Tallinn, Estonia. (invitation by Miso Music Portugal)

2016 **INA-GRM's Banc d'Essai 2016 International Acousmatic Music Competition** – with “Rugitus”, Paris, France.

2015 **41st International Computer Music Conference 2015** – with “Pareidolia, or of the dreamt gardens”, Denton, Texas, USA.

MUSLAB 2015 – International Exhibition of Electroacoustic Music – with “Pareidolia, or of the dreamt gardens”, Buenos Aires, Argentina.

2013 **DESTELLOS 2013 International Acousmatic Music Competition – Finalist** with “Simulacra – on discrete movements and dense textures”, Mar del Plata, Argentina.

FEASt Festival (Florida Electro-Acoustic Student) – with “Simulacra - on discrete movements and dense textures”, USA.

2012 **19th Seoul International Computer Music Festival 2012** – with “INTERSPERSED MEMORIES: on strings, murmurs & gongs”, Seoul, South Korea.

2011 **PNEM Sound Art Festival** – with “Water-Dreamt-by-Forest : a Binaural Oneiric-Walk”, Uden, The Netherlands.

2009 **MÚSICA VIVA FESTIVAL 2009** – with “Invocatio – Ascribing SoundImages into Silence”, Lisbon, Portugal.

1999 **Young Creators 99 Contest**, in the music area, – with “Impressões Sintéticas”, Lisbon, Portugal.

COMMISSIONS:

2025 Commission of an experimental music piece
Commissioned by: Lost Bodies · Athens · Greece (electroacoustic collaboration w. T. Kois)
Composed piece – “Enjoy Freely”, released as video 2024 / vinyl 2025
<https://youtu.be/rdWOWD1GtYg?si=hHW3ENscMsEodw6->

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Tempus Sidereum”
<https://youtu.be/UMAiveldpTc?si=dS36xl2srWJe2C8P>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “The Joly Autocrat”
<https://youtu.be/vlccPKZQ8is?si=erH8UAhh6MJc2GnT>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Interlocking Paroxysms”
https://youtu.be/XEFwyZqPgL8?si=k_o2Qzmfw2PSMCqi

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Hastebound”
<https://youtu.be/mU9tO8hUymE?si=DHUhEQTclafkY0bx>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Dystotopic”
<https://youtu.be/-OPmKfzLjnU?si=K4A74RxGgmoqyOJn>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Sukut”
https://youtu.be/7VGoZyNzo8k?si=I-SY-dPzy_dxjGQO

2024 Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Through Ashes We Rise”
https://youtu.be/2co95rvfWZw?si=2IUFkUEecX3_fV83

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Causa Sui”
<https://youtu.be/yAFMNjKBp7U?si=ECxwoLg560AZseMG>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Orphic Laments”
<https://youtu.be/NHsiyLg8eQg?si=llYsmvPHd3GYOBC>

2023 Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Magnetaris”
https://youtu.be/2SnwGgG_Grs?si=r2PS3MXB70_y3MC1

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Technogenetic”
<https://youtu.be/m4sPCwvNxys?si=rUX69iivZbU151yh>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Dhyana”
<https://youtu.be/eBPLbbvyN8A?si==345KckBzsx6SbX>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Seasons of the Mind”
<https://youtu.be/YYRHJXSICtg?si=d9xxWpAJ85II4Xfc>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “White Nuke : spiraling toward transcendence”
<https://youtu.be/CyTbw6x1fw8?si=bPEaWdVSfyKvkaGJ>

2022 Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “MinimAnima”
https://youtu.be/kZ8S_m8MU_A?si=0z4A8W2dCeOZ-Knw

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Thalassa”
<https://youtu.be/h3Isg0kfbFE?si=oIFRwCXx7JO8sSv>

Commission of Soundscape Album
Commissioned by: Unfathomless – Belgium
Composed Album -“Faux Naturel”.
<https://unfathomless.bandcamp.com/album/faux-naturel>

Commission of sound piece for the collaborative project (C)ovids Metamorphoses
Commissioned by: Lasse-Marc Riek
Composed Piece – The Rod of Asclepius
<https://www.meakusma.org/release/covids-metamorphoses>

2021 Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece – “Fire – A Metaphor for Change”
<https://youtu.be/CJZ9qOAGnvk?si=ZDthwXxAMgnXi8Gb>

Commission of a soundwalk piece
Commissioned by: Euphonia Festival – Sonic Circuits 2021 (PT)
Composed Piece: “(de)ambulatorium a soundwalk in and about Martim Moniz”

Commission of a soundscape piece
Commissioned by: Festival LISBOA SOA 2021 (PT)
Composed Piece – “Efluxo”
<https://lisboasoftware.com/installacao/sounds-within-sounds/> |
<https://www.cronicaelectronica.org/207/>

Commission of a soundscape piece
Commissioned by: RIVERSSOUNDS Artist in Residency Program (RO / UA)
Composed Piece – “Tejo Soundscape” - 4 channels piece
<https://riversounds.org/tejo/>

Commission of piece for a videodance
Commissioned by: Mimi Garrard Theatre Dance Company . NY . U.S.A. (videodance)
Composed Piece -“Ab Uno”.
<https://www.youtube.com/watch?v=J5BxShiryLw>

2019 Commission of Soundscape Album
Commissioned by: Hemisphäre の空虚 – Australia
Composed Album -“The No Land Soundscape”.

2017 Commission of Acousmatic Music Album
Commissioned by: MISO RECORDS, Lisbon, Portugal.
Compiled Album -“Esofonia – acousmatic works 1999-2017”.
<https://www.misomusic.me/misorecords/esofoonia-obras-acusmticas-joo-castro-pinto>

Commission of Acousmatic Music Piece
Commissioned by: 23rd edition of MÚSICA VIVA FESTIVAL 2017, Lisbon, Portugal.
Composed Piece -“OBSIDIA - dos sons invisíveis ou das imagens audíveis”.

<https://www.misomusic.me/commissions>

Commission of Soundscape Album

Commissioned by: Unfathomless – Belgium

Composed Album -"Suntria – Imaginal Sonotopes".

<https://unfathomless.bandcamp.com/album/suntria-imaginal-sonotopes>

Commission of Soundscape Performance

Commissioned by: DME #55 Festival – “The Soundscape we Live in”

<https://www.projecto-dme.org/2017/08/dme55.html>

2015 Commission of Piece for Compilation Album

Commissioned by: OtO - Japan

Piece composed - “WIERLIN: dive into soundsignals”

http://oto-jpn.narod.ru/index/oto_008/0-44

2013 Commission of Experimental Music Album

Commissioned by: OtO - Japan

Composed Album – “ARS ABSCONDITA”

http://oto-jpn.narod.ru/index/http_oto_jpn_narod_ru_index_ars_abscondita_0_23/0-31

2012 Commission of Soundscape Album

Commissioned by: Triple Bath - Greece

Composed Album -“PANAURAL – interspersed soundwalks and soundscapes”

<https://triplebath.bandcamp.com/album/trb-034-panaural>

2008 Commission of Acousmatic Music Piece

Commissioned by: RadiaLX - 1st International Radio Art Festival 2008, Portugal.

Composed Piece - "Plunderental - an homage to electroacoustic music"

2007 Commission of Experimental Music Piece

Commissioned by: Useless Poorductions Label, Portugal.

Composed Piece - "Athanor" for the label's 10th anniversary compilation

2003 Commission of Acousmatic Music Piece

Commissioned by: Spatial Intersections @ The University of Iowa Museum of Art, U.S.A.

Composed Piece - “P.C.M. – Pulse Code Moderation”

Commission of Experimental Music Piece

Commissioned by: Grain of Sound label, Portugal.

Composed Piece - “Residual Focal Point” for the One Mutant Minute album

2002 Commission of Experimental Music Piece

Commissioned by: Variz label, Portugal.

Composed Piece - “RIGRA” for the MetróMetro album

2001 Commission of Experimental Music Piece

Commissioned by: Variz label, Portugal.

Composed Piece - “Bassiyeaux” (collaboration with USINES)

SOUND DESIGN (FILM)

WHEN THE LIGHTS GO OUT (Nolan McWhorter - 2023 – U.S.A. I micro)

experimental music score, sound design & foley sounds.

SCOPAESTHESIA (Nolan McWhorter - 2021 – U.S.A. I short)

sound design, foley sounds, sound editing / mixing and experimental music score.

WINNER WINNER_(Kalani Gacon - 2021 – Australia I short)

sound design, foley sounds, sound editing / mixing and experimental music score.

VISUAL ARTS - VIDEO / INTERMEDIA (selection)

2019 **Spectrum Extenso** (collaborative intermedia performance with Sofia A. Carvalho see portfolio)
premiered at Experimental Intermedia Foundation – NYC, E.U.A.

2007 **Music is Silence** (solo video)
premiered in 2008, at the 15th anniversary of Ernesto de Sousa Fellowship @ Espaço Avenida, Lisboa, Portugal.

2005 **CHAIN REACT CHAIN** (collab. intermedia performance see portfolio)
premiered at the Sammlung Essl Museum @ Vienna – Austria.

2004 **Tribute Performance to Dziga Vertov** (collab. intermedia performance see portfolio)
premiered at Festival Música Viva 2004 @ Teatro Aberto, Lisboa.

2003 **Cont@mination** (solo intermedia performance)
premiered: Fournos Centre for Digital Culture – Athens, Greece.

2002 **[des]integração - Cages of Sound** - (collab. intermedia performance see portfolio)
premiered at Fundação Calouste Gulbenkian @ CAM, Lisboa, Portugal.

2002 **[des]integração – FILM IST** - (collab. intermedia performance see portfolio)
premiered at 10th Short Film Festival of Vila do Conde @ Vila do Conde, Portugal.

2001 **Horta's Landscape** (solo intermedia performance)
premiered at 2^a Cultural Week of Faial – Açores, Portugal.

A Sense of Flow (solo intermedia performance)
premiered at Experimental Intermedia Foundation – NYC, U.S.A.

INSTALLATIONS (collective / solo)

2024 **MATÉRIA VIVA**, Instituto Pernambuco do Porto, Portugal. solo sound installation.
Curated: Bruno Ministro / Patrícia Esteves Reina / Instituto de Literatura Comparada Margarida Losa, University of Porto.
Presented piece - *O Todo da Redonda Natureza – narrativas electroacústicas a partir da obra de António Ramos Rosa* (soundscape & electroacoustic poetry piece / collab w. Sofia A. Carvalho: poems selection / voice)

2023 **LISTENING DEVICE OF THE PAYSAGES COMPOSÉS 2023**, Grenoble, França.
Created by: 3rd Paysages Composés Festival 2023. collective sound installation.
Presented Piece - "Faux Naturel".

SOUNDS WITHIN SOUNDS, Lisboa, Portugal.
Created / commissioned by: LISBOA SOA FESTIVAL 2023. collective sound installation.
Composed piece - "Efflux".

2021 **SOUND-CIRCUITS 2021 / EUFONIA**, Lisboa, Portugal / Online.
Created by: Eufonia Festival 2021 (Germany – Portugal). collective sound installation.
Composed piece - "(de)ambulatorium: a soundwalk in & around Martim Moniz".

EPICENTROOM INTERNATIONAL AUDIOVISUAL FESTIVAL, São Petersburgo, Rússia.
Created by: EPICENTROOM . multichannel audio installation
Presented piece - "Pareidolia, or of the dreamt gardens"

2017 **DME#55 – The Soundscape we live in** – collective audiovisual installation
Created by: DME Festival @ Espaço Incomum, Lisboa, Portugal.
Presented piece - "Water-dreamt-by-forest : a binaural oneiric walk"

2012 **The Secret Apprentice** @ Culturgest . Lisboa, Portugal. – collective sound installation.
Created by: João Silva . Collaboration (with field recordings by me and other 3 artists)
Composed piece - "The Secret Apprentice"

2011 Woodwalk Experience
 Created by: PNEM Sound Art Festival Label, Uden, The Netherlands. – collective sound installation.
 Presented piece - "Water-dreamt-by-forest : a binaural oneiric walk"

2009 Soundwalk
 Created by: Miso Music, Música Viva Festival 2009, CCB, Lisboa, Portugal. – collective sound installation.
 Composed piece - "Invocatio – ascribing soudimages into silence"

2003 METRÓMETRO
 This sound / site specific installation was based on the concept of planned functional music and was created specifically for Lisbon's subway. collective sound installation.
 Commissioned by: Variz label, Lisboa, Portugal.
 Composed piece - "Rigra"

DISCOGRAPHY

Solo (full length albums / released pieces)

- "Circumsphere – to bounce & rebounce" (2024) 09:01" | March . 2025 | digital release | Influx / Musiques & Recherches (Belgium)
- "Faux Naturel" | November . 2022 | Unfathomless – U77 _ 200 limited edition hand numbered copies CD | 45:00" (Belgium)
- "Tejo Soundscape" | June . 2021 | online 4 channels interactive piece for RIVERSSOUNDS online artistic residency program | 20:12" (UA / RO)
- "Tejo Soundwalk" | June . 2021 | piece for RIVERSSOUNDS online artistic residency program | 07:12 (UA / RO)
- "The No Land Soundscape" | January. 2020 | Hemisphäre の空虚 _ 50 copies limited edition cassette + digital download | 33:49" (Australia)
- "Esofonia – acousmatic works 1999-2017" | October . 2017 | Miso Records - MRP_037_2017 _ album in inviolable USB card | 67:00" (Portugal)
- "SUNTRIA - imaginal sonotopes" | May . 2017 | Unfathomless - U43 _ 200 limited edition hand numbered copies CD | 43:00" (Belgium)
- "ARS ABSCONDITA" | July . 2013 | OtO 005 CD | 32:55" (Japan)
- "PANAURAL - interspersed soundwalks and soundscapes" | May . 2012 | Triple Bath _ TRB.034 CDR | 30:51" (Greece)

Compilations (solo & collaboration pieces)

- **Lost Bodies – Hot Stories** (collab. with Greek band Lost Bodies / Thanos Kois) double vinyl LP | "Enjoy Freely" . 17:48" | December . 2025 | D.I.Y. Airlines (Greece)

- **(C)OVID'S METAMORPHOSES** – V/A Various Artists Collaborative Project (1 BOOK + 7*CD + 2*DVD) **“The Rod of Asclepius”** - 09:58” (collab. / solo piece) | December . 2023 | MEAKUSMA (Belgium)
- **LISBOA SOA - SOUNDS WITHIN SOUNDS** - V/A (2023) (compilation album / pieces based on the sound archive of Lisboa Soa's Festival - **Efflux** - 09:53” (collab. / solo piece) | September . 2023 | Crónica Electrónica - ce207 _ CD (Portugal)
- "OtO VA 2015" (OtO 008) | **“WIERLIN : dive into sound signals”** (solo piece) 5:33"; limited edition cassette with booklet | December . 2015 | (Japan)
- "Sonic Scope 2008 live at Fonoteca Municipal de Lisboa" _ Grain of Sound : gos022 - CD | 2008 | (collab. piece w. **Sei Miguel** - "do 3º movimento do canto do deus máquina")
- "Xth Useless Poorductions Anniversary" (1997-2007) | **“Athanor”** 2:00"; (solo piece) limited edition CD-R - Useless Poorductions | April . 2007 | (Portugal)
- "One Mutant Minute" - Recreating ALVA Noto (aka Carsten Nicolai) by four 4 national sound artists. J. Castro Pinto : **“Residual Focal Point”** 15:50” (collab. / solo piece) - Grain of Sound : gos013 - CD | October . 2003 | (Portugal)
- "**METRÓMETRO** J. Castro Pinto : **“RIGRA”** 4:03" (solo piece) – VARIZ – 004DEN - CD | December . 2002 | (Portugal)
- "**Portuguese electr(o)domestic tracks 1.0**" - **USINES** : **“Bassiyeaux”** (collab piece) – VARIZ – 001DEN - CD | November . 2001 | (Portugal)
- "**Música Conflituosa**" – released on the 2nd number of the V-ludo Arts Magazine limited edition CD-R | **1986!** - "**nora prentis**" (collab. piece) / **agnosia** - **“eRRant”** (solo piece) | February . 2001 | (Portugal)

Collaborations

- **HYPOTHESES - Anastasis Grivas & João Castro Pinto** (2023) (collab. album / recorded live @ Small Music Theatre, Athens _ May 2003) 50 copies hand-numbered limited edition | November . 2023 | Grimaces Éditions - BOOK – CDR (Switzerland)
- "**HIANTE**" | Grimaces Éditions, 50 copies limited edition BOOK-CD _ 17:06" | September . 2019 | (Switzerland)
- "**Variable Geometry Orchestra : Live at the Casa da Música**" | VL2008-2 - CD | Porto – 2008 | (USA)
- "**Variable Geometry Orchestra : Stills**" - Creative Sources Recordings | CS 100 - CD | Lisboa – 2007 | (Portugal)
- "**[des]integração : Permute**" - Sirr.ecords 009 - CD | September . 2002 | (Portugal)
- "**Koji Asano_João Pinto : Deconstruct_Rebuild**" - Grain of Sound : gos006 - limited edition CD-R | June . 2002 | (Portugal)

More info & Samples @ <http://agnosia.me/#discography>
<https://soundcloud.com/jcastropinto>

GRANTS / FELLOWSHIPS / ARTIST RESIDENCIES:

2022 Artist in Residence @ **Dock Zuid**, Tilburg, The Netherlands.

2021 Artist in Residence @ **RIVERSSOUNDS**, DZESTRA (UA) / SEMI SILENT (RO), online.

2014 Composer in Residence @ **LEC – Laboratory of Electroacoustic Creation, MISO MUSIC PORTUGAL**, Lisbon, Portugal.

2013 Invited composer in Residence @ **Leeds Metropolitan University Electronic Music Studios**, UK.

2003 Artist in Residence @ **Pépinières Européennes pour Jeunes Artistes Grant – MAP PROGRAM - Fournos Centre for Digital Culture** – Greece.

2001 Composer in Residence / recipient of the **Ernesto de Sousa Fellowship - Experimental Intermedia Foundation of New York City** – U.S.A. with the intermedia project “A Sense of Flow”. <https://www.ernestodesousa.com/scholarship/2001-joao-castro-pinto-a-sense-of-flow>

FESTIVALS:

selection

[SUR AURAL FESTIVAL RE/SONANCIAS 2025](#) (Santa Cruz - Bolivia)

[FORUM WALLIS ARS ELECTRONICA FESTIVAL 2025](#) (Münster - Switzerland)

[FESTIVAL IMERSIVO 2025](#) (Lisboa - Portugal)

[REF - RESILIENCE FESTIVAL 2024](#) (Foggia - Italy)

[L'ESPACE DU SON 2024](#) (Brussels - Belgium)

[ARTESCIENZA 2024 FESTIVAL](#) (Rome - Italy)

[MÚSICA VIVA Festival 2004 / 2009 / 2014 / 2016 / 2017 / 2018 / 2024](#) (Lisboa - Portugal)

[PAYSAGES I COMPOSÉS 2023 - Écologie Sonore · Musiques de Recherche](#) (Grenoble - France)

[LISBOA SOA 2023](#) (Lisboa - Portugal)

[SOUND - IMAGE ELECTROACOUSTIC MUSIC FESTIVAL 2022 - UNIVERSITY OF GREENWICH](#) (London - UK)

[SONIKA EKRANO FESTIVAL 2022](#) (Barreiro - Portugal)

[PERSPECTIVAS SONORAS 2022](#) (Mexico City - Mexico)

[LA HORA ACUSMÁTICA 2022](#) (Argentina)

[MANTIS ELECTROACOUSTIC MUSIC FESTIVAL 2022](#) (Manchester – UK)

[RADIOPHRENIA FESTIVAL 2022](#) (Glasgow – UK)

[ANOTHER HOLE IN THE HEAD FILM FESTIVAL 2021](#) (San Francisco – USA)

[MATERA INTERMEDIA FESTIVAL 2021](#) (Lecce – Italy)

[III EPICENTROOM INTERNATIONAL AUDIOVISUAL FESTIVAL 2021](#) (Saint Petersburg - Russia)

[15th SYDNEY UNDERGROUND FILM FESTIVAL 2021](#) (Sydney - Australia)

[HORRIBLE IMAGININGS FILM FESTIVAL](#) (California - USA)

[LISBOA SOA 2021](#) (Lisboa - Portugal)

[C.I.M.E. 39th GENERAL ASSEMBLY FESTIVAL](#) (Poland)

[DAR A OUVIR – SONS DA PAISAGEM SONORA DA CIDADE 2021](#) (Coimbra - Portugal)

[II REA _ MX: RED ECOLOGÍA ACÚSTICA MÉXICO – VENTANAS ACÚSTICAS 2020](#) (Mexico City - Mexico)

[ESPACIOS SONOROS 2019](#) (Salta - Argentina)

[ISCM's WORLD MUSIC DAYS FESTIVAL 2019](#) (Tallinn - Estonia)

[POETRONICA 2019](#) (Moscow - Russia)

[MAKARONIC pem#9 2018](#) (Genève - Switzerland)

[DME @ DME'S INT. SYMPOSIUM – CULTURE & SUSTAINABLE CITIES](#) (Lisboa - Portugal)

[DME @ MUSLAB 2018 – INT. EXHIBITION OF ELECTROACOUSTIC MUSIC](#) (Mexico city - Mexico)

[AUDIO ART FESTIVAL 2017](#) (Kraków - Poland)

[MUSLAB 2017 – INT. EXHIBITION OF ELECTROACOUSTIC MUSIC](#) (Mexico city - Mexico)

[DME - DIAS DE MÚSICA ELECTROACÚSTICA - #32 2016 / 55# 2017](#) (Seia | Lisboa - Portugal)

[AUDIO ART FESTIVAL 2016](#) (Kraków – Poland)

[WIEN MODERN 2016](#) (Vienna – Austria)

[INA-GRM's BANC D'ESSAI 2016](#) (Paris - France)

MUSLAB – INT. EXHIBITION OF ELECTROACOUSTIC MUSIC 2015 (Buenos Aires -Argentina)
ICMC – INTERNATIONAL COMPUTER MUSIC FESTIVAL 2015 (Denton – Texas - USA)
ELECTRONIC GEOGRAPHIES 2015 (Lisboa - Portugal)
ECHOCROMA X CONCERT @ LEEDS METROPOLITAN UNIVERSITY 2013 (England)
FEASt - Florida International University Electro-Acoustic Student Fest 2013 (Florida - U.S.A.)
SERRALVES EM FESTA 2013 (Porto – Portugal)
OSTINATO FESTIVAL 2013 (České Budějovice - Czech Republic)
INTERPENETRATION FESTIVAL 2012 (Graz - Austria)
19th SEOUL INTERNATIONAL COMPUTER MUSIC FESTIVAL 2012 (Seoul - South Korea)
DOTOLIMPIC - FESTIVAL FOR EXPERIMENTAL & IMPROVISED MUSIC 2012 (Seoul - South Korea)
PNEM SOUND ART FESTIVAL 2011 (Uden - The Netherlands)
DAS KLEINE FIELD RECORDINGS FESTIVAL 2009 (Berlin - Germany)
PORTUGUESE MUSIC TODAY FESTIVAL 2008 (Lisboa - Portugal)
Chão 2008 [linha de montagem] (Lisboa - Portugal)
VILATONE - Vilamoura Mixed Media and Music Festival 2008 (Vilamoura - Portugal)
RADIALX _ International Radio Art Festival 2008 (Lisboa - Portugal)
Creative Fest#01 2007 [with Carlos Santos - Creative Sources Recordings Festival] (Lisboa - Portugal)
Festival MAU 2007 (Faro - Portugal)
Sources#1 Festival 2007 [Creative Sources Recordings Festival] (Lisboa - Portugal)
OutFest 2007 [with Variable Geometry Orchestra] (Lisboa - Portugal)
Rescaldo Festival 2007 [with ANISOTROPUS] (Lisboa - Portugal)
Mascavado Festival 2006 / 2008 (Lisboa - Portugal)
HERTZ_extend#1 – Encontros de Arte Experimental e Transdisciplinar 2005 (Barcelos - Portugal)
Super Stereo Demonstration 2005 (Linhares da Beira - Portugal)
FIRST FREE INTERNATIONAL FORUM OF ART AND CULTURE 2003 (Bolognano - Italy)
HERTZOSCÓPIO – Experimental & Transdisciplinary Arts Festival 2003 / 2004 (Oeiras - Portugal)
Sonic Scope Festival 2001 / 2003 / 2008 (Lisboa - Portugal)
Festival de Curtas Metragens de Vila do Conde 2002 (Vila do Conde - Portugal)
Aveiro Síntese: 1st International Electroacoustic Music Festival of Aveiro 2002 (Aveiro - Portugal)
11th Annual Fest. w. no fancy name, pt.2 2001 @ Experimental Intermedia Foundation (N.Y.C. - U.S.A)

MUSEUMS / SELECTED VENUES & GALLERIES:

..... [INTERNATIONAL]

MEbU (Münster Earport by UMS'nJIP) (2025), Münster - Switzerland
Théâtre Marni (2024), Brussels - Belgium
Goethe Institute (2024), Rome - Italy
The Rubin Museum of Art (2024 / 2025), NYC - U.S.A.
The Plant Gardens of the Natural History Museum of Grenoble (2023), Grenoble, France
Stockwell Street Building, University of Greenwich (2022), London - U.K.
DOCK ZUID (2022) Tilburg - The Netherlands
WORM (2022) Rotterdam - The Netherlands
Martin Harris Center for Music and Drama, University of Manchester (2022) Manchester - UK
Manifatture Knos (2021) Lecce - Italy.
Navicula Artis Gallery, Pushkinskaya 10 Art Center (2021) Saint Petersburg - Russia.
EXPERIMENTAL INTERMEDIA FOUNDATION (2001 / 2019) N.Y.C. - U.S.A.
Fire Museum - Vox Populi (2019) Philadelphia - U.S.A.
Rhizome (2019) Washington DC - U.S.A.
Gallery On Fourth (2019) Easton - U.S.A.
Palacio Zorrilla Cultural Centre (2019), Salta - Argentina
ESTONIAN PUBLIC BROADCASTING, STUDIO 1 (2019) Tallinn – Estonia
NATIONAL CENTRE FOR CONTEMPORARY ARTS (2019) Moscow – Russia
SOUND MUSEUM (2019) Saint Petersburg – Russia
CINÉMA SPUTNIK (2018) Genève – Switzerland
CULTURAL CENTRE OF LA CASA DEL LAGO JUNA JOSÉ ARREOLA – UNAM (2018) Mexico City – Mexico
SMALL FORMS / NADALOKAL (2017) Vienna – Austria
KLUB WAKUUM (2017) Graz – Austria
DER STRENGEN KAMMER (2016) Vienna - Austria

CAFÉ KORB (2016) Vienna - Austria
ZENTRALE (2016) Vienna – Austria
KRAMLADEN – WOW SIGNAL! (2016) Vienna – Austria
MPAA - Maison des Pratiques Artistiques Amateurs (2016) Paris
Cultural Centre Recoleta - Lab of Investigation & Musical Production (2015) Buenos Aires - Argentina
Lyric Theatre _ UNIVERSITY OF TEXAS (2015) Denton_Texas - U.S.A.
KREDANCE PROSTOR (2013) České Budějovice - Czech Republic
ALTE SCHMIEDE KUNSTVEREIN (2010 / 2013) Vienna - Austria
RHIZ (2010 / 2013) Vienna - Austria
SOUND KITCHEN @ HARE & HOUNDS, KINGS HEATH (2013) Birmingham - England
EXPERIMENTAL INTERMEDIA FOUNDATION (2001) N.Y.C. - U.S.A.
BUNKER [SubTonic - The Polar Bear Club] (2001) N.Y.C. - U.S.A.
STREAMING MUSEUM (2012) N.Y.C. - U.S.A.
THE UNIVERSITY OF IOWA STANLEY MUSEUM OF ART (2002) Iowa City - U.S.A.
International Center of the Intermedia Studios of The University of Iowa (2001) IOWA - U.S.A.
SEOUL ARTS CENTER - JAYU THEATER (2012) Seoul - South Korea
MULLAE - SEOUL ART SPACE (2012) Seoul - South Korea
LOWRISE (2012) Seoul - South Korea
SAMMLUNG ESSL MUSEUM (2003 / 2005 / 2011) Vienna - Austria
LITERATURHAUS WIEN (2011) Vienna - Austria
LABfACTORY (2011) Vienna - Austria
POSTGARAGE (2010) Graz - Austria
GARNISON7 (2009) Vienna - Austria
FLUC (2003 / 2009 / 2013) Vienna - Austria
SALON BRUIT (2009) Berlin - Germany
KULTUR BUNKER (2005) Cologne - Germany
EUROPEAN FORUM for EMERGING CREATION (2003) Graz - Austria
SMALL MUSIC THEATRE (2003) Athens - Greece
FOURNOS CENTER for DIGITAL CULTURE (2003) Athens - Greece
PERIPHERIE (2001) Tübingen – Germany
T-U-B-E (2001) | Munich – Germany
ALTE FEUERWACHE (2001) Cologne – Germany
CUBA CULTUR (2001) Munster – Germany
MEX im KUNSTLERHAUS (2001) Dortmund – Germany
..... [PORTUGAL]
QUARTEL LARGO CABEÇO DE BOLA (2023) Lisboa - Portugal
CASTELEJO DO CASTELO DE SÃO JORGE (2021) Lisboa - Portugal
CONVENTO DE SÃO FRANCISCO (2021) Coimbra - Portugal
ESPAÇO INCOMUM (2017 - 2025) Lisboa - Portugal
O' CULTO DA AJUDA (2014 - 2024) Lisboa - Portugal
MUSEU SERRALVES - CASA DE SERRALVES (2013) Porto - Portugal
SALÃO NOBRE DA CÂMARA MUNICIPAL DE BARCELOS (2012) Barcelos
CAM – FUNDAÇÃO CALOUTE GULBENKIAN MUSEUM (2002) Lisboa
CENTRO CULTURAL DE BELÉM (2007 / 2008) Lisboa
CENTRO CULTURAL VILA FLOR (2008) Guimarães
CASA DA MÚSICA (2007) Porto
MUSIC BOX (2008) Lisboa
TREM AZUL JAZZ STORE (2007 / 2008 / 2009) Lisboa
CABARET MAXIME (2008) Lisboa

RADIO ART PIECES _ INTERVIEWS / APPEARANCES:

RADIO ART PIECES

ORF (Österreichischer Rundfunk 1 – KUNSTRADIO-RADIOKUNST RADIO SHOW) AUSTRIA

Solo Radio Art Piece - The No Land Soundscape Project (2017) Vienna - Austria
Collab. w. Bernhard Loibner Radio Art Piece - Fooling the Foley (2012) Vienna - Austria
Collab. w. Bernhard Loibner Radio Art Piece - Portraying the Spectra of Toys (2010) Vienna - Austria

INTERVIEWS

RDP ANTENA 2 - MÚSICA DE INVENÇÃO E PESQUISA – IN THE FIRST PERSON (2022)
Lisboa - Portugal [interview by Pedro Boléo and exhibition of several pieces]

RDP ANTENA 2 - MÚSICA HOJE - IN THE FIRST PERSON (2018) Lisboa - Portugal
[interview by Pedro Boléo and exhibition of several pieces]

RADIO ORANGE - CONNEX:CONTEXT -
[live interview by Michael Fischer and diffusion of several pieces] (2016) Vienna - Austria

RDP ANTENA 2 - ARTE ELECTROACÚSTICA -
[interview by Miguel Azguime and exhibition of a few of several pieces] (2012) Lisboa - Portugal

RÁDIO MARGINAL [Interview and exhibition of a few of my pieces] (1999) Lisboa – Portugal

RDP ANTENA 1 [Interview and exhibition of a few of my pieces] (1998) Lisboa - Portugal

RADIO APPEARANCES / AIRPLAY

RADIOPHRENIA FESTIVAL 2022 @ 87.9 FM (2022) (Glasgow - UK)
FRAMEWORK RADIO - #771 : 2021.10.03 (2021) Estonia - Produced the show "Soundscape composition - between mimesis and abstraction"
FRAMEWORK RADIO - #771 airplay on of the program above by the following radio stations:
2021.10.03 (2021) Premiere @ Resonance 104.4 FM (2021) (London - UK)
2021.10.04 (2021) @ radio zero (Lisbon, PT)
2021.10.04 (2021) @ concertzender (Utrecht, NL)
2021.10.05 (2021) @ wave farm radio + wgxc 90.7fm (Hudson Valley, USA)
2021.10.05 (2021) @ radio manobras (Porto, PT)
2021.10.05 (2021) @ soundart radio 102.5fm (South Devon, UK)
2021.10.06 (2021) @ Resonance 104.4 FM (London - UK)
2021.10.06 (2021) @ Resonance extra (Brighton, UK)
2021.10.06 (2021) @ radio zero (Lisbon, PT)
2021.10.06 (2021) @ korppiradio (Helsinki, FI)
2021.10.07 (2021) @ radio free 102.6fm (Ulm, DE)
2021.10.08 (2021) @ radio campus 92.1fm (Brussels, BE)
2021.10.08 (2021) @ radio manobras (Porto, PT)
2021.10.09 (2021) @ wave farm radio + wgxc 90.7fm (Hudson Valley, USA)
2021.10.10 (2021) @ kcsb 91.9fm (Santa Barbara, USA)
2021.10.10 (2021) @ RUC - rádio universidade de coimbra 109.7fm (Coimbra, PT)
2021.10.10 (2021) @ korppiradio (Helsinki, FI)
2021.10.10 (2021) @ rádio contato (Canela, BR)
RADIO ORANGE 94.0 FM [The No Land Soundscape & PANAURAL (2021) – Vienna - Austria
RADIO ORANGE _ 94.0 FM [The No Land Soundscape] (2020) – Vienna - Austria
RDP ANTENA 2 FM [The No Land Soundscape] (2020) – Lisboa - Portugal
2BOB RADUO 104.7 FM [The No Land Soundscape] (2020) – Tarre - Australia
CKTU – McGill University Radio [Interspersed Memories & Rugitus] (2020) – Montreal - Canada
TONESHIFT PODCAST 30 [The No Land Soundscape] (2020)

RADIO PURE HOLLAND (2019) Rotterdam – The Netherlands
RADIO ON BERLIN (2019) Berlin – Germany
RDP ANTENA 2 FM - MÚSICA HOJE - IN THE FIRST PERSON (2018) Lisboa – Portugal
FRAMEWORK RADIO - #659:2018.10.28 (2018) Estonia
KXLU 88.9 FM - TRILOGY [Chasm & Interspersed Memories] (2018) L. Angeles - USA
RTVES FM - ARS SONORA [Simulacra] (2018) Madrid - Spain
RDP ANTENA 2 FM [radio show focused on Esofonia solo album] (2017) Lisboa - Portugal
RDP ANTENA 2 FM [Rugitus v.02] (2017) Lisboa - Portugal
RESONANCE FM - :zoviet*france: 's - "A Duck in A Tree" radio show (2017) London - UK (Chasm)
RESONANCE FM - :zoviet*france: 's - "A Duck in A Tree" radio show (2017) London - UK (8th sonotope from Suntria - imaginal sonotopes)
RDP ANTENA 2 FM [Effluvium] (2016) Lisboa - Portugal
RTE - "NOVA" FM [Rugitus v.01] (2016) Dublin - Ireland
RDP ANTENA 2 FM [Rugitus v.01 (2016) Lisboa - Portugal
RTE - "NOVA" FM [Pareidolia, Simulacra & Invocatio] (2015) Dublin - Ireland
RDP ANTENA 2 FM [Pareidolia stereo reduction] (2015) Lisboa - Portugal
RUC - R. UNIV. OF COIMBRA [pieces from ARS ABSCONDITA] (2014) Coimbra - Portugal
RDP ANTENA 2 FM [pieces from ARS ABSCONDITA]] (2014) Lisboa - Portugal
DEUTSCHLANDFUNK FM [radio review of SICMF (Seoul) 2012] (2012) Cologne - Germany
Radialx - International Radio Art Festival [Experimental Pieces] (2008) Lisboa - Portugal
K.R.U.I. - UNIVERSITY OF IOWA RADIO FM [show on Electroacoustic Music] (2001) Iowa - U.S.A.
Rádio Marginal FM [Interview and exhibition of a few of my recordings] (1999) Lisboa - Portugal
RDP ANTENA 1 FM [Interview and exhibition of a few of my recordings] (1998) Lisboa - Portugal

DIRECTION / PRODUCTION:

2005 Artistic Director & Producer
HERTZ_extend#1 – Experimental & Transdisciplinary Art Encounters.
30.09.2005 - 01.10.2005, Barcelos, Portugal.

2003 – 2004 Artistic Director & Producer
Hertzoscópio – Experimental & Transdisciplinary Arts Festival.
November 24th to 27th 2004 / November 7th to 9th 2003, Oeiras, Portugal.
<http://www.hertzoscopio.com>

CONFERENCES:

2017 **DME#55 "The Soundscape we live in" @ Espaço Incolum (Lisbon – Portugal).** Presented a conference entitled "**Simulation or Representation - indagations and reflections on the soundscape composition concept**".

2013 **1st SYMPOSIUM on ACOUSTIC ECOLOGY 2013 @ The University of Kent (England – UK).** Presented a paper entitled "**Soundscape composition as genre of electroacoustic music - an analysis on the origins, goals and constraints of the soundscape composition concept / praxis**".

2012 **KEAMS - Korean Electroacoustic Music Society annual conference 2012 @ The University of Seoul (Seoul – South Korea).** Presented a paper entitled "**What is a Soundscape Composition? - Towards a Paradigmatic Definition**".

2005 **ALCULTUR 2005 @ The University of Faro (Faro – Portugal).** invited lecturer within the panel: "Art and Experimentation", part of the seminar: "From Tradition to Experimentation". Presented a conference entitled "**Experimentation in Art – subjective considerations for the incentive of the experimental and trans-disciplinary arts in Portugal.**"

2003 **MULTIPLE PERCEPTIONS – 3# conference cycle 2003: Music, abstract 3-D, poetry: UTOPIAS @ Casa d'os Dias da Água (Lisbon – Portugal).** Presented a conference entitled "**SOUND ART – a modus operandi for the deconstruction of the ego**".

ARTISTIC RESEARCH | PUBLICATIONS:

2025 **"Between the Roots and the Stars: António Ramos Rosa in dialogue"**, Institute of Comparative Literature Margarida Losa, Faculty of Arts and Humanities, University of Porto. This text outlines the methodology behind the sound installation I developed for the exhibition **MATÉRIA VIVA**, (2024). One hundred years after his birth, António Ramos Rosa continues to challenge and address us through his multimodal and demanding body of work. The roots and ramifications of his writing have crossed generations, arts, and disciplines, from poetry to the visual and performing arts, from philosophy to recent theoretical perspectives such as ecocriticism and new materialisms. In this sense, and bearing in mind the poet's profound relational vocation, reflected in his readings of and responses to authors from diverse latitudes and traditions, this volume seeks to foster inquiry into renewed angles of approach to the Ramos-Rosian creative universe, thereby amplifying the dialogical spirit that always animated it. This critical revisit of the Ramos-Rosian universe brings together artists and readers who share pathways for (re)reading the multiple dialogues that António Ramos Rosa's extensive oeuvre continues to provoke: Amélia Muge, Ana Carolina Meireles, Ana Paula Coutinho, Andrea Ragusa, António Pedro Pita, António Pinho Vargas, Bruna Carolina Carvalho, Bruno Ministro, Catarina Braga, Catherine Dumas, Daniel Rodrigues, Diogo Marques, Fernanda Bernardo, Graciela Machado, Helena Costa Carvalho, Hugo Amaral, Ida Alves, Isabel Carvalho, João Castro Pinto, Manuel Valente Alves, Maria do Carmo Mendes, Marieta Georgieva, Patrícia Esteves Reina, Pedro Eiras, Rui Torres, Silvina Rodrigues Lopes, Terhi Martilla, and Yana Andreeva. December 2025. ISBN: 978-989-36147-4-7. DOI: <https://doi.org/10.21747/978-989-36147-4-7/cass18> | [LINK](#)

2021 **"The Composition of Soundscapes: theoretical delimitations and compositional approaches"**, a scientific paper / book chapter, written in Portuguese, focused on soundscape composition thematic, published in the book "Cultural Geographies of Music, Sound and Silence", edited and organized by the 'Laboratory of Landscapes, Heritage & Territory' (Lab2PT), an R&D unit at the University of Minho, dedicated to Social and Human Sciences, integrating a vast research team from different scientific areas (Archeology, Architecture and Urbanism, Design, Geography, Geology, History and Visual Arts). The book was released on April 16th 2021, by Lab2PT, and was financed by FCT - Fundação para a Ciência e Tecnologia. Azevedo, A.F., Furlanetto, B.H., Duarte, M.B. e Augusto, C.A. (eds.) (2020). Geografias Culturais da Música, do Som e do Silêncio. Lab2PT- University of Minho. ISBN: 978-989-8963-37-6. [LINK](#)

2020 **"Portuguese, 20th and 21st Century Music Notebooks"**, published by **MIC.PT - Portuguese Music Research & Information Centre** (2018/20). This is a bilingual in-depth interview (eng. version begins on page 41). Since the creation of these notebooks (2015), MIC.pt published 25 notebooks (as of Feb. 2026) dedicated to Portuguese composers of central relevance in the fields of contemporary/experimental music. This series offers an introspective view of each composer's work and their aesthetic and philosophical reflections. Each notebook includes a bio, an interview & discography. My notebook is the 18th and was first published digitally in 2018, later revised/released in 2020, also as a printed book. [LINK](#)

2013 **"Soundscape composition as genre of electroacoustic music - an analysis on the origins, goals and constraints of the soundscape composition concept / praxis "**
Published on the 1st Symposium on Acoustic Ecology 2013 proceedings.

"What is a Soundscape Composition? - Towards a Paradigmatic Definition"
Published on the 10th edition of the Journal of the Korean Electro-acoustic Music Society 2013, South Korea – Seoul. [LINK](#)

2011 **"The Status of Interactivity in Computer Art: Formal Apories"**
Published on the 3rd number of C.I.T.A.R.'s Journal – Dec. 2011, Porto, Portugal. [LINK](#)

WORKSHOPS / VARIOUS PROJECTS:

2005 Organized the workshop / conference: ACUSMATA – about the history of experimental music (concrete, electronic and acousmatic) within HERTZ_extend#1 – Experimental & Trans-disciplinary Art Encounters, an event that happened between 31th September & 1st October of 2005, in several locations Barcelos county, Portugal. Total duration: 12 hours.

2001/02 Member of the audiovisual laptop collective: [des]integração – with Carlos Santos, Paulo Raposo, Miguel Carvalhais, Pedro Lourenço and Nuno Moita.

1999/02 Member and Director of RÁDIO UNDERGROUND, Faculty of Letters, University of Lisbon, 1999–2002. Produced 64 two-hour broadcasts of “*Último Recurso*”, a radio program dedicated to the dissemination of contemporary music, including *musique concrète*, electronic music, and *acousmatic* *musique concrète*, electronic & electroacoustic / *acousmatic*.

1997/99 Columnist of experimental music records reviews electroacoustic / *acousmatic* / soundscapes) on the University paper - the Creators of Letters - of the Faculty of Letters of the University of Lisbon. The column was titled "HERTZOSKÓPIO".

PRESS / REVIEWS:

“[...] Your dance films create abstract, some say psychedelic, worlds. You compose for your films, but accompany your films with favorite composers, such as João Castro Pinto.”

Excerpt from an interview by Catherine Tharin about the artistic path and work of former North American dancer and choreographer Mimi Garrard, published in The Interlocutor, April 2025.

Full interview at <https://interlocutorinterviews.com/new-blog/2025/4/22/mimi-garrard-interview>

©OVIDS METAMORPHOSES (V/A) [7 CD + 2 DVD + Book – MEAKUSMA - 2023 - Belgium]

“©ovid’s Metamorphoses is an expansive, multi-media project, including 7 CDs, 2 data DVDs and a 200-page book packed with art and text. An astonishing 133 international artists participated in the project and produced 152 works of film, sound, text, drawings, photos and paintings, compiled while playing 19 games of exquisite corpse. How in the world did Frankfurt professor Bernd Herzogenrath, in association with Lasse-Marc Riek of Gruenrekorder have the time to organize such a project? The easy answer, referenced in the title, is COVID. We all had a lot of time on our hands over the course of those lethargic years, but few of us put it to such good use. While not quite as long as Ovid’s Metamorphoses, the release references the narrative poem, itself a collection of myths, and suggests a new narrative network, a burst of creative strength in a time of societal stagnation. [...] CD4 is a spooky disc, starting with a rainy, spectral piece from Thelmo Cristovam. The ghosts are restless, demanding answers; none are given. The liquid theme continues in Angélica Castelló’s piece, plus distant conversation, and is extended by João Castro Pinto, who reduces the volume while increasing the mystery. [...] Even as a single disc, this chronicle of alienation stands on its own.”

Review by Richard Allen in A Closer Listen’s Bernd Herzogenrath & Lasse-Marc Riek ~ ©ovid’s Metamorphoses. 29.04.2024

Full review: @ <https://acloserlisten.com/2024/03/29/bernd-herzogenrath-lasse-marc-rieck-ovids-metamorphoses/>

LISBOA SOA, SOUNDS WITHIN SOUNDS [CD Crónica Electrónica - 2023]

Sounds Within Sounds - crónica electrónica 2023 @ RIMAS E BATIDAS

“[...] Sounds Within Sounds thus reflects the essence of a festival that finds in the Portuguese urban capital a naturally vibrant existence. From these sounds revealed by nature, four compositions were created, namely ‘Efflux’, by João Castro Pinto, an artist who has been pursuing experimentalism for nearly three decades, a journey that led him to a doctorate at the Portuguese Catholic University, where he set out to study soundscape composition. [...]”

Full review at <https://www.rimasebatidas.pt/sounds-within-sounds-reconstroi-a-memoria-auditiva-do-lisboa-soa/>

“[...] At the start, Pinto uses highly varied sounds from the works, processes these heavily and uses silence quite a bit, in powerful contrast to other sounds he uses.”

Review by Frans de Waard in VITAL WEEKLY nº 1402, Week 39, September 26, 2023, on the piece “Efflux” by João Castro Pinto, published on the compilation Sounds Within Sounds.

Full review at <https://www.vitalweekly.net/number-1402/>

FAUX NATUREL

[CD Unfathomless - U-77 – 2022 - Belgium]

“[...] His processing is just enough, his sound choice is excellent, and his editing is superb. [...] I like the bold move of not using sounds from a single place but using what is believed is necessary for a piece to work. [...] I am told that Pinto works with surround sound installation pieces, and I can imagine that it works very well with this kind of delicate music based on field recordings. Also, in ‘just’ stereo, Pinto knows how to create tension and atmosphere. An excellent release.”

Review by Frans de Waard in VITAL WEEKLY n° 1086, Week 52, December 27, 2022, on FAUX NATUREL, João Castro Pinto's solo soundscape composition album, released by the Belgian label Unfathomless, 2022.

Full review at <https://www.vitalweekly.net/number-1363/>

“Is it the best release from the sterling Unfathomless label? Every track is exquisitely designed, filled with carefully placed details and stereo wonders, evoking the life of docks and boats. From these once familiar settings, a symphonic unsettling embracing wonder. It closes with a magisterial reworking of church bells that spread across a watery horizon. Heavenly.”

comment by mikehoolboom [Unfathomless follower @ BANDCAMP](#)

THE NO LAND SOUNDSCAPE

[Cassette Hemisphäre の空虚 – 2020 - Australia]

“In terms of the scope of what João's tried to do here and how flawlessly it's been executed this album is just unreal. The album seems to try and [does] a really difficult thing – blend grittier lo-fi textures with extremely polished and well-documented textures. The sheer meticulousness of this is crazy. [...] The sounds presented have a really diverse range of emotions/feelings they can conjure, there are playful fairground sounds, mournful choirs, neutral little whizzing sounds [...] Every scene though feels like it has a strong understanding of the probable emotional reaction they could conjure. When I'm presented with these field recording albums, usually I really want some concept of intention and musicality [...] This album delivers on that really strongly. [...] All in all, this has been one of my favorite listens of the year so far. Hi-fi, lo-fi, raw and processed, all work together to make a truly musical and utterly well-crafted album.”

Review by A. Cooley, Musique Machine, on The No Land Soundscape, João Castro Pinto's solo soundscape composition album, released by the Australian label Hemisphäre の空虚, 2020.

Full review at https://www.musiquemachine.com/reviews/reviews_template.php?id=7713

SUNTRIA - imaginal sonotopes

[CD Unfathomless - U-43 – 2017 - Belgium]

“[...] all together these forty-three minutes consists of a rich different palette of sounds, which are cleverly stuck together by Pinto into a fine collage of sounds; mostly quiet but Pinto cleverly built in some louder points, giving the material bumps and these sudden changes are used to do a complete change of scenery. Excellent release, this one.”

Review by Frans de Waard in VITAL WEEKLY n° 1363, on SUNTRIA, imaginal sonotopes, João Castro Pinto's solo soundscape composition album, released by the Belgian label Unfathomless, 2017.

Full review at <https://www.vitalweekly.net/number-1086/>

“The man's CV looks impressive, his involvement in several interesting projects seemingly moved by the spirit of a genuine researcher of the inscrutable. [...] Inside an acousmatic expressiveness [...] Castro Pinto positions events, presences, voices, timbres and quiet intervals with commonsensical care, focusing on the minute details while widening the observer's perspective. A skilled control of the dynamic variations represents a major plus: abrupt shifts in volume and textural grain caused a bit of surprise in this listener [...] Sometimes Castro Pinto applies sudden amplification like a magnifying lens, causing a scene to grow psychological implications through the sheer expansion and repercussion of its sonic components. There's always a way to take a deep breath, though; and when one can breathe during the process of evaluation of a recording – whatever the genre – it's usually a sign of brilliance on behalf of its creator. One of the best Unfathomless releases of the last two/three years, definitely recommended.”

Review by Massimo Ricci, Touching Extremes, December 6th 2017 about SUNTRIA - imaginal sonotope”, João Castro Pinto's solo soundscape composition album, released by Unfathomless | U-43 - 2017.

Full review at <https://touchingextremes.wordpress.com/2017/12/06/joao-castro-pinto-suntria-imaginal-sonotopes/>

ARS ABSCONDITA

[CD OtO - 005 – 2013 - Japan]

“[...] Pinto is along with the best in his field. The name that most easily came to my mind was that of Roel Meelkop [...], with whom Pinto seems to share a love of careful computer processed field recordings. [...] Modern day *musique concrete* which doesn't have that academic quality, and because of that sounds so much fresher than many of his more academic peers.”

Review by Frans de Waard in VITAL WEEKLY n° 894, on ARS ABSCONDITA, João Castro Pinto's solo album released by the Japanese label OtO, 2013.

Full review at <https://www.vitalweekly.net/number-894/>

“Portuguese sound artist João Castro Pinto is said to “compose silence with sounds”, and this description is perfect for *Ars Abscondita*. [...] Pinto's strength is that he seems to know exactly where each piece is headed and how to get there [...] nothing on *Ars Abscondita* seems random. [...] It's an international album in a very modern sense. And yet despite its diversity, it speaks of sound and silence in a manner that all traditions can understand, challenging them to contemplate not what we hear, but how we hear.”

Review by Richard Allen in *A Closer Listen*, Top Ten Field Recording and Soundscape Albums of 2013.

Full review at <https://acloserlisten.com/2013/08/20/joao-castro-pinto-ars-abscondita/albums>

PANAURAL

[CDR Triple Bath – 2012 - Greece]

“[...] His three pieces on ‘Panaural’ deal with soundscapes and sound walks, and perhaps Pinto uses a lot of – interesting – words to say that he creates music with field recordings and computer technology. And as such he does quite interesting things with it. It's not strict field recordings material, and sometimes even hard to recognize, but more a matter of *musique concrete/electro-acoustic* music, which is for a great deal based on field recordings. Pinto uses the collage form and as such is quite related to people like Marc Behrens or even more so, Roel Meelkop. [...] ‘Catachresis’ is quite nice, and very Meelkop like. Excellent, perhaps a bit short release.”

Review by Frans de Waard in VITAL WEEKLY n° 837, on PANAURAL, João Castro Pinto's solo album released by the Greek label Triple Bath, 2012.

Full review at <https://www.vitalweekly.net/number-837/>

“By carefully revealing synthetic and processed sounds from within vivid sequences of recognisable natural sounds Pinto has created a set of imagined journeys as rich as a film or television drama, yet one where the images come from within the listener. As such it is a brightly lit, enthusiastic display that, in its brevity, leaves the listener wanting more.”

Review by Russell Cuzner, *Musique Machine*, on PANAURAL.

Full review at https://www.musiquemachine.com/reviews/reviews_template.php?id=4158

PORTUGUESE MUSIC TODAY FESTIVAL @ CENTRO CULTURAL DE BELÉM, LISBON (2008)

“[...] Described as Portugal's best kept secret by British critic Dan Warburton (*The Wire*, *Signal to Noise*), Sei Miguel premiered his new project Sei Miguel: Acalanto 5: Rite and Reality at his concert in Belém with the quintet that currently accompanies him, featuring César Burago on percussion and Pedro Lourenço on electric bass in the rhythm section, João Castro Pinto on electronics (a keyboard and a computer functioning as a “total piano”), and Fala Mariam on alto trombone. What immediately stood out was the ritualistic character of the piece, organized into several contradictory movements, to use the term applied by the trumpeter himself in his introductory remarks, which Sei Miguel emphasized through his dramatic gesturality, crossing the stage with dance like steps. Movement by movement, the music grew denser, while making clear from the very first moment that it was made up of small cells that gained body and coherence through the joining of the parts assigned to each of the participants. If in the first minutes the minimalist interventions of Burago and Lourenço did not manage to define a linear discourse, it was through the gradual confluence of instrumental roles that the musical performance reached its maximum effect. Everything evolved as if through slow spasms, with extreme elegance, and was more closely associated with a certain kind of jazz now considered mainstream than the mainstream of jazz in Portugal itself has been willing to admit. With Mariam's trombone acting as a timbral envelope, or dialoguing with it in the classic call and response scheme, it was the session leader himself who signed the best moments with his full and warm sound. Particularly strong were also the percussionist [...] and Castro Pinto, who created with great sense of opportunity and degree of presence the elements necessary to sustain the lunar atmosphere of this highly captivating proposal.”

Text by Rui Eduardo Paes, in JAZZ.PT magazine, nº 20, October 2008, p. 31. Review of the Música Portuguesa Hoje festival (Portuguese Music Today), an event dedicated to prominent national contemporary and improvised music, held at the C.C.B. in Lisbon, Portugal, in July 2008, p. 31.

CREATIVE FEST 1 (2007)

"[...] If the concept of risk is by nature associated with spontaneous musical creation, what can be said of the heterogeneous group formed by Eduardo Lalá on trombone, Gil Gonçalves on tuba and euphonium, Plan on turntables, and João Pinto on electronics. While the risk was extremely high, since a collective of musicians with eminently different backgrounds came together for the first time without any prior rehearsal, the truth is that the four managed to achieve a unity and coherence that few initially believed possible to attain. There was a natural affinity between the two brass instruments, but both Plan and João Pinto were outstanding in the task of interpolating and parasitizing the interventions of their colleagues, establishing surprising and unexpected platforms of understanding among the four. It is fair to say that the greatest unknown became the greatest revelation of the entire festival."

Text by João Aleluia, "SOURCES FEST I - CREATIVES," in JAZZ.PT magazine, nº 14, October 2007, review of the 1st edition of the Creative Sources label's festival, pp. 59–60.

[des]integração - Permute

[CD sirr-ecords – 2002 - Portugal]

"The release by [des]integração is a live recording of a whole group: Carlos Santos, João Castro Pinto, Miguel Carvalhais, Nuno Moita, Paulo Raposo and Pedro Lourenço. If one studies the artwork, one can see various persons behind laptops, so, who knows, maybe it's safe to assume that this is a big laptop band [...]. It doesn't sound like a bigband laptop, really. [des]integração operate in a careful, improvised style. It's hard to imagine that there are six people working on this music, because everything seems to fit together very well. There is space for everyone in this work, which never goes out of control (maybe even stays a bit at the controlled part for an improvisation) but displaying great pace amongst these six people. Great work."

Review by Frans de Waard, in Vital Weekly n. 343, week 41, 2002. Full review @ <https://www.vitalweekly.net/number-343/>

"Words failed me when I first encountered Cage of Sand by Carlos Zingaro. Nine pieces for violin and electronics, performed in real time with only a touch of editing and mixing, and I became stoically silent in the wake of their intensity and vigour. At times tense, at others playful, yet always challenging and complex, Zingaro's improvisations are charged with electricity, latent and explosive in turns, the unpredictable electronic elements originating from inventive strains on the violin, all the while involved in its own tricks and acrobatics. The recordings for the album were completed in March of 2002. Two months later, a collective called [des]integração assembled at the Centre of Modern Art, Calouste Gulbenkian Foundation in Lisbon. They performed a set of improvisations using sound sources exclusively extracted from Zingaro's Cage of Sand. There are six core members of the group: Carlos Santos, João Castro Pinto, Miguel Carvalhais, Nuno Moita, Paulo Raposo and Pedro Lourenço. They are also joined by a seventh member, Carlos Zingaro himself, who is credited for doing 'live mixing' for the event. The live set was then edited and remixed by Paulo Raposo (who incidentally is the founder of sirr.ecords), and released in the form we see here. In these three segments, just over 30 minutes long, the group has created something entirely new from their sound source, which is barely traceable in these new fibres of electronic sound, an integration (or disintegration, if you like) of elements that goes beyond mere permutation and into realms of transformation, retransformation. Clearly, the computer has taken over the role of the dominant tool, which in Zingaro's original recordings is occupied by the violin, no matter how much space in the foreground the electronics may seem to occupy from piece to piece. Zingaro relies on words such as (re)reading, (dis)assembling, (re)interpretation, (re)cycling in his notes for this new project, and they are certainly fitting descriptors here. These new pieces are open improvisations, yet each shows commendable restraint and control; they are haunting pieces of disembodied sound, groundless, ephemeral, digital. Considered on its own or as a postscript to the original recordings, however you package it, this is still some marvelous work. Listen closely."

Review by Richard di Santo, in : Incursion.org, issue 061. 28 October - 10 November 2002.
Full review @ <http://www.incursion.org/imr/archive/061.html>

PERFORMANCES / CONCERTS / APPEARANCES:

.....[complete list]

SOLO

2025

- Circumsphere: to Bounce & Rebounce @ CIME / ICEM's General Assembly IV Concert at MUSICACOUSTICA HANGZHOU FESTIVAL 2025 | Hangzhou - China | 28.09.2025
- FAUX NATUREL @ 7TH EDITION OF SUR AURAL FESTIVAL RE/SONANCIAS 2025 | Santa Cruz - Bolivia | 20.07.2025
- Circumsphere: to Bounce & Rebounce at ARS ELECTRONICA FORUM WALLIS Festival 2025 4th concert | Münster/Goms _ Switzerland | 05.07.2025
- Circumsphere: to Bounce & Rebounce @ FESTIVAL IMERSIVO 2025 _ Lisboa Incomum | Lisboa - Portugal | 20.03.2025

2024

- Circumsphere: to Bounce & Rebounce @ REF - RESILIENCE FESTIVAL 2024 / RISONANZE EMPIRICHE - International Electroacoustic and Multimedia Works Concert | Foggia - Italy | 06.12.2024
- Chilean premiere of Circumsphere: to Bounce & Rebounce @ RADIO BEETHOVEN - PROGRAM "SEC. XXI" | Chile | 06.11.2024
- Belgian premiere of Circumsphere: to Bounce & Rebounce @ L'ESPACE DU SON FESTIVAL 2024 | Brussels - Belgium | 16.10.2024
- Participation on the event Phill Niblock Forever: A Marathon Memorial Celebration in Music, Images, Words, Movements...@ Roulette (via live streaming) | NYC - USA | 05.10.2024
- Italian premiere of Circumsphere: to Bounce & Rebounce @ ARTESCIENZA2024 FESTIVAL _ Goethe Institute of Rome | Rome - Italy | 05.07.2024
- Premiere of Circumsphere: to Bounce & Rebounce @ 30th MÚSICA VIVA FESTIVAL | Lisboa - Portugal | 11.05.2024

2023

- Solo concert for the release of HYPO-STASIS CD / book @ SMOP - Sociedade Musical Ordem e Progresso | Lisboa - Portugal | 24.11.2023
- FAUX NATUREL @ 3rd EDITION OF THE FESTIVAL PAYSAGES / COMPOSÉS 2023 - Écologie Sonore · Musiques de Recherche | Grenoble - France | 10.09.2023
- Efflux @ LISBOA SOA 2023 FESTIVAL'S INSTALLATION SOUNDS WITHIN SOUNDS / CD RELEASE EVENT @ Lisboa Soa 2023 Festival | 24th to 27th 08.2023
- FAUX NATUREL NATIONAL PREMIERE CONCERT & CONFERENCE @ ELECTROACOUSTIC SPRING EQUINOX _ O'culto da Ajuda | Lisboa - Portugal | 01 & 02.04.2023
- FAUX NATUREL [track 7. stealth practices & manipulations / indistincta materia / quiet shore] RADIO AIRPLAY @ MÚSICA DE INVENÇÃO E PESQUISA radio show | RDP ANTENA 2 FM 94.4 _ PT | 17.03.2023
- FAUX NATUREL [track 7. stealth practices & manipulations / indistincta materia / quiet shore] RADIO AIRPLAY @ Zoviet France's "A DUCK IN A TREE" radio show @ RESONANCE FM 104.4FM | London - UK | 11.02.2023

2022

- FAUX NATUREL [track 5. dramactions / fence et al.] RADIO AIRPLAY @ 2BOB RADIO | TAREE - NEW SOUTH WALES - Australia | 21.11.2022
- Efflux PIECE SPATIALISATION AT THE INTERNATIONAL FESTIVAL / ELECTROACOUSTIC MUSIC CONFERENCE "SOUND - IMAGE 2022" - UNIVERSITY OF GREENWICH | London - UK | 19.11.2022
- Efflux @ RESONANCE FM 104.4 FM within the SOUND - IMAGE 2022 curated artists playlist | London - UK | 14.11.2022
- Participation at the event field recordings iv & official pre-release concert of my solo soundscape album FAUX NATUREL@ WORM | Rotterdam – The Netherlands _ 11.11.2022
- ARTISTIC RESIDENCY @ DOCK ZUID ARTS CENTRE | Tilburg - The Netherlands | 3rd to 16th November 2022

- Premiere of the documentary film "NA CORDA BAMBA - dialogues on sound experimentalism in Portugal @ SONIKA EKRANO FESTIVAL 2022 | Barreiro - Portugal | 21.10.2022
- Interview + pieces airplay @ "MUSIC OF INVENTION & RESEARCH" radio show @ ANTENA 2 RDP | Lisboa - Portugal | 16.09.2022

- Re-Cycle @ PERSPECTIVAS SONORAS 2022 | Mexico | 01.06.2022
- Re-Cycle @ LA HORA ACUSMÁTICA 2022 | Argentina | 31.05.2022

- HIANTE v.02 @ MANTIS ELECTROACOUSTIC MUSIC FESTIVAL 2022 | Manchester - UK | 05.03.2022

- TEJO SOUNDWALK @ RADIOPHRENIA FESTIVAL 2022 | Glasgow - UK | 16.02.2022

2021

- (de)ambulatorium SOUNDWALK piece @ EUFONIA FESTIVAL 2021 Sound Circuits | Lisboa - online - Portugal | 12 - 14.11.2021

- Rugitus Italian premiere @ MATERA INTERMEDIA FESTIVAL 2021 | Lecce - Italy | 12.11.2021

- PAREIDOLIA @ III EPICENTROOM INTERNATIONAL AUDIOVISUAL FESTIVAL | Saint Petersburg - Russia | 10.10.2021

- Premiere of my radio show for Framework Radio - #771 - "Soundscape composition: between mimesis & abstraction" @ Resonance FM | 104.4 FM London - UK | 03.10.2021

- Premiere of my new soundscape piece "Eflux" comissioned by Lisboa Soa 2021 @ Lisboa Soa release book event | Castelo do Castelo de São Jorge | Lisboa - Portugal | 19.09.2021

- Simulacra Poland premiere @ CIME 39TH GENERAL ASSEMBLY ONLINE CONCERT | Poland - Online | 18.09.2021

- Presentation of my online residency @ RIVERSSOUNDS | Online - Lisboa - Portugal | June.2021

- Presentation of my paper - "The Composition of Soundscapes: theoretical delimitations and compositional approaches" published in the BOOK "CULTURAL GEOGRAPHIES OF MUSIC, SOUND & SILENCE" @ CGMSS's WEBINAR | ZOOM - Braga - Portugal | 16.04.2021

- The No Land Soundscape and Panaural @ Radio Orange 94.0FM _ CONNEX RADIO SHOW | Vienna - Austria | 02.02.2021

2020

- The No Land Soundscape @ II REA MX - Red Ecología Acústica Mexico - Ventanas Acústicas 2020 | Mexico City - Mexico | 10.12.2020

- The No Land Soundscape @ CONNEX - RADIO ORANGE _ 94.0 FM | Vienna - Austria | 12.05.2020

- The No Land Soundscape & HIANTE @ Música Hoje Radio Show - ANTENA 2 RDP _ 94.4 FM | Lisboa - Portugal | 01.05.2020

- The No Land Soundscape @ 2BOB radio 104.7 FM | Tarre - Australia | 06.04.2020

- Esofonia _ Interspersed Memories & Rugitus @ CKUT radio 90.3 FM | Montreal - Canada | 03.04.2020

- The No Land Soundscape @ Toneshift Podcast n.º 30 | 03.03.2020

2019

USA TOUR 2019

- Easton @ Gallery on 4th - 13.12.2019
- Washington D.C. @ Rhizome - 12.12.2019
- Philadelphia @ Fire Museum - 10.12.2019

- Absolute Premiere of THE NO LAND SOUNDSCAPE @ O'CULTO DA AJUDA, Lisboa | Spatialization through the MISO MUSIC PORTUGAL's LOUDSPEAKERS ORCHESTRA, of the 2 pieces THE NO LAND SOUNDSCAPE | Lisboa - Portugal | 06.12.2019

- TV appearance at RTP Public National Television @ "Muito Barulho para nada", on the RTP2, to present HIANTE | 03.12.2019

- Pareidolia, or of the dreamt gardens @ ESPACIOS SONOROS 2019 _ Palacio Zorrilla Cultural Centre | Salta - Argentina | 11.10.2019

- Spatialization of 4 pieces at the concert for the release of HIANTE - Chasm (absolute premiere - 2013); Simulacra - on discrete movements and dense textures (2013); Pareidolia, or of the dreamt gardens (2015); Hante (absolute premiere - 2019) @ O'Culto da Ajuda | Lisboa - Portugal | 28.09.2019

- 1 Hour Mix set of my 4 solo albums @ PURE RADIO HOLLAND | Rotterdam - The Netherlands | 28.07.2019
- "Invocatio - ascribing soundimages into silence" @ Radio On Berlin | Berlin - Germany | 06.05.2019
- Solo concert, Estonian premiere of "OBSIDIA - dos sons invisíveis ou das imagens audíveis" @ World Music Days Festival | Estonian National Broadcasting, Radio Studio 1 | Tallinn _ Estonia | 05.05.2019
 - Solo concert @ Helikoosolek series | Tartu - Estonia | 01.05.2019
- Solo concert - Noiseroom Concert Series @ Sound Museum | Saint-Petersburg - Russia | 26.04.2019
 - Solo experimental electronic music / soundscape composition concert @ POETRONICA 2019 NCCA - National Centre for Contemporary Arts | Moscow - Russia | 19.04.2019

2018

- "Suntria - imaginal sonotopes" Solo Spatialization Concert @ O'Culto da Ajuda (absolute premiere) | Lisboa - Portugal | 24.11.2018
- "Water-dreamt-by-forest: a binaural oneiric walk" @ DME's Symposium Culture and Sustainable Cities - Concert#2 @ Lisboa Incomum | Lisboa - Portugal | 17.11.2018
 - Interview + Music @ Música Hoje - "In the 1st Person" radio program | ANTENA 2 RDP (national public radio) | 16.11.2018
 - Solo Concert @ Kék Ló (Blue Horse) | Budapest - Hungary | 14.11.2018
- "Suntria - imaginal sonotopes [IV-VI-X-XII]" @ FRAMEWORK RADIO - #659:2018.10.28 | Estonia 28.10.2018
 - "Suntria - imaginal sonotopes I-IV" @ DME Concert at MUSLAB 2018 Jardin Sonoro del Bosque de Chapultepec | México City - México | 04.08.2018
- "Chasm" & "Interspersed Memories, on strings, murmurs and gongs" @ TRILOGY Radio Show @ KXLU 88.9 FM | Los Angeles - USA | 25.07.2018
- SPATIALIZATION of "Effluvium" @ 24th MÚSICA VIVA FESTIVAL 2018 | Lisboa - Portugal | 25.05.2018
 - Simulacra @ ARS SONORA radio program @ RTVE | Madrid - Spain | 10.02.2018

2017

- Polish Premiere of "RE-Ciclo" (stereo acousmatic piece) @ AUDIO ART FESTIVAL _ CIME CONCERT | Kraków - Poland | 22.11.2017
 - "Esofonia" - at MÚSICA HOJE radio program @ ANTENA 2 RDP | Lisboa - Portugal | 03.11.2017
- Absolute Premiere of "Suntria - imaginal sonotopes I-IV" @ DME Concert at MUSLAB 2017 Plaza Roja of the Universidad Autónoma Metropolitana Unidad Xochimilco | México City - México | 30.10.2017
 - spatialization of "Catachresis" @ DME #55 - The Soundscape we Live In | Lisboa - Portugal | 28.10.2017
- SPATIALIZATION of 6 pieces @ Solo Album Release Concert of "Esofonia - acousmatic works 1999-2017" @ O'Culto da Ajuda | Lisboa - Portugal | 07.10.2017
- "Rugitus V.02" - at MÚSICA HOJE radio program @ ANTENA 2 RDP | Lisboa - Portugal | 22.09.2017
 - RESONANCE FM - :soviet*france: 's - "A Duck in A Tree" radio show _ London - UK (Chasm - from ARS ABSCONDITA - 15.08.2017 / VIII SONOTOPE from SUNTRIA - IMAGINAL SONOTOPES - 08.07.2017)
- ABSOLUTE PREMIERE and SPATIALIZATION of a commissioned piece for Música Viva Festival entitled: "OBSIDIA - dos sons invisíveis ou das imagens audíveis" (a stereo acousmatic piece) @ 23rd MÚSICA VIVA FESTIVAL 2017 | Lisboa - Portugal | 26.05.2017
 - Sound performance of the radio art piece "The No Land Soundscape Project" @ ORF 1 - KUNSTRADIO RADIOKUNST | Vienna - Austria | 30.04.2017

2016

- SOUND SPATIALIZATION of "Rugitus v.01" @ 51st edition of DME - Dias de Música Electroacústica (Electroacoustic Music Days) _ Conservatório de Música de Seia | Seia - Portugal | 28.12.2016
- Polish Premiere of "Rugitus v.01" (stereo acousmatic piece) @ AUDIO ART FESTIVAL | Kraków - Poland | 24.11.2016

- Solo performance @ LOST & FOUND series _ in der Strengen Kammer | Vienna - Austria | 01.11.2016
- Solo performance @ ZENTRALE _ - Raum für Klang-und Prozesskunst | Vienna - Austria | 29.10.2016
- SOUND SPATIALIZATION and French Premiere of "Rugitus V.02" (stereo acousmatic piece) @ INA-GRM's BANC D'ESSAI CONCERT 2016 | Paris - France | 09.10.2016
- Mexican Premiere of "Rugitus V.01" (stereo acousmatic piece) @ VISIONES SONORAS 2016 | Morelia - México | 07.10.2016

- SPATIALIZATION and World Premiere of "Rugitus V.01" (stereo acousmatic piece) @ 22nd MÚSICA VIVA FESTIVAL 2016 | Lisboa - Portugal | 27.05.2016

2015

- "PAREIDOLIA - or of the dreamt gardens" @ MUSLAB 2015 | Buenos Aires - Argentina | Centro Cultural Recoleta - Laboratorio de Investigación y Producción Musical | 05.11.2015
- "PAREIDOLIA - or of the dreamt gardens" - stereo reduction piece at NOVA radio program @ RTÉ lyric FM (Republic of Ireland) | Dublin - Ireland | 18.10.2015
- INTERNATIONAL PREMIERE & SPATIALIZATION of "PAREIDOLIA - or of the dreamt gardens" @ 41st INTERNATIONAL COMPUTER MUSIC CONFERENCE 2015 | Denton - University of North Texas - USA | 01.10.2015
- "Invocatio - ascribing soundimages into silence" at NOVA radio program @ RTÉ lyric FM (Republic of Ireland) | Dublin - Ireland | 19.08.2015
- "Simulacra (an 8 channel acousmatic piece)" - stereo reduction piece at NOVA radio program @ RTÉ lyric FM (Republic of Ireland) | Dublin - Ireland | 10.05.2015
- NATIONAL PREMIERE & SPATIALIZATION of "INTERSPERSED MEMORIES - on strings, murmurs and gongs" and "Athanor" @ ELECTRONIC GEOGRAPHIES FESTIVAL 2015 | Lisboa - Portugal | 28.03.2015
- "PAREIDOLIA - or of the dreamt gardens" - stereo reduction piece at MÚSICA HOJE radio program @ ANTENA 2 RDP | Lisboa - Portugal | 15.03.2015

2014

- WORLD PREMIERE & SOUND SPATIALIZATION of "PAREIDOLIA - or of the dreamt gardens" (an 8 channel acousmatic piece) @ 20TH MÚSICA VIVA FESTIVAL 2014 | Lisboa - Portugal | 29.11.2014

2013

- SPATIALIZATION of Simulacra (an 8 channel acousmatic piece) @ ECHOCHROMA 10th Concert at LEEDS METROPOLITAN UNIVERSITY | Leeds - England | 16.12.2013
- ABSOLUTE PREMIERE of Simulacra (an 8 channel acousmatic piece) @ 3rd FEAST Festival 2013 - Florida International University Electro-Acoustic Student Festival | Florida - U.S.A. | 16.11.2013
 - Sound performance @ Portuguese National Pantheon | Lisboa - Portugal | 07.07.2013
 - Sound performance @ KLUB MOOZAK im FLUC | Vienna - Austria | 29.05.2013
 - Sound performance @ SOUNDkitchen series #3 | Birmingham - U.K. | 23.05.2013
- Spatialization performance @ OPEN FARM THURSDAYS - ELECTROACOUSTIC AGRICULTURE MISO MUSIC'S STUDIO | Parede _ PT | 02.05.2013
- Artistic residency @ The Electronic Music Studios of Leeds Metropolitan University | Leeds - U.K. | 17.01 _ 26.01 _ 2013

2012

- Premiere of "Chasm" at the Planetary event "The End of The World" @ Streaming Museum | N.Y.C. - U.S.A. | 21.12.2012
- Deutschlandfunk _ Excerpt of "INTERSPERSED MEMORIES - on strings, murmurs and gongs" - in Peter Gahn's radio review of SICMF 2012 | alongside pieces of Manuella Blackburn and Panayotis Kokoras | Cologne - Germany | 12.11.2012
 - Sound performance @ Rhiz | Vienna - Austria | 19.12.2012
 - Sound performance @ LOWRISE | Seoul - South Korea | 26.10.2012
- Absolute premiere of "INTERSPERSED MEMORIES - on strings, murmurs and gongs" electroacoustic

piece @ SICMF - SEOUL INTERNATIONAL COMPUTER MUSIC FESTIVAL | Seoul - South Korea | 25.10.2012

- Sound performance @ DOTOLIMPIC - Festival for Improvised and Experimental Music | Seoul South Korea | 21.10.2012

2011

- ABSOLUTE PREMIERE of "Water-Dreamt-by-Forest - a Binaural Oneiric-Walk" electroacoustic piece @ PNEM SOUND ART FESTIVAL 2011 - Woodwalk Experience Installation | Uden - The Netherlands | 05.11.2011 to 06.11.2011

2010

- Sound performance @ POSTGARAGE | Graz – Austria | 14.04.2010

2009

- Sound performance @ FLUC im KLUB MOOZAK | Vienna – Austria | 30.09.2009

- Sound performance @ Das Kleine Field Recordings Festival [at Staalplaat workspace] | Berlin – Germany | 26.09.2009

- Sound performance [double bill also featuring Boe and Derek Holzer] @ Salon Bruit | Berlin – Germany | 25.09.2009

- Sound performance @ Loophole | Berlin – Germany | 22.09.2009

- Exhibition of my electroacoustic piece "Invocatio – Ascribing SoundImages into Silence" on the SOUNDWALK installation @ Festival Música Viva 2009 | Lisboa | 13.09.2009 to 20.09.2009

- Ludwig Vanessa Dj Set @ Bycle Film Festival | Lisboa | 12.09.2009

- Sound performance @ POST. | Lisboa | 25.07.2009

2008

- Sound performance @ Centro Cultural o Século | Lisboa | 11.12.2008

- Sound performance @ The 10-years-after Anniversary Concert (featuring: Manuel Mota + Margarida Garcia / VITRÍOL) @ ZDB | Lisboa | 20.11.2008

- A Whimsical & Deranged dj set_ by LUDWIG VANESSA @ Centro Cultural o Século | Lisboa | 11.10.2008

- Sound performance of the piece "In between spaces" @ 15th anniversary of B.E.S. (Ernesto de Sousa Fellowship) | Lisboa | 19.01.2008

2007

- Sound performance @ Centro Cultural o Século | Lisboa | 13.12.2007

- Sound performance @ FESTIVAL MAU | Faro | 08.11.2007

- Sound performance @ I Lisboa - Anjos | 04.05.2007

- Sound performance [AGNOSIA] @ espaço | Lisboa - Anjos | 13.04.2007

2006

- Sound performance @ Número Festival | Lisboa | 09.11.2006

- Sound performance @ Mascavado Festival#1 | Lisboa | 15.07.2006

- Sound performance @ zdb | Lisboa | 06.07.2006

2005

- Sound performance @ Super Stereo Demonstration Festival | Castelo de Celorico da Beira - Portugal | 09.09.2005

- Sound performance @ tone central | Cologne - Germany | 04.05.2005

- Sound performance (also featuring: Marc Behrens / Paulo Raposo) @ zdb | Lisboa | 31.03.2005

2004

- Sound performance (also featuring Rafael Toral & more) @ Electronic Music Showcase _for the 10th

2003

- Sound performance @ FIRST FREE INTERNATIONAL FORUM OF ART AND CULTURE | Bolognano - Italy | 27.07.2003 | + info [[here](#)]
- Sound performance @ The European Forum for Emerging Creation | Forum StadtPark - Graz - Austria | 05.07.2003
- Live intermedia performance of "Cont@mation" @ Fournos Center for Digital Art | Athens - Greece | 08.04.2003
 - Small Music Theatre | Athens - Greece | 06.03.2003

- Premiere of the piece: P.C.M. (Pulse Code Moderation) @ Spatial Intersections | The University of Iowa Museum of Art | Iowa City - U.S.A. | 27.02.2003

2002

- Release party concert for the CD "MetroMetro" from Variz label | zdb | 27.12.2002
- "Aveiro_Síntese 2002" –1st International Electroacoustic Music Festival of Aveiro | Centro de Congressos de Aveiro, Portugal | 22.07.2002

2001

- 2nd Cultural Week of Faial | Azores – Horta - Portugal | 22.09.2001

THE NO FADO TOUR (BES / FUNDAÇÃO CALOUSTE GULBENKIAN)

- MEX im kunstlerhaus | Dortmund – Germany | 28.04.2001

- Cuba Cultur | Munster – Germany | 27.04.2001

- Alte Feuerwache | Cologne – Germany | 26.04.2001

- t-u-b-e | Munique – Germany | 24.04.2001

- Peripherie | Tübingen – Germany | 21.04.2001

- The Subtonic "The Polar Bear Club" | NYC – U.S.A. | 30.03.2001

- Experimental Intermedia Foundation of New York | NYC – U.S.A. | 16.03.2001

- International Center of the Intermedia Studios of The University of Iowa | Iowa City – U.S.A. | 03.03.2001

- The Serendipity | Iowa City – U.S.A. | 02.03.2001

2000

- Ludwig Vanessa | zdb | Placard 3_BURO 27 | 22.07.2000
- Sound performance @ zdb | 10.03.2000

1999

- Young Creators Contest Showcase 99 @ Auditório do IPJ de Braga | 02.12.1999

1998

- Ludwig Vanessa premiere @ I.S.C.T.E. | 20.11.1998 (Ludwig Vanessa | Manuel Mota | Vitriol)

COLLABORATIONS

2025

- Release concert for the experimental music piece, created in collaboration with the Greek band Lost Bodies / Thanos Kois, titled '[Enjoy Freely](#)', featured on the double LP *Hot Stories, @ ILION plus* | Athens - Greece | 27.12.2025

- Premiere of TEMPUS SIDEREUM Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 17.11.2025

- Premiere of THE JOLLY AUTOCRAT Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 27.09.2025
- Premiere of INTERLOCKING PAROXYSMS Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 25.08.2025
- Premiere of HASTEBOUND Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 10.07.2025
- Premiere of DYSTUTOPIA Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 23.05.2025
- SUKUT at "DARK & LIGHT" videodance exhibition event @ THE RUBIN MUSEUM OF ART | N.Y.C. - U.S.A. | 26.04.2025
- Premiere of SUKUT Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 12.02.2025
 - Through Ashes We Rise, Commission for MIMI GARRARD DANCE THEATRE COMPANY @ Manhattan Neighborhood Network Cable TV - Channel 2 | N.Y.C. - U.S.A. | 19.01.2025
- 2024**
- Through Ashes We Rise, Commission for MIMI GARRARD DANCE THEATRE COMPANY @ Manhattan Neighborhood Network Cable TV - Channel 2 | N.Y.C. - U.S.A. | 22.12.2024
 - Premiere of Through Ashes We Rise, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 11.12.2024
- ORPHIC LAMENTS, Commission for MIMI GARRARD DANCE THEATRE COMPANY @ Manhattan Neighborhood Network Cable TV - Channel 2 - N.Y.C.. - U.S.A. | 24.11 & 08.12.2024
 - "o todo da redonda natureza - narrativas electroacústicas a partir da obra de António Ramos Rosa" (collab w. Sofia A. Carvalho) premiere @ MATÉRIA VIVA exhibition _ Instituto Pernambuco Porto | Porto - Portugal | 17.10. to 15.11.2024
 - Live Electroacoustic Improv w. Michael Fischer @ DESTERRO _ 11.10.2024
 - CAUSA SUI at "GLOBAL" videodance exhibition event @ THE RUBIN MUSEUM OF ART | N.Y.C. - U.S.A. | 21.09.2024
 - Premiere of CAUSA SUI, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 05.06.2024
 - Seasons of the Mind at "A SPIRITUAL JOURNEY" videodance exhibition event @ THE RUBIN MUSEUM OF ART | N.Y.C. - U.S.A. | 13.04.2024
 - Premiere of ORPHIC LAMENTS, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 31.01.2024
- 2023**
- World Premiere of the micro short film WHEN THE LIGHTS GO OUT _ directed by Nolan McWorther_ 31.10.2023
 - Magnetaris at Manhattan Neighborhood Network Cable TV - Channel 2 - N.Y.C. - U.S.A. _ 29th of October / 12th of November 2023
- Premiere of MAGNETARIS, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 27.09.2023
 - Technogenetic, Commission for MIMI GARRARD DANCE THEATRE COMPANY @ Manhattan Neighborhood Network Cable TV - Channel 2 | N.Y.C. - U.S.A. | 06 & 20.08.2023
 - Premiere of Technogenetic, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 15.07.2023
 - Dhyana, Commission for MIMI GARRARD DANCE THEATRE COMPANY @ Manhattan Neighborhood Network Cable TV - Channel 2 | N.Y.C.. - U.S.A. _ 11 & 25.06.2023
 - Premiere of Dhyana, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C - U.S.A. | 26.04.2023
 - Premiere of Seasons of the Mind, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 23.03.2023
 - Premiere of White Nuke: Spiraling Toward Transcension, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 18.01.2023

2022

- Premiere of MinimAnimA, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 06.10.2022
- Premiere of THALASSA, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 08.06.2022

2021

- Premiere of FIRE: A METAPHOR FOR CHANGE, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 16.12.2021
- ELECTROACOUSTIC POETRY TRIO CONCERT (w. Sofia A. Carvalho & Helena Costa Carvalho) @ O'CULTO DA AJUDA | 11.12.2021
- SCOPAESTHESIA @ ANOTHER HOLE IN THE HEAD FILM FESTIVAL 2021 | New People Cinema - San Francisco - California (USA) | 1st to 15th of Dec. 2021
- HIANTE @ BOOKED - ARTIST'S BOOK FAIR 2021 | Helsinki - Finland | 01.10 to 09.10 2021
- Premiere of WINNER WINNER @ 15TH ANNUAL SYDNEY UNDERGROUND FILM FESTIVAL 2021 | SYDNEY (AU) | 9th to 26th September 2021
- Premiere of SCOPAESTHESIA @ HORRIBLE IMAGININGS FILM FESTIVAL 2021 | The Frida Cinema - Santa Ana - California (USA) | 04.09.2021
- Sound performance with Leonor Arnaut @ DAR A OUVIR . PAISAGENS SONORAS DA CIDADE 2021 | Coimbra - Portugal | 04.09.2021
- Premiere of AB UNO, Commission for MIMI GARRARD DANCE THEATRE COMPANY | N.Y.C. - U.S.A. | 19.07.2021

2020

- Hiante @ BOOKED 2020 - ARTISTS BOOK FAIR (selection / postponed to 2021) | Helsinki - Finland | 6 - 8.11.2020

2019

USA TOUR 2019

- João Castro Pinto + Sofia A. Carvalho perform SPECTRUM EXTENSO @ EXPERIMENTAL INTERMEDIA FOUNDATION | N.Y.C. - U.S.A. | 16.12.2019
- João Castro Pinto + Sofia A. Carvalho in concert for the release of the Book-CD of electroacoustic poetry: HIANTE @ O'Culto da Ajuda | Lisboa - Portugal | 28.09.2019
- Collaboration concert with Alexei Borisov, Pavel Zhagun, etc. @ POETRONICA 2019 | NCCA - National Centre for Contemporary Art | Moscow - Russia | 20.04.2019

2018

- João Castro Pinto and Sofia A. Carvalho present "SPECTRUM EXTENSO" @ Cinéma Spoutnik, Genève - Switzerland - 20.11.2018

2017

- Electroacoustic quartet w. Michael Fischer (Sax) + Bernhard Loibner (analogue synths) + Clemens Hausch (ppool, artificial spaces) @ SMALL FORMS Vienna - Austria | 06.05.2017
- Duo w. Jorge Sánchez-Chiong (Turntables) - INTERPENETRATION 2017 @ KLUB WAKUUM Graz - Austria | 04.05.2017
- Duo w. Philippe Lamy @ ALTE SCHMIEDE _ STROM SCHIENE | Vienna _ Austria | 03.05.2017

2016

- Electroacoustic duo w. Michael Fischer (Sax) @ 29th WIEN MODERN SFIEMA CONCERT @ Café Korb | Vienna - Austria | 04.11.2016
- Live duo with duo with Clemens Hausch [AT] @ WOW!Signal series | Kramladen Vienna - Austria | 27.10.2016

2013

- Collaboration with Hanna Hartman, Henrique Fernandes, João Ricardo and Filipe Silva @ CASA DE SERRALVES - SERRALVES EM FESTA 2013 | Porto - Portugal | 09.06.2013
- Electroacoustic duo with Michael Fischer (Sax) @ OSTINATO FESTIVAL | České Budějovice - Czech Republic | 28.05.2013

- Electroacoustic duo w. Michael Fischer (Sax) @ ALTE SCHMIEDE KUNSTVEREIN WIEN
I Vienna - Austria I 17.05.2013

2012

- Concert with Vienna Improvisers Orchestra @ Brick 5 Gallery I Vienna - Austria I 17.12.2012

- Live performance of the radio art piece "FOOLING THE FOLEY" with Bernhard Loibner @ ORF 1 - KUNSTRADIO RADIOKUNST I Vienna - Austria I 16.12.2012

- Live electroacoustic duo with Michael Fischer - Sax (AT) @ Interpenetration Festival 2012 I Graz - Austria I 13.12.2012

- Collaboration (field recordings) for the installation/performance "The Secret Apprentice" by João Silva, based on the work "O Aprendiz Secreto" by António Ramos Rosa, within the cycle "Twenty-seven Senses" organized by the Granular association, Culturgest I Lisboa - Portugal I 15.11.2012

- Live electroacoustic trio with Nuno Morão (melodica, various objects) and João Silva (harmonium) @ St. Georges Church I Lisboa - Portugal I 15.09.2012

- Live electroacoustic duo with Michael Fischer - Sax (AT) @ Noble Saloon of the Municipal Town Hall of Barcelos I Barcelos - Portugal I 03.02.2012

2011

- Live performance with Reinhard Dundler, Caroline Profanter, Lale Rodgarkia-Dara @ LABfactory Vienna - Austria I 07.05.2011

- Live performance with Reinhard Dundler, Caroline Profanter, Stephan Sperlich, Lale Rodgarkia Dara @ Literaturhaus Wien I Vienna - Austria I 06.05.2011

- Live performance of the piece "PLEROMA – Towards a Borderless Space" with Bernhard Loibner @ Sammlung Essl Museum I Vienna - Austria I 04.05.2011

2010

- Duo with Thollem McDonnals + quartet with Ernesto Rodrigues and Carlos Santos @ zdb I Lisboa Portugal I 16.12.2010

- Live duo with duo with Clemens Hausch [AT] @ Rhiz I Vienna - Austria I 19.04.2010

- Live duo with Bernhard Loibner : live radio art piece : "Portraying the Spectra of Toys" [AT] @ ORF's KUNSTRADIO I Vienna - Austria I 18.04.2010

- Live duo with Bernhard Loibner @ Alte Schmiede Kunstverein I Vienna - Austria I 16.04.2010

2009

- Live duo with Bernhard Loibner @ Garnison7 I Vienna - Austria I 03.10.2009

- Live recording session / concert with Stephan Roth & Lale Rodgarkia-Dara @ Platform Quelle I Vienna - Austria I 01.10.2009

- Live performance with several Austrian sound artists / composers @ Elektronic Tea Time I Vienna - Austria I 30.09.2009

- Live performance with ANISOTROPUS - improv electroacoustic quartet + special guests: Sei Miguel & Fala Mariam @ Fábrica de Braço de Prata I Lisboa I 06.06.2009

- Live performance with Eddie 135 @ Crew Hassan I Lisboa I 24.04.2009

- Live performance with FLU @ zdb I Lisboa I 03.04.2009

- Live with ANISOTROPUS - improv electroacoustic quartet @ Crew Hassan I Lisboa I 25.01.2009

- Live sound performance with ANISOTROPUS - improv electroacoustic quartet @ Trem Azul Jazz Store I Lisboa I 22.01.2009

- Live sound performance with electroacoustic trio : Guilherme Rodrigues (electric cello) + Nuno Torres (alto sax) @ Crew Hassan I Lisboa I 18.01.2009

2008

- Live sound performance with Guilherme Rodrigues @ Crew Hassan I Lisboa I 28.12.2008

- Tour with ANISOTROPUS - improv electroacoustic quartet :
 - @ Bacalhoeiro | Lisboa | 21.12.2008
 - @ Centro Cultural Vila Flor | Guimarães | 19.12.2008
 - @ Fábrica de Braço de Prata | Lisboa | 18.12.2008
- Live sound performance with Blaise Siwula (USA) @ Maus Hábitos | Porto | 13.12.2008
- Live sound performance with Blaise Siwula (USA) @ ZDB | Lisboa | 12.12.2008
- Live sound performance with soundscape performance with Gilles Aubry @ the seaport of Lisboa near the 25 de abril bridge, for RadialX International Radio Art Festival 2008 | Lisboa | 25.09.2008
- Live sound performance with Nuno Torres (sax) + Gabriel Ferrandini (drums) @ C.C. o Século open air concert | Lisboa | 20.09.2008
 - Live sound performance with Chão - linha de montagem @ LX FACTORY | Lisboa | 20.09.2008
- Live sound performance with ANISOTROPUS + special guest: Hernâni Faustino @ zdb | Lisboa | 12.09.2008
- Live sound performance with Bruno Parrinha + João Pedro Viegas + D'Incise @ Centro Cultural o Século | Lisboa | 05.09.2008
- Live sound performance with WOODS feat. D'Incise @ CABARET MAXIME | Lisboa | 03.09.2008
- Live sound performance with SEI MIGUEL : ACALANTO 5 : RITO E REALIDADE @ ZDB | Lisboa | 26.07.2008
- Live sound performance with MON(O)RCHESTRA @ VILATONE - Vilamoura Mixed Media and Music Festival MMVIII _ Museu Arqueológico de Ruínas Romanas | Cerro da Vila / Vilamoura | 19.07.2008
- Live sound performance with SEI MIGUEL : ACALANTO 5 : RITO E REALIDADE @ Avenida | Lisboa | 18.07.2008
- Live sound performance with SEI MIGUEL : ACALANTO 5 : RITO E REALIDADE @ Portuguese Music Today Festival at Centro Cultural de Belém | Lisboa | 12.07.2008
 - Live sound performance with SEI MIGUEL : ACALANTO 5 : RITO E REALIDADE @ Sonic Scope Festival Lisboa | 03.07.2008
- Live sound performance with João Castro Pinto + Miguel Sá @ Crew Hassan | Lisboa | 14.04.2008
 - Live performance of John Zorn's COBRA piece with: Carlos Milhomens (drums), Paulo Curado (saxophone), Rodrigo Amado (saxophone), Ricardo Pinto (trumpet), Johannes Krieger (trumpet), Eduardo Lála (trombone), Miguel Leiria (double bass), Rodrigo Pinheiro (piano), Rui Faustino (drums), João Castro Pinto (laptop), DJ Ride (turntables) @ ZDB _ direction: Nathan Fuhr | Lisboa | 05.04.2008
- Live sound performance with Paulo Raposo + John Grzinich + Carlos Santos @ This is Sirr-ecords night at seculo | Lisboa | 27.03.2008
 - Tour with Guilherme Rodrigues + Nuno Torres + Miguel Sá:
 - @ Bacalhoeiro | Lisboa | 23.03.2008
 - @ Aud. Biblioteca Municipal de Barcelos | Barcelos | 22.03.2008
 - @ Maus Hábitos | Porto | 21.03.2008
- Live sound performance with ANISOTROPUS – improv electroacoustic quartet @ Eurosol Hotel Lounge Bar | Leiria | 13.03.2008
- Live sound performance with ANISOTROPUS - improv electroacoustic quartet @ Trem Azul Jazz Store | Lisboa | 14.02.2008
- Live sound performance with Nuno Torres: Alto Sax @ MASCAVADO FESTIVAL | Lisboa | 09.02.2008

2007
 Live concerts with the Variable Geometry Orchestra:
 @ bacalhoeiro | Lisboa | 20.12.2007

@ zdb | Lisboa | 20.10.2007
 @ Casa da Música | Porto | 12.10.2007
 @ Fábrica de Braço de Prata | Lisboa | 15.09.2007
 @ C.C.B. [Cafetaria Quadrante] | Lisboa | 13.09.2007
 @ zdb | Lisboa | 27.07.2007
 @ outfest | Barreiro | 16.06.2007
 @ bacalhoeiro | Lisboa | 07.06.2007
 @ trem azul jazz store | Lisboa | 26.04.2007
 @ zdb | Lisboa | 03.02.2007
 @ trem azul jazz store | Lisboa | 18.01.2007

- Live sound performance with Eduardo Lála + Gil Gonçalves + André Mota @ Rescaldo Festival 07
Lisboa | 22.12.2007

- Live sound performance with Guilherme Rodrigues @ bacalhoeiro | Lisboa | 16.12.2007

- Live sound performance with Traumático Desmame @ zdb | Lisboa | 16.11.2007

- Live sound performance with Eduardo Lála + Gil Gonçalves + Plan @ Fábrica de Braço de Prata
Lisboa | 15.11.2007

- Live sound performance with Carlos Santos @ Creative Fest#01 | Lisboa | 10.11.2007

- Live sound performance with Eduardo Lála + Gil Gonçalves + Plan @ Fábrica de Braço de Prata |
Lisboa | 26.10.2007

- Live soundtrack improv. performance for David Lynch's "The Grandmother" with Marcello Maggi +
Monsieur Trinité + Miguel Mira @ bacalhoeiro | Lisboa | 04.10.2007

- Live sound performance with Ernesto Rodrigues + Guilherme Rodrigues + Bruno Parrinha @ Fábrica
de Braço de Prata | Lisboa | 20.07.2007

- Live sound performance with Eduardo Lála + Gil Gonçalves + Plan @ Sources#1 Festival | Lisboa
06.07.2007

2005

- Live sound performance with Bernhard Loibner @ HERTZ_extend#1 – Encontros de Arte
Experimental e Transdisciplinar | Barcelos | 01.10.2005

- Live sound performance with Chao-Ming Tung @ Kultur Bunker | Cologne _ Germany | 01.05.2005

- Live sound performance with Karlheinz Essl, Boris Hauf, Jasch @ Sammlung Essl Museum | Vienna _
Austria | 27.04.2005

2004

- J. Castro Pinto with Koji Asano @ Hertzoscópio – 2nd Hertzoscópio – Experimental & Trans-
disciplinary Arts Festival | Auditório Municipal Eunice Muñoz – Oeiras - Portugal | 26.11.2004

- Tribute Performance to Dziga Vertov: "The Man with the Movie Camera" (1929) @ Electroacoustic
Music International Festival "Música Viva 2004" | Teatro Aberto Lisboa - Portugal | Andre Sier _ Nuno
Morão, André Gonçalves, Francisco Janes, Diogo Valério, João Castro Pinto | 09.09.2004

2003

- J. Castro Pinto (live electronics) with Anastasis Grivas (prepared and custom guitar) @ Hertzoscópio –
Experimental & Trans-disciplinary Arts Festival | Lugar Comum – Centro de Experimentação Artística –
Fábrica da Pólvora de Barcarena - Portugal | 08.11.2003

- J. Castro Pinto (live electronics) with Koji Asano (live electronics) @ Número Festival | Gare Marítima
de Alcântara - Portugal | 24.10.2003

- J. Castro Pinto (laptop) with Massimo Doná (trompet), Leonello Tarabella (sax), Emanuel Dimas
Pimenta (transversal recorder), Eduardo Reck Miranda (laptop), Stefano Odoard (wind instruments)
Enver Hadziomerspahic (flute) @ FIRST FREE INTERNATIONAL FORUM OF ART AND CULTURE |
Bolognano - Italy | 27.07.2003. + info [[here](#)]

- J. Castro Pinto (live electronics) with Karlheinz Essl (live electronics) | Vienna - Austria :
@ Sammlung Essl Museum | 02.07.2003
@ Fluc | 30.06.2003

- Anastasis Grivas (prepared guitar) with J. Castro Pinto (electroacoustic processing) | J. Castro Pinto
(live electronics) + Coti k. (live electronics) + Thodoris Zioutos (live electronics) @ Small Music Theater
| Athens - Greece | 07.05.2003

- "Lost Nobodies" : Thanos Kois – Voice, objects, various instruments _ João Castro Pinto - electronics
@ Small Music Theater
I Athens - Greece I 04.05.2003

2002

- [des]integração : Festival de Curtas Metragens de Vila do Conde I V. Conde I 06.07.2002

- [des]integração : + Lia (video) ____ "Cages of Sound" ____ : event for the edition of the CD "Cage of Sand" from Carlos Zingaro _ Sirr.007 I CAM – Fundação Calouste Gulbenkian ~ Lisboa I 24.05.2002

- [des]integração : + Pedro Tudela & Pedro Almeida _ "McDonna - 2" _ I Maus Hábitos – Porto I 12.04.2002

- [des]integração : + Trash Converters aka The Producers _ "TOP40" _ I zdb I 30.03.2002

- [des]integração : + Miguel Carvalhais / OK SUITCASE / Bloc. _ "McDonna" _ I zdb I 11.02.2002

- [des]integração : "Paulo Raposo, Carlos Santos, João Castro Pinto, Nuno Moita, Jorge Valente, Pedro Lourenço, Adriana Sá" : _ "Desintegração" _ Marc Behrens CD release event_ I zdb I 19.01.2002

2001

- Tribute concert for Phill Niblock's 68th anniversary with : "Adriana Sá, João Castro Pinto, Margarida Garcia, Manuel Mota, Sónia Rodrigues, David Maranha & Emanuel Dimas de Melo Pimenta" I zdb - Lisboa I 03.10.2001

- "Tom Hamilton + João Castro Pinto" : Sonic Scope Festival 2001 I Palácio Marim Olhão – Lisboa I 15.09.2001

2000

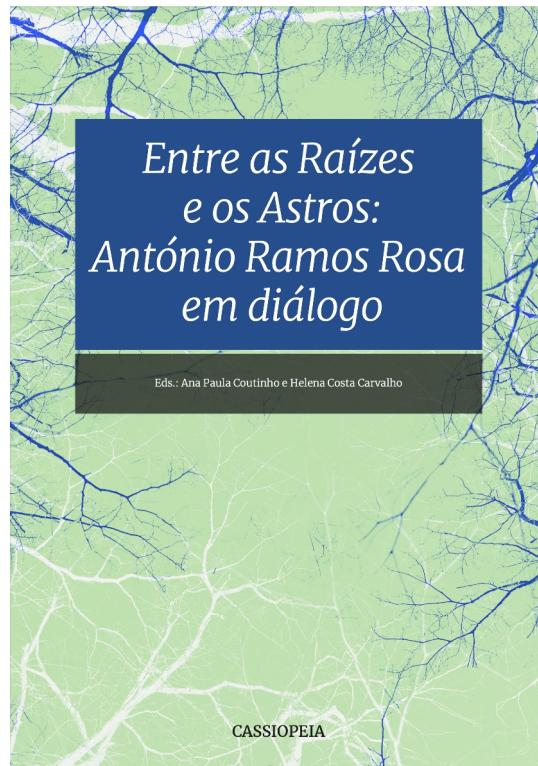
- Sound performance with "1986!" I Ler Devagar Bookstore - Lisboa I 18.03.2000

- Sound performance with "USINES" I Ler Devagar Bookstore - Lisboa I 22.01.2000

1998

- Sound performance with "Lissa & Chila " I Espaço Delfim Guimarães - Amadora I 05.12.1998

PORTFOLIO – DOCUMENTATION / CONCERTS / ET AL.



Entre as raízes e os astros: António Ramos Rosa em diálogo

“O todo da redonda natureza” –
narrativas electroacústicas a partir
da obra de António Ramos Rosa

João Castro Pinto*

“O todo da redonda natureza”¹¹ versa sobre a obra de António Ramos Rosa e articula criativamente duas dimensões estéticas, a saber: a poética e a musical, de cunho eminentemente imaginário, cuja forma resultante consiste em narrativas electroacústicas exploratórias. Ambas as dimensões foram norteadas pelo conceito axial de natureza.

Em termos formais, esta composição insere-se num sub-género musical electroacústico designado de composições de paisagens sonoras (*soundscape composition*), cujo advento remonta aos anos setenta do século XX. Esta prática musical derivou, como consequência directa, da fundação do *World Soundscape Project* (1971), um grupo interdisciplinar instituído pelo pedagogo e compositor canadense Raymond Murray Schafer (1933–2021), na Universidade Simon Fraser, em Burnaby, no Canadá. Em termos estruturais, a composição de paisagens sonoras implica um conjunto de teorias e práticas baseadas no que o compositor e professor Barry Truax intitula de *context-based composition* (Truax 2017: 1–3). Esta peça pretende questionar a necessidade de respeitar a ideia purista de contexto bem como a de evento sonoro, e os subsequentes princípios que Truax cunhou (cf. Truax 2002). Pretende-se com esta obra demonstrar que é possível compor paisagens sonoras coerentes ao recorrer a sons captados em latitudes distintas ou mesmo fazendo uso de sons sintetizados, con quanto a macro forma da composição

251

BOOK “*Between the Roots and the Stars: António Ramos Rosa in dialogue*”

Published by the Institute of Comparative Literature Margarida Losa
Faculty of Arts and Humanities, University of Porto. (December de 2025) – Cassiopeia Series
“o todo da redonda natureza” – narrativas electroacústicas a partir da obra de António Ramos Rosa”

ISBN: 978-989-36147-4-7. DOI: <https://doi.org/10.21747/978-989-36147-4-7/cass18>.



Circumsphere: To Bounce & Rebounce (2024)
 @ **MUSICACOUSTICA FESTIVAL 2025** _ 28.09.25 _ HANGZHOU _ CHINA
 (invitation via MISO MUSIC PORTUGAL)



SUR AURAL Festival 2025 RE/SONANCIAS 16th – 25th July 2025 (Santa Cruz - Bolivia)
Faux Naturel



Münster/Goms - 6th July 2025

Certificate

Ars Electronica Forum Wallis 2025
Call for Acousmatic Works

Castro Pinto João/Circumsphere: to bounce and rebound Swiss Premiere

Int. Contemporary Music Festival Forum Wallis
is pleased to confirm the results of the
Int. Call for Acousmatic Works
Ars Electronica Forum Wallis 2025

Sissmann Valentin/Morphmaime; Talebi Shahrzad/Watch The O

Fumo Fratigratii Nicla/Hybris; Kartakelas Theodosius/Lacuna; Koskosal Martini/Polyrhythm; Rubekes Bejanin/Alam/Imprugnto & Rishi Mukai/Dancing in The Ether; Yewin David Gaing/Bal/Texture and The Points; Oliva Clivio/Julio Iglesias/Dea Brutis; Peter Blaauw/Sanzas cifras y las palabras; Duccio Donzelli/Versus/Verus; Tamara/Fragments; Silvano Valentini/Allegro; Rieki Harada/Watch the Only Key Home Disappears; van der Lee Knott/Void Population

Soria Edmar/PostAnth

Jury
Dr. Kotoko Suzuki (Japan), composer, University of Toronto Scarborough (UTSC)
Dr. Reuben de Lautour (New Zealand), composer, ITU MIMI Istanbul
Dr. Jaime E. Oliver La Rosa (Peru), composer, Waverly Labs for Computing and Music, New York University (NYU)
Javier Hagen (Switzerland), composer, ISCM Switzerland (Pres.), Forum Wallis (Dir.), Jury President

The Ars Electronica Forum Wallis 2025 Selection Concerts took place May 28th/29th & Jul 4th/5th 2025 in MEBU, Münster/Goms, Valais, Switzerland.

Festival für Neue Musik
de Musique Contemporaine

Journal Name: *Frontiers in Diagnostic Tools*, ISSN:1674-1341

三

CIRCUMSPHERE: TO BOUNCE & REBOUNCE (2024)

ARS ELECTRONICA FORUM WALLIS 2025 SELECTION CERTIFICATE 28.09.25 (Switzerland)



CONCERT PROGRAM POSTER (PART 4) ARS ACUSMATIC 9
ARS ELECTRONICA FORUM WALLIS 2025 (Münster/Goms, Switzerland)

This complex program poster is divided into several sections:

- Forum Wallis (CH)**: Shows a collage of images from the festival, including people in a studio and a building's exterior.
- Forum Wallis XVIII**: Shows a collage of images from the previous year's festival.
- INTERVIEW**: Features an interview with James Hager, with a photo of him on the right.
- ARTICLE**: A large block of text with several columns of text, likely a review or article.
- RESULTS OF THE ARS ACUSMATIC FORUM WALLIS CALL FOR ACOUSTIC WORKS 2025**: A list of selected works, including:
 - Angela Hagnauer, Canticum 2025
 - Sebastien Lefebvre, L'Amour des Mots
 - Mathieu Léonard, The Last Days of the Sun
 - Carsten Nicolai, Documenta
 - Ernesto Pintor, Aria
 - Benjamin-Alan Kubaczek, Impromptu 8
 - Stéphane Borrel, Les Favorites
 - João Castro Pinto, Circumsphere
 - Robert Curgenven, Across Country Part I
 - Martin Koszolko, Tympan 3
 - Valentin Sismann, Morphaine
 - Ernst van der Loo, Void Population
- MEU**: A section with a photo of a person and a list of names.
- RESULTS OF THE ARS ACUSMATIC FORUM WALLIS CALL FOR ACOUSTIC WORKS 2024**: A list of selected works from the previous year.

NEWS ABOUT ARS ELECTRONICA FORUM WALLIS SELECTION OF WORKS
 in Carol, 2025 _ Switzerland



MÉTAMORPHOSES 2024 (2025)
 compilation published by Influx / Musiques & Recherches (Belgium)
[@BANDCAMP](https://bandcamp.com/influx-musiques-recherches)

Musiques & Recherches An association dedicated to acousmatic music

About us Calendar **Music** Research Publishing Shop Acousmatics

studios Residency — Guest Artists Works Realized at M&R Commissions **Concours** Festivals

Concours → 13th Biennial Acousmatic Composition Competition Métamorphoses 2024

A (28-year old or younger and student)

- **Prize:** *Here One Moment* (Cameron Naylor, 2024)
- **Mention:** *Le caméléon* (Yunjie Zhang, 2023)
- **Mention:** *Inflection Point* (Nikos Kanelakis, 2023)

B (50-year old or younger)

- **1st prize:** *Calcaire* (Eduardo Prudente, 2022-2023)
- **2nd prize:** *Texture Arcs The Points* (David Q. Nguyen)
- **Audience prize:** *Useless Box* (Panayiotis Kokoras)
- **Finalist:** *Circumsphere: To Bounce and Rebounce* (João Castro Pinto, 2024)
- **Finalist:** *Inner Resonance* (Thimothy Cooper, 2015)
- **Finalist:** *Lacuum* (Theodore Karkatselas, 2024)
- **Finalist:** *Unfold* (Bine Wen, 2023)
- **Finalist:** *Unto the Sea* (Adam Stanović)

C (51-year old or older)

- **Prize:** *N'viah* (João Pedro Oliveira, 2019)
- **Mention:** *Cori Spezzati* (Andrew Lewis, 2022)

Jury

Preselection

- Julien Guillamat
- Jonty Harrison
- Annette Vande Gorne

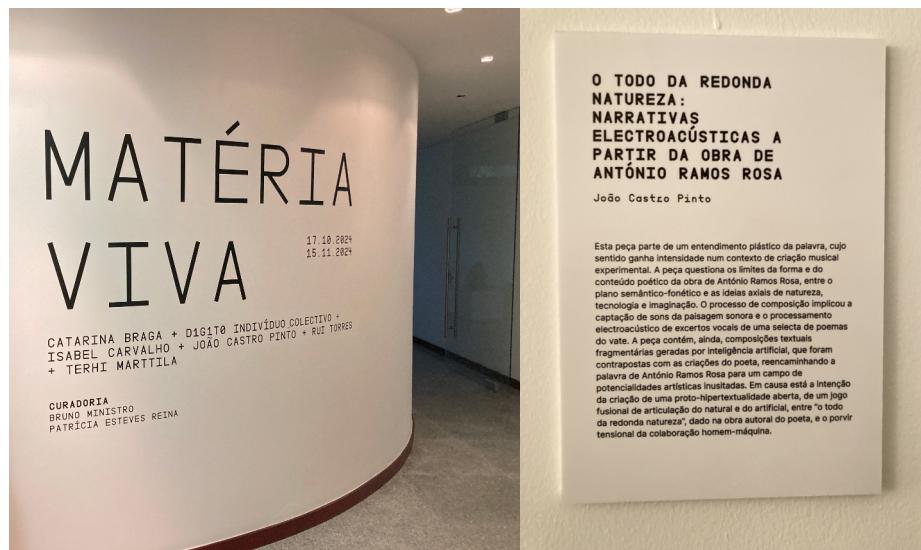
Final

- Elizabeth Anderson
- Martin Bédard
- Christine Groult
- Julien Guillamat
- Jonty Harrison
- Annette Vande Gorne

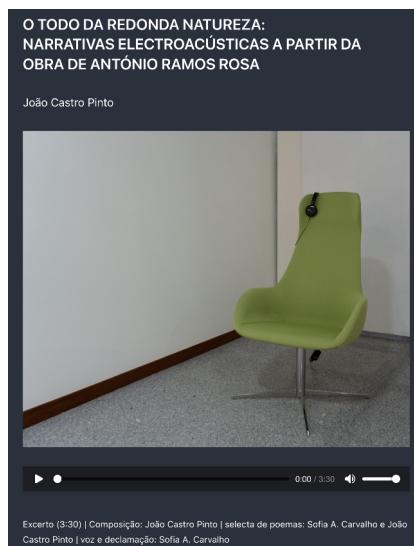
Circumsphere: To Bounce & Rebounce
 Finalist @ **13th MÉTAMORPHOSES INTERNATIONAL BIENNIAL ACOUSMATIC MUSIC COMPETITION 2024**
 (Belgium _ Oct. 2024 | online announcement of the finalists / pre-selection and selection jury)



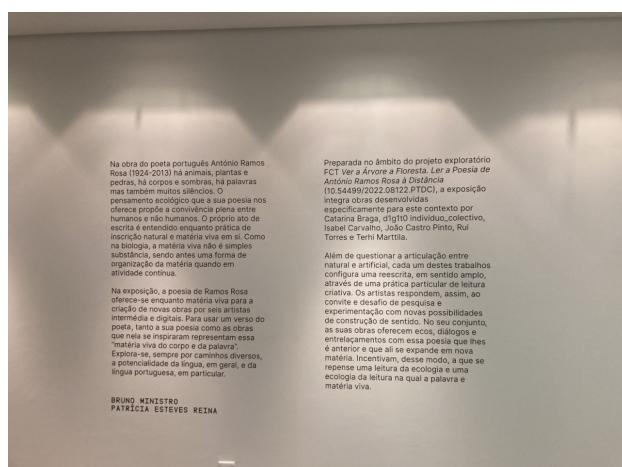
MATÉRIA VIVA
17.10 – 15.11.2024
PERNAMBUCO INSTITUTE PORTO | FACULTY OF LETTERS OF THE UNIVERSITY OF PORTO
(exhibition poster)



COLLABORATIVE SOUND INSTALLATION WITH SOFIA A. CARVALHO
“The Whole of Nature’s Roundness – electroacoustic narratives based on the work of António Ramos Rosa”



The **MATERIAL VIVA** exhibition brought together works by six intermedia and digital artists based on the work of Ramos Rosa, whose centenary was celebrated on the day of the exhibition opening, October 17. Digital installations, video works, and AI-generated compositions formed the core of this collective exhibition, drawing on the “ecological thinking” of poet António Ramos Rosa.



Na obra do poeta português António Ramos Rosa (1924-2013) há animais, plantas e pedras, há corpos e sombras, há palavras mas também muitos silêncios. O pensamento e a poesia que a poesia nos oferece propõe a convivência plena entre humanos e não humanos. O próprio ato de escrita e enunciação é o ato de inscrição natural e matéria viva em si. Como na biologia, a matéria viva não é simples sustância, é processo, é forma de organização da matéria quando em atividade contínua.

Na exposição, a poesia de Ramos Rosa debruça-se sobre a obra de outros para a criação de novas obras por seis artistas intermedia e digitais. Para usar um verso do poeta, “não é só a matéria viva que nos que nela se inspiraram representam essa ‘matéria viva do corpo e da palavra’”. Exposta ao público, a obra é diversa, a potencialidade da língua, em geral e da língua portuguesa, em particular.

BRUNO MINISTRO
 PATRÍCIA ESTEVES REINA

Preparada no âmbito do projeto exploratório FCT Ver a Árvore a Floresta, Ler a Poesia de António Ramos Rosa à Distância (10.5400/2020/08722, PTDC), a exposição integra outras dezenas de trabalhos específicamente para este contexto por Catarina Braga, digital individual, colectivo, Isabela Carvalho, João Castro Pinto, Rui Torres e Terhi Marttila.

Além de questionar a articulação entre natural e artificial, cada um destes trabalhos configura uma proposta em seu próprio âtrio de uma prática particular de leitura crítica. Os artistas respondem, assim, ao convite e desafio de pesquisa e experimentação das possibilidades de construção de sentido. No seu conjunto, as suas obras oferecem eco, diálogos e entrelacamentos com escrita e leitura que não é anterior e que si se expande em nova dimensão. Incentivam, desse modo, a que se repensa a leitura da ecologia e uma ecologia da leitura no qual a palavra é matéria viva.

VIRTUAL REMOTE CONCERT FOR THE MARATHON EVENT **PHILL NIBLOCK FOREVER**
_ LIVE STREAMING FOR ROULETTE _ N.Y.C. – U.S.A.



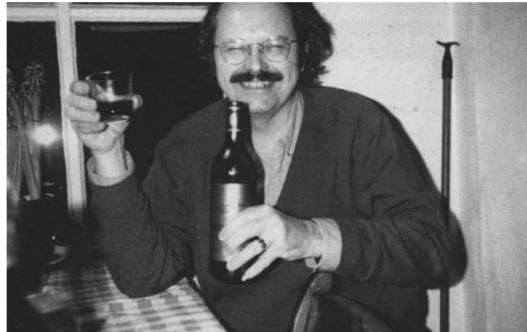
[Phill Niblock Forever: A Marathon Memorial Celebration in Music, Images, Words, Movements...](#)

05.10.2024 | N.Y.C. –U.S.A.

ROULETTE
...



Phill Niblock Forever: A Marathon Memorial Celebration in Music, Images, Words, Movements...



João Castro Pinto was, besides being a participant, the curator of the Portuguese participation in the 12-hour marathon event (organized by Katherine Liberovskaya), dedicated to celebrating the life and work of the iconic minimalist composer / filmmaker Phillip Niblock (1933-2024), just days before what would have been his 91st birthday. The event included artistic interventions from a wide range of Phillip's friends and colleagues, both longtime and recent, participating in person or remotely via streaming/video, in solos, duets, ensembles, and orchestras. The event took place on October 5th, from 12:00 to 00:00, at the prestigious Roulette, in N.Y.C. [LINK](#)



ABSOLUTE PREMIERE/ SPATIALIZATION VIA MISO MUSIC PORTUGAL'S
LOUDSPEAKER / DOME ORCHESTRA
Circumsphere: To Bounce & Rebounce

@ FESTIVAL MÚSICA VIVA 2024 | 11.05.2024 | O'CULTO DA AJUDA | LISBON | PORTUGAL

FESTIVAL MÚSICA VIVA 2024 

CONCERTOS ORQUESTRA DE ALTIFALANTES
&
ABÓBADA DE ALTIFALANTES

11/05/2024 O'CULTO DA AJUDA
18h00
PREMIADO • CONCURSO DE COMPOSIÇÃO MÚSICA VIVA 2022
Robert Seaback - "Lightness in Transit"

COMEÇAR DE NOVO PARA DE NOVO TERMINAR
Francis Dhomont - "Somme Toute"
Mariana Vieira - "Encontro Inesperado do Diverso"
Marta Domingues - "Instantes"
João Castro Pinto - "Circumsphere: to Bounce & Rebounce"
Trevor Wishart - "Dance at the End of Time" * estreia absoluta

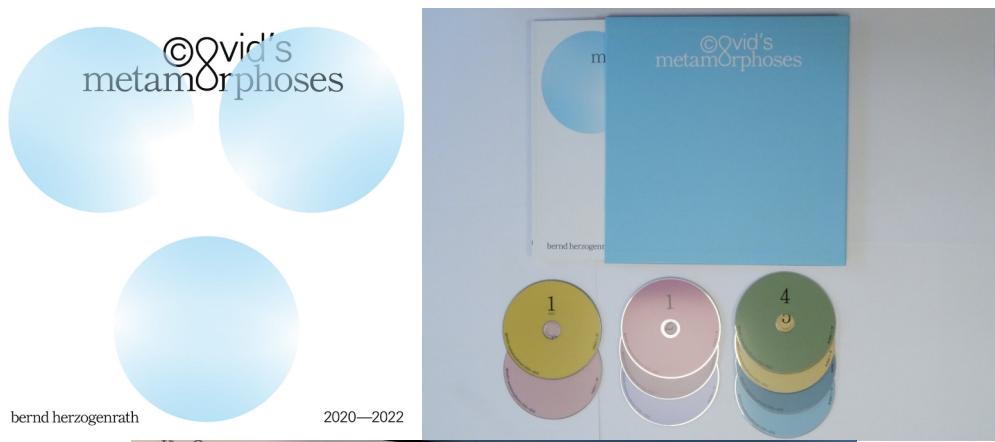
20h00
ELEVATION • ROBERT NORMANDEAU
"L'engloutissement"
"Tunnel azur"
"Le Ravissement"

12/05/2024 O'CULTO DA AJUDA
18h00
PREMIADO • CONCURSO DE COMPOSIÇÃO MÚSICA VIVA 2023
Otto Wanke - "Cycling"

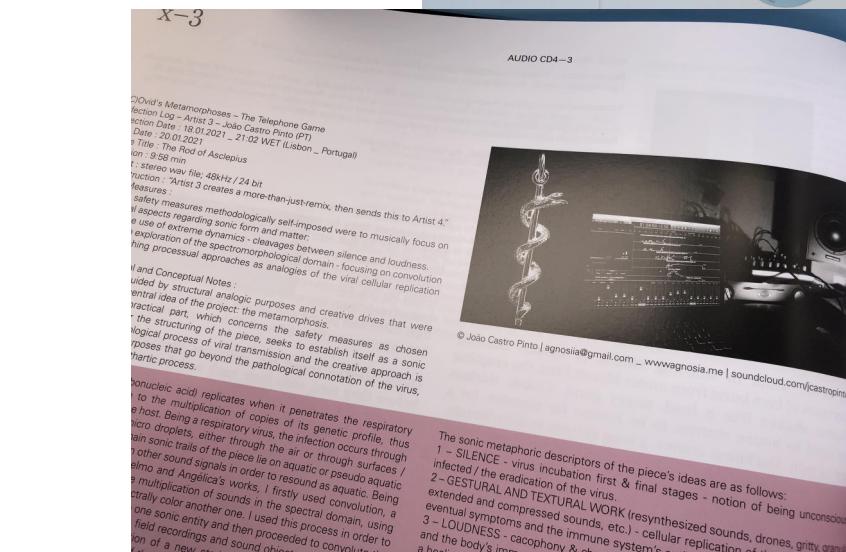
SONS INTERIORES / INTERIOR DOS SONS • FILIPE ESTEVES
"reciclagem" *
"entropia" *
"ressonâncias líquidas" *
"disrupções electro-mecânicas" *
"r.p.m." * * estreia absoluta - encomenda Miso Music Portugal

20h00
SONIC RHETORICS • PANAYIOTIS KOKORAS
"Qualia"
"Useless Box"
"Construct Synthesis"
"AI Phantasy"





bernd herzogenrath 2020–2022



INTERNATIONAL COLLABORATIVE PROJECT LAUNCH **©OVID'S METAMORPHOSES**
1 BOOK + 7 CD + 2 DVD (MEAKUSMA, BELGIUM) 15.12.2023

Curated by Bernd Herzogenrath / Lasse-Marc Riek

SOLO CONCERT FOR THE COLLABORATION ALBUM LAUNCH
with ANASTASIS GRIVAS: ***HYPO-STASIS*** (Grimaces Éditions)
@ SMOP _ LISBON I PORTUGAL _ 24.11.2023



[listen to the album's audio excerpts](#)



JOÃO CASTRO PINTO E ANTÓNIO FERREIRA

CICLO DE MÚSICA ELECTROACÚSTICA "EQUINÓCIO DA PRIMAVERA"



18:00 MESA REDONDA / 19:30 CONCERTO



MISOMUSIC PORTUGAL

01 + 02.04.2023 O'CULTO DA AJUDA



ELECTROACOUSTIC MUSIC CYCLE

"Spring Equinox" + Round Table

01 & 02 of APRIL 2023

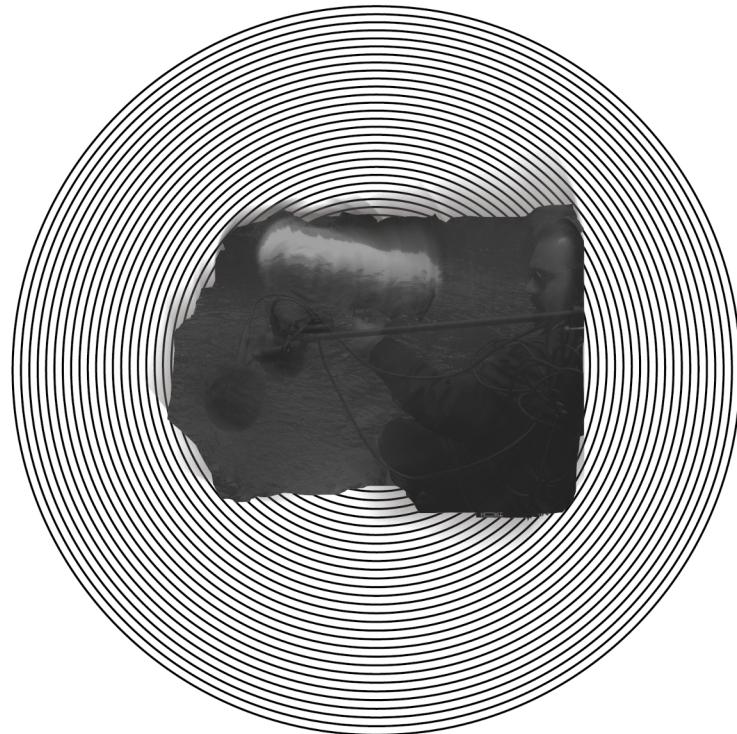
O'CULTO DA AJUDA | LISBON _ PORTUGAL



António Ferreira / Miguel Azguime / João Castro Pinto

NOVEMBER 13TH - 14:00

JOÃO CASTRO PINTO
ARTIST IN RESIDENCE AT DOCK ZUID
LAPTOP _ FIELD RECORDINGS _ MIDI CONTROL



TALK & SOUNDSCAPE PERFORMANCE
A T D O C K Z U I D

SOUNDSCAPE: THE SONIC ENVIRONMENT. TECHNICALLY, ANY PORTION OF THE SONIC ENVIRONMENT REGARDED AS A FIELD FOR STUDY. THE TERM MAY REFER TO ACTUAL ENVIRONMENTS, OR TO ABSTRACT CONSTRUCTIONS SUCH AS MUSICAL COMPOSITIONS AND TAPE MONTAGES, PARTICULARLY WHEN CONSIDERED AS AN ENVIRONMENT.

*in Schafer, R. M. (1977). *The Soundscape: our sonic environment and the tuning of the world* / One Park Street One Park Street _ Rochester, Vermont 05767*

RINGBAAN OOST 8-12, 5013 CA TILBURG | THE NETHERLANDS

PRESENTATION / LECTURE POSTER AT DOCK ZUID RESIDENCY
TILBURG | THE NETHERLANDS _ 13.11.2022
(Design João Castro Pinto)

NOVEMBER 13TH - 15:30

ROEL MEELKOP
ACOUSTIC INSTRUMENTS & OBJECTS

JOS SMOLDERS
LIVE GRANULAR MODULAR PROCESSING / ELECTRONICS

JOÃO CASTRO PINTO
LAPTOP _ FIELD RECORDINGS _ D.S.P.



EXPERIMENTAL ELECTROACOUSTIC TRIO
LIVE IMPROV AT DOCK ZUID

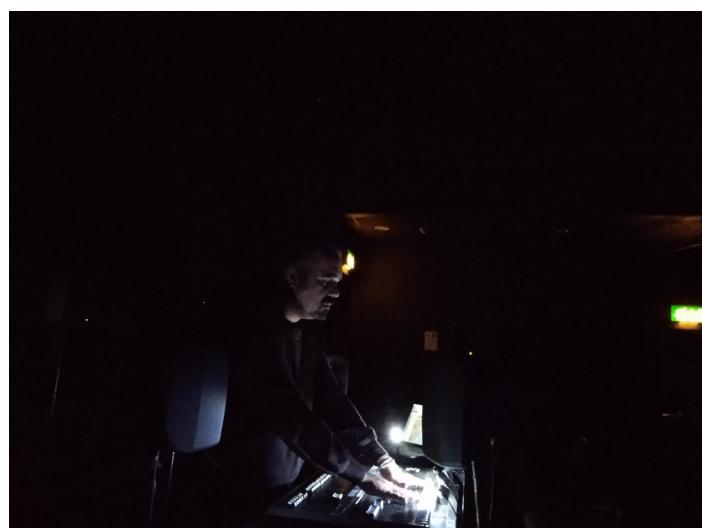
RINGBAAN OOST 8-12, 5013 CA TILBURG | THE NETHERLANDS

COLLABORATION CONCERT POSTER WITH ROEL MEELKOP & JOS SMOLDERS
AT DOCK ZUID RESIDENCY
TILBURG | THE NETHERLANDS _ 13.11.2022

(Design João Castro Pinto)



POSTER OF THE MANTIS – FESTIVAL OF ELECTROACOUSTIC MUSIC 2022
UNIVERSITY OF MANCHESTER | ENGLAND | 05.03.2022



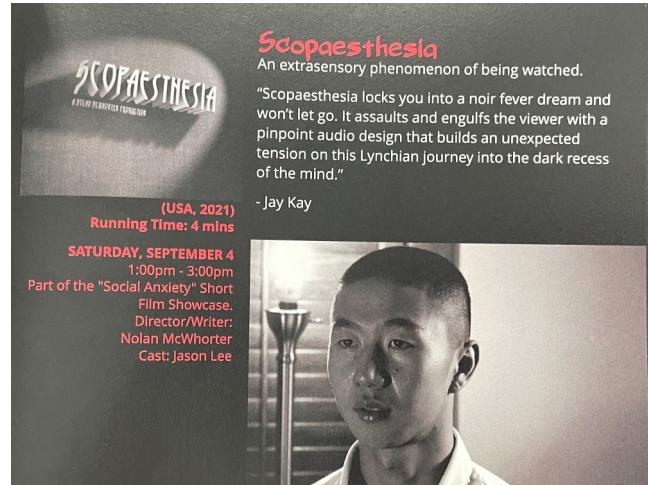
SPATIALIZATION OF ***HIANTE*** COMPOSED IN COLLAB. WITH SOFIA A. CARVALHO
@ MANTIS – FESTIVAL OF ELECTROACOUSTIC MUSIC 2022 | 05.03.2022
UNIVERSITY OF MANCHESTER | UNITED KINGDOM

SCOPAESTHESIA
Dir. NOLAN MCWHORTER

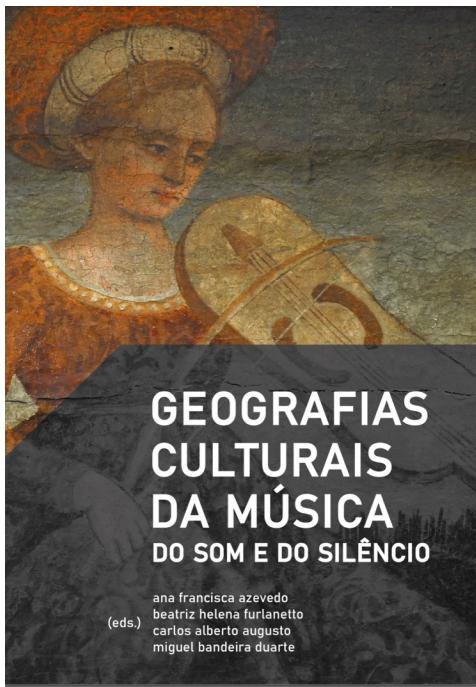
SOUND DESIGN

(MUSIC / MIXING / FOLEY)

SELECTIONS: HORRIBLE IMAGININGS FILM FESTIVAL 2021 (SANTA ANA, CALIFORNIA) &
ANOTHER HOLE IN THE HEAD FILM FESTIVAL 2021 (SAN FRANCISCO, CALIFORNIA)



WINNER WINNER
Dir. KALANI GACON (2021)
SOUND DESIGN / SOUND EFFECTS



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 Beatriz Helena Furlanetto
 Carlos Alberto Augusto
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© Lab2PT e autors

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 Miguel Bandeira Duarte
 Cava e parte de Coimbra,
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 MSS (Inv. n.º MB-79)
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 Álvaro, 2004

Ano

2021
Impressão
 Diário do Minho

ISBN electrónico
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Universidade do Minho
 Departamento de Geografia



UNESP
 Universidade Estadual de São Paulo

Universidade do Minho
 Escola de Arquitetura



Lab2pt
 Laboratório de Paisagens,
 Património e Território
 www.lab2pt.net

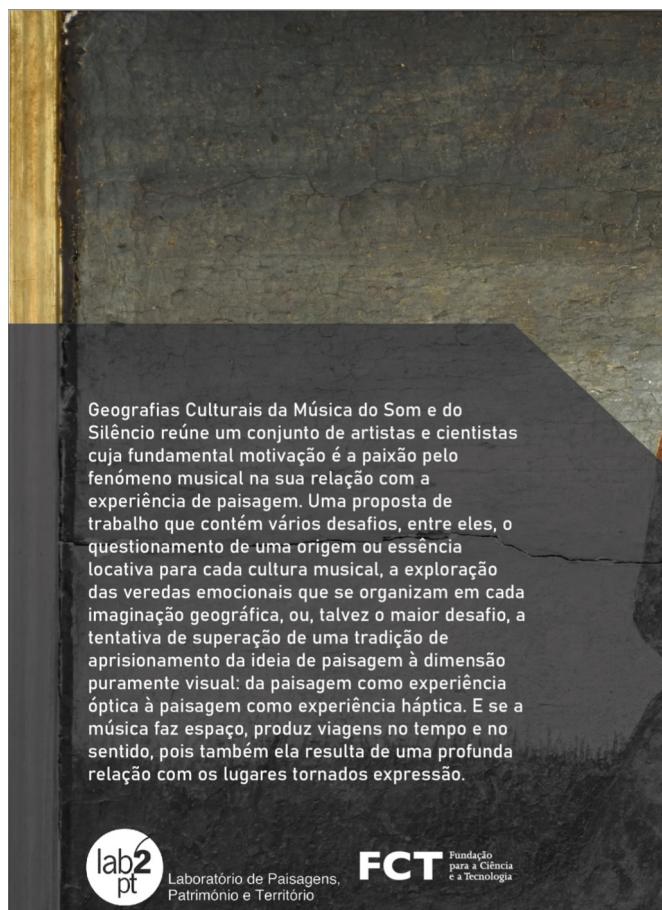
Agradecimentos
 Esta iniciativa foi financiada pelo Lab2PT – Laboratório de
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 através da FCT – Fundação para a Ciência e a Tecnologia.

FCT Fundação para a Ciência
 e a Tecnologia

BOOK “CULTURAL GEOGRAPHIES OF MUSIC, SOUND & SILENCE”
 Published by *Lab2pt*, University of Minho (2021) which includes my paper:
 “Composing Soundscapes: theoretical delimitations and compositional approaches”
 (written in portuguese)

“A Composição De Paisagens Sonoras: delimitações teóricas e abordagens composicionais”

ISBN: 978-989-8963-44-4



Lab2pt
 Laboratório de Paisagens,
 Património e Território



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 e a Tecnologia

RIVERSSOUNDS TEJO

riversssounds.org



joão castro pinto (PT)
LISBOA



RIVERSSOUNDS 2021 ARTISTIC RESIDENCY PROMOTIONAL MATERIAL
composed work – **TEJO SOUNDSCAPE**
[LINK](#)

Rivers / Tejo

Artist Flow Back to the river

João Castro Pinto

"Tejo is the biggest river of the Iberian Peninsula, having a total extension of 1007 km. It springs in the Sierra de Albarracín, in Spain, and flows into the Atlantic Ocean in Lisbon, the capital of Portugal. But what do we experience when we listen to the Tejo river? or, for that matter, what do we experience when we listen to a river? In a quick appreciation, we are immediately driven to make a sonic association that tells us that we mainly listen to aquatic sounds. This association is natural and it's correct as the pivotal archetypal sonic image of the river (as of the ocean) is connected to this basic idea, as is the notion of ceaseless flux, or in a sonic describing way, to watery-bubbly-drony-sounds. But in fact, in a concrete sense, the river isn't only characterized by the flowing of water, but also by the surrounding sound events, activities and sonic spaces that overlap, and, therefore, compose its complex existence. In a taxonomic description, and according to the discipline of soundscape ecology, the soundscape of a river, or of any other sonic space, implies the dynamic relations between its geophony (sounds of the environment, namely natural sounds from the earthly constituents: wind, water, etc.), biophony (sounds of living organisms) and anthropophony (sounds from human activities and anthropogenic sound). Respecting this taxonomy, I recorded sounds, through the use of several microphones and field recordings techniques, registering sounds of geophony, biophony and anthropophony, along several locations of the Tejo river, in Lisbon and its outskirts. Afterwards I proceeded to edit, process and mix them, in an approach that sometimes is alike phonography, letting the locations sound by themselves, and, other times, more akin with an exploratory work of gestures and timbres of the field recordings, and, finally, in other instances, more akin with the acousmatic sound objects approach. My main purpose with this new multichannel sound work is to represent in a non-linear way, biological, geophysical and anthropogenic sounds of the Tejo river, composing multiple scales soundscapes, from micro to macro wide open approaches, in between the sound segregation and sound event perspectives."

38°42'29.3"N 9°07'50.3"W (Lisboa)
1 m

TEJO
JOÃO CASTRO PINTO (PT)

MIC.PT

Centro de Investigação & Informação da Música Portuguesa
Portuguese Music Research & Information Centre

Cadernos da Criação Musical Portuguesa dos séculos XX e XXI
Portuguese, 20th and 21st Century Music Notebooks

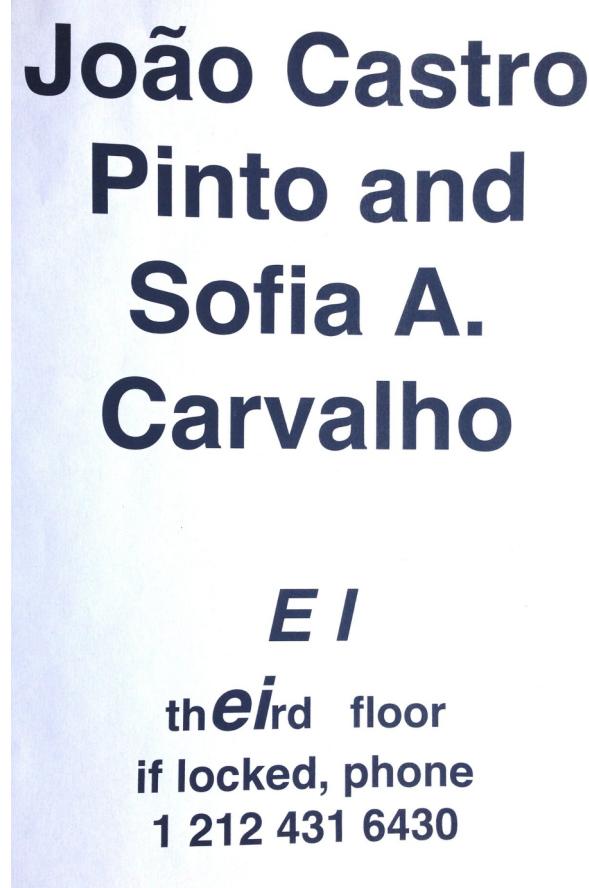
#18

JOÃO CASTRO PINTO



PORtUGUESE 20TH AND 21ST CENTURY MUSIC NOTEBOOKS #18 - JOÃO CASTRO PINTO

Revised edition of the Portuguese Composers Dossiers of the XX-XXI centuries _ published by the Portuguese Music Research and Information Centre [2018]. MIC.PT / 2020



PROGRAM SHEET_INTERMEDIA PERFORMANCE **SPECTRUM EXTENSO**
 @ **EXPERIMENTAL INTERMEDIA FOUNDATION**
 16.12.2019 _ N.Y.C. – U.S.A.

EXPERIMENTAL INTERMEDIA

The Forty-fifth Anniversary of EI performances at 224 Centre Street, The Fiftieth Anniversary of the Founding of Experimental Intermedia, the Fiftieth Anniversary of the 224 Centre Street loft, and, not least, The Twenty-eight Annual Festival with no fancy name, Part Two (or B) Phillip Niblock, curator

December 2019

Monday 16

João Castro Pinto and Sofia A. Carvalho (Portugal)
 SPECTRUM EXTENSO is an audiovisual intermedia performance, which is a work-in-progress, that consists in a reflection centered on the work of the Portuguese poet Teixeira de Pascoaes (1877-1952). João Castro Pinto will process sounds and images, in real time, and also excerpts of several of the more impressive and profound poems, interpreted live by Sofia A. Carvalho; the sound and visual landscapes will be juxtaposed with words, phrases and variable duration vocal utterances that will wander through the live electroacoustic processes, turning the primary meaning of the poet's words into new levels of signification and therefore creating impromptu audiovisual scenery
<http://www.agnosia.me> <https://soundcloud.com/jacastroptino> <https://grimaceseditions.org/marinte-2/>

Wednesday 18

Andrea Parkins (New York, Berlin)
 presents a new long-form work for multi-diffusion fixed media, incorporating her live interventions on electronically-processed accordion, amplified objects, and electronic processing; her works feature subtle sonic examination of everyday objects and surfaces, the layering of extended accordion techniques with multi-pitched electronic feedbacks, and the investigation of embodiment and chance with her custom-designed virtual instruments; this new project addresses her sonic materials both past and present: amplified drawing tools, electronic and acoustic instruments, the-body-as-soley objects, images, gesture-presence-absence

Wednesday 18

Annabelle Playe (France)
 Sound is a physical experience: density, intensity, variations and saturation: GEYSER, composed in three parts, deploys an energy with strong contrasts around sound shots sometimes striped, sometimes massive, clear sounds, pure timbres switch to distortion evoking the subterranean eruption and the release of tension; her live music is based on a device made of analog synthesizers; sound is weaving between electronic and electroacoustic music, some of them made from different sources (voices, concrete sounds) are processed, put into spaces and mixed to analog
<http://www.annabelleplaye.com> <https://vimeo.com/201441665>

Thursday 19

Our programs are supported by The David & Sylvia Teitelbaum Fund, Inc, the Aaron Copland Fund for Music, the Phaedrus Foundation, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature



224 Centre Street at Grand, Third Floor, N.Y. 10013 212 431 5127, 431 6430
www.experimentalintermedia.org and www.Xlrecords.org@pm

Xl CDs are now available for sale on the www.XlRecords.org website:
 Phillip Niblock - Four Full Flutes (Xl 101); Lois Vierk - Simum (Xl 102); Guy Klucevsek - Flying Vegetables Of The Apocalypse (Xl 104); David Behrman - Unforeseen Events (Xl 105); Tom Johnson - Music For 88 (Xl 106); Mary Jane Leach - Celestial Fires (Xl 107); Fast Forward - Same Same (Xl 108); Ellen Fullman - Body Music (Xl 109); Jackson Mac Low - Open Secrets (Xl 110); Phillip Niblock - Music By Phillip Niblock (Xl 111); Allison Cameron - Rock Samadhi (Xl 112); Low - Open Secrets (Xl 113); Phillip Niblock - Kitter (Xl 114); Phillip Laramore - Ten Thousand Shades Of Daniel Goode - Clarinet Songs (Xl 115); Mary Ellen Childs - Kitter (Xl 116); Phillip Laramore - Ten Thousand Shades Of Blue (Xl 117); Peter Zummo - Experimental Music (Xl 118); Phillip Laramore - Trilogie De La Mort (Xl 119); Malcolm Goldstein - Annae Lockwood/Ruth Anderson - Sirens (Xl 118); Etienne Rodarie - Trilogie De La Mort (Xl 119); Malcolm Goldstein - The Seasons (Xl 120); Phillip Niblock - YPGPN (Xl 121); Paul Panhuysen - Partitas For Long Strings (Xl 122); Tom Johnson - The Chord Catalogue (Xl 123); Ellen Band - 90% Post Consumer Sound (Xl 124); Philip Corner - 40 Years And One (Xl 125); Gen Ken Montgomery - Pondforsample (Xl 126); Michael J. Schumacher - Room Pieces (Xl 127); Alan Licht - A New York Minute (Xl 128); David Behrman - My Dear Siegfried (Xl 129); Warren Burt - The Animation (Xl 130); Matt Rogalsky - Memory Like Water (Xl 131); David Watson - Of Lists And The Archaic Transpositions (Xl 130); Matt Rogalsky - Memory Like Water (Xl 131); David Watson - Privacy (Xl 132); Michael J. Schumacher - Five Sound Installations (Xl 133) (Dvd-Rom); David First - Privacy



PHOTOS OF THE INTERMEDIA PERFORMANCE ***SPECTRUM EXLENDO***
@ **EXPERIMENTAL INTERMEDIA FOUNDATION**
16.12.2019 _ N.Y.C. – U.S.A.





SOLO SOUND PERFORMANCE @ **RHIZOME** _ WASHINGTON D.C. | U.S.A. _ 12.12.2019



INTERVIEW ABOUT **HIANTE** @ **MUITO BARULHO PARA NADA** TV SHOW | RTP2
WITH SOFIA A. CARVALHO | 03.12.2019



CONCERT FOR THE RELEASE OF THE **HIANTE** ALBUM WITH SOFIA A. CARVALHO
@ O'CULTO DA AJUDA _ LISBON | PORTUGAL _ 28.09.2019



ISCM 'S WORLD MUSIC DAYS FESTIVAL FLYER @ TALLINN I ESTONIA _ MAY 2019



SPATIALIZATION OF **OBSIDIA** @ ISCM'S WORLD MUSIC DAYS FESTIVAL ESTONIAN NATIONAL BROADCASTING _ RADIO STUDIO 1 _ TALLINN I ESTONIA _ 05.05.2019



SOLO CONCERT @ SOUND MUSEUM _ NOISEROOM SERIES
S. PETERSBURG _ RUSSIA _ 26.04.2019



SOLO CONCERT @ 11th POETRONICA FESTIVAL
NCCA - National Centre for Contemporary Art
MOSCOW _ RUSSIA _ 19.04.2019



SPATIALIZATION OF **SUNTRIA - IMAGINAL SONOTOPES**

THROUGH THE MISO MUSIC PORTUGAL LOUDSPEAKER ORCHESTRA @ O'CULTO DA AJUDA
LISBON | PORTUGAL _ 24.11.2018



SPECTRUM EXTENO (sound version) with SOFIA A. CARVALHO
@ SPUTNIK CINÉMA _ GENEVA | SWITZERLAND _ 20.11.2018



SOLO CONCERT @ KÉK LÓ _ BUDAPEST I HUNGARY _ 14.11.2018



O Festival Música Viva 2018, a propósito da passagem dos 70 anos sobre a invenção da música concreta e dos 90 anos sobre o nascimento de Karlheinz Stockhausen, propõe-nos um vastíssimo panorama sobre a música electroacústica dos últimos 70 anos para celebrar aquela que foi uma das maiores revoluções musicais de todos os tempos.

A história desta música é aquilo a que temos de dar lugar, das obras, de referência às novíssimas pesquisas musicais que se realizam em Portugal e de Portugal para o mundo.

8 dias de intensa actividade, entre conferências e concertos, de 19 a 26 de Maio, no O'Culto da Ajuda em Lisboa, para afirmar a criação musical do nosso tempo, um tempo no qual a arte tem de ser livre e em resistir contra as lógicas hegemónicas do número e da quantificação, superlativando a qualificação da inteligência e do sensível do humano... O Insuperável do Ser!

19.05	21h00	Encontro I - Drumming GP	Karlheinz Stockhausen
20.05	21h00	Encontro II - Classe de Improvisação Orfeão de Leiria e Classe Oficina de Composição da AAM	concepção e direção - Pedro M. Rocha
	22h30	Encontro III - Orquestra de Altfalantes	Pierre Schaeffer, Jaime Reis, Pedro M. Rocha, Jonathan Harvey
21.05	21h00	Encontro IV - Classe de Composição da ESMAE	coordenação - Dimitris Andrikopoulos
	22h30	Encontro V - Orquestra de Altfalantes	Iannis Xenakis, Edgard Varèse, João Pedro Oliveira, Morton Subotnick
22.05	21h00	Encontro VI - Laboratório de Música Mista	"José Luís Ferreira" da ESML coordenação - Carlos Caires
	22h30	Encontro VII - Orquestra de Altfalantes	Carlos Morecos, António Ferreira, Rui Penha, Jean-Claude Risset, John Chowning
23.05	21h00	Encontro VIII - Ensemble de Música Electrónica da ESART	direcção artística e musical - Rui Dias e Diogo Alvim
	22h30	Encontro IX - Orquestra de Altfalantes	Rui Dias, Diogo Alvim, Carlos Santos, Barry Truex
24.05	17h30	Conferência Horacio Veggione - Composing With Networks of Digital Objects	
	21h00	Encontro X - Orquestra de Altfalantes	Chris Bevan
	22h30	Encontro XI - Orquestra de Altfalantes	José Luís Ferreira, André Henriquezday, Cândido Lima
25.05	17h00	Conferência António de Sousa Dias - Dicionário da Música Electrónica de Herbert Eimert	
	21h00	Encontro XII - Orquestra de Altfalantes	Miguel Azurme, Filipe Esteves, João Castro Pinto, António de Sousa Dias, Paulo Ferreira-Lopes
	22h30	Encontro XIII - Orquestra de Altfalantes	Horacio Veggione
26.05	21h00	Encontro XIV - Trash Panda Collective	Igor C. Silva
	22h30	Encontro XV - Orquestra de Altfalantes	Bernard Parmegiani, Karlheinz Stockhausen

FESTIVAL MÚSICA VIVA 2018

O'CULTO DA AJUDA _ LISBON _ SOLO CONCERT _ 25.05.2018

① ② ③

MISO MUSIC PORTUGAL
www.misomusicportugal.com

O'Culto da Ajuda • art music centre • because sound matter • Outubro 2017

JOÃO CASTRO PINTO • ESOFÔNIA • OBRAS ACÚSTICAS
7 de Outubro 2017 - 21h30

ESOFÔNIA obras acústicas (1999-2017)

Orquestra de Atualidades

Concerto monográfico de João Castro Pinto por ocasião do lançamento da nova edição do Mis Records integralmente preenchida com obras electroacústicas de João Castro Pinto

I - Impressões Brilhantes - (scenarii da sonor. 3 mts tempo total) (1999)
II - Wear Dream-By Forest - a binaural on/off-walk (2011)
III - Coleções (2012)
IV - Interscoped Memories - on strings, murmurs and gong (2012)
V - Simulacra - on discrete movements and dense textures - 8 CANALS (2013)
VI - Re-Cito (2017)

MAIS INFORMAÇÕES

MISO MUSIC PORTUGAL's newsletter of the announcement of the release concert for the monographic album ***Esofonia – acousmatic works 1999–2017*** @ O'Culto da Ajuda _ Lisbon
| 07.10.2017 |



Photo from the release concert for the monographic album ***Esofonia – acousmatic works 1999–2017*** @ O'Culto da Ajuda _ Lisbon | 07.10.2017



ANNUAL ALBUM LIST 2017 BY JESSE GOIN (USA) - CROW WITH NO MOUTH
 in **WIRE MAGAZINE** | NOVEMBER 2017

SUNTRIA – IMAGINAL SONOTOPES (U43 – UNFATHOMLESS)



ELECTROACOUSTIC IMPROVISATION CONCERT

@ **SMALLFORMS**

João Castro Pinto (laptop) + Michael Fischer (violin) + Clemens Hausch (laptop) + Bernhard Loibner (analog synthesizers)

VIENNA | AUSTRIA – 06.05.2017



THE NO LAND SOUNDSCAPE PROJECT – RADIO ART PIECE

@ **ORF 1 _ KUNSTRADIO RADIOKUNST**

| VIENNA – AUSTRIA | 30.04.2017

listen online

http://kunstradio.at/2017A/30_04_17en.html



ELECTROACOUSTIC DUO WITH MICHAEL FISCHER (SAX) @
29TH WIEN MODERN FESTIVAL _ SFIEMA CONCERT @ CAFÉ KORB
VIENNA | AUSTRIA _ 04.11.2016

**WIEN
MODERN**

CALENDAR

Friday

**04
NOV 2016**

Late Night 1: Brandstätte

Program

Gründungskonzert der Improvisations-Konzertreihe SFIEMA

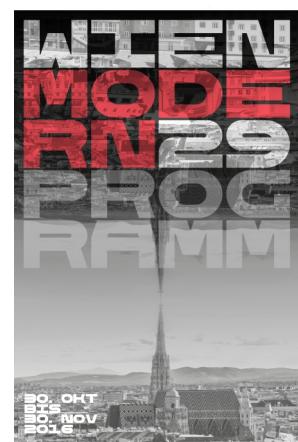
Trio Blurb: Severally various (2016 UA)

One.Night.Band: Punjab (2016 UA)

Michael Fischer, João Castro Pinto: Electroacoustic Improvisation (2016 UA)

⌚ 10:00pm
End ca. 12:00am

📍 Café Korb



Cast

Trio Blurb Trio

Sofia Härdig Stimme, Gitarre

Mia Zabelka Gesang, Violine

Electric Indigo Computer

Maggie Nichols Gesang

Mia Zabelka E-Violine, Live-Elektronik

John Russell Gitarre

Olga Nosova Schlagzeug

One.Night.Band

Michael Fischer Tenorsaxophon

Zahra Mani Kontrabass

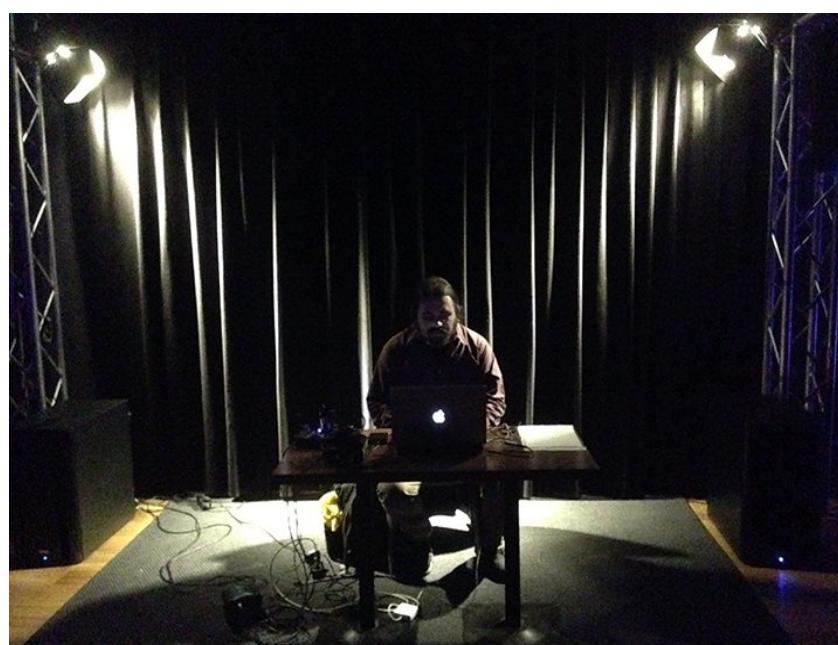
João Castro Pinto Elektronik

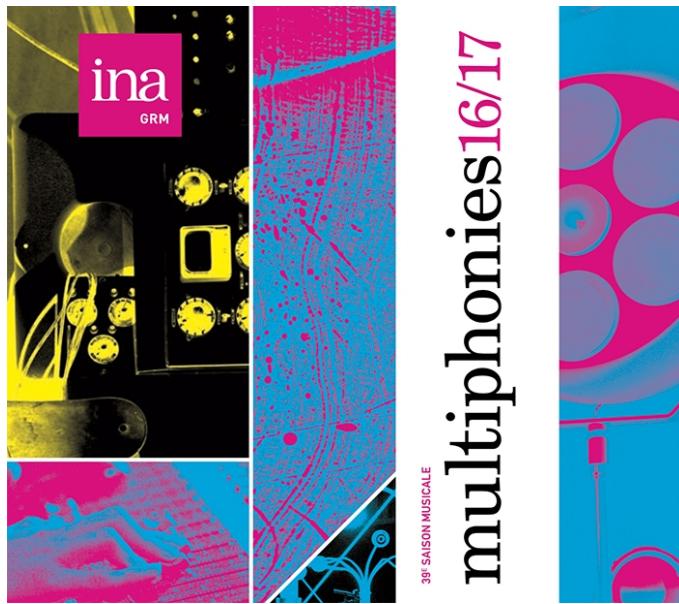
Produktion SFIEMA – Society for Free Improvisation and Experimental Music Austria in Kooperation mit Wien Modern, OKT und Cafe Korb
Kuratiert von Mia Zabelka

**WIEN
MODERN**



SOLO CONCERT @ LOST & FOUND series _ @ PORGY & BESS
in der Strenge Kammer _ 01.11.2016 _ VIENNA I AUSTRIA





SOLO CONCERT BANC D'ESSAI / ACOUSMONIUM@ INA-GRM MULTIPHONIES 2016/17

PARIS | FRANCE _ 09.10.2016

I spatialization concert of my acousmatic piece *Rugitus* |



Pareidolia, or of the dreamt gardens @ MUSLAB 2015
Buenos Aires | Argentina _ 05.11.2015

**CENTRO CULTURAL RECO
LABORATORIO DE INVESTIGACIÓN
Y PRODUCCIÓN** MUS
LAB MÉXICO 2015

João Castro Pinto

João Castro Pinto is a composer and researcher that began his experimental musical activity in the 90's. His work is focused in between the fields of sound art, electroacoustic / acousmatic music and soundscape composition. He was the artistic director of Hertzóscopio - Experimental and Transdisciplinary Arts Festival (2003 and 2004 editions, and also of the Hertz_extend # 1 event in 2005). Received several awards, schooled several recordings [solo compilations] by: OTO (Ja-Sirr-ecords (PT), Crear (PT), Grain Of Sound Useless Poorductions

Pareidolia (from the Greek [παρόδη] that instead of; and Eidolon image) denotes the psychological phenomenon which the subject assigns and/or visual stimuli which do not hold, in themselves, any meaning. The main goal of this musically narrate a series of recurring dreams that illustrate the search for meaning, portrayed through an erratic wandering through an enigmatic garden (Hortus), a place with no defined borders, an utopian garden where the physical laws of the world do not verify, resulting thus more in a spatial-psychicsonic- garden than in an actual garden.

PAREIDOLIA or of the dreamt gardens

150 MUS LAB 2015



Pareidolia, or of the dreamt gardens @ International Computer Music Conference 2015 University of North Texas – Denton - USA

Looking Back, Looking Forward
Denton, 09/25 – 10/01

ICMC 2015

2015 ICMC Concert 30

Thursday, October 1, 2015
4:30 pm, Lyric Theater

PROGRAM

Au-delà du réel (beyond the Reality) (2014).....Annette Vande Gorne (b. 1946)
16-channel electroacoustic music

Night Study 1 (2013).....Felipe Otondo (b. 1972)
2-channel electroacoustic music

Phoenix (2008).....Benjamin Sabey (b. 1975)
Felix Olschotka, violin* • interactive electronics

Capturas del Unico Camino (2014).....Damián Anache (b. 1981)
I. First Landscape
electroacoustic piano, guitar, and percussion
played, pitched, spatialized and processed by computer algorithm

PAREIDOLIA - or of the dreamt gardens (2014).....João Castro Pinto (b. 1977)
I. Intro (falling asleep)
II. Alektorophobia (despair)
III. Exterior-Hortus (action-will)
IV. Interior-Hortus (tension)
V. Trans-Hortus (distension-release)
8-channel electroacoustic music

Dark Path #2 (2014).....Anna Terzaroli
2-channel electroacoustic music

Janus forward & back (2015).....David Stout (b. 1955)
David Stout, live audio-visual laptop performance

Photography and videography are prohibited.

Au-delà du réel (beyond the Reality): To Arsène Souffriau and Bernard Parmegiani, in memoriam of two pioneers of electroacoustic music gesture and composition. Matter of a sounding body has its own life, its temporality aroused, maintained by the gesture of the musician. Studio listening focuses on the gesture and respects, amplifies the energy offered by the characters sound body beyond its materiality or the materiality of the instrument. The first section is organized around a sound rotation, a resonance, a perception and resonance). A second shorter section draws on writing techniques on tape performed at the Groupe de Recherches Musicales, among other Parmegiani Bernard in his "De Natura Sonorum" whose first movement is a model: here the delta, the substitution attack, the true and false resonance, the vibrato speeds. Sonorous bodies are exclusively selected from the huge collection that Arsène Souffriau had gathered since 1959. He had built, organized by matter, register and frequencies. I adapted them to the needs of the concert. The first section is a free combination of materials: metal, wood, glass, wood, skin and I accentuated or modified the spectral colors of resonances. Then polyphonic writing of spatial movements adds complexity, quickens the intrinsic energies of sounding bodies, and especially highlights the human presence; the generality of gesture of the musician. Thanks to Sylvie and Marie-Jeanne Bouteiller Wyckmans: they were the musicians who gave much of their time to explore this collection. Realised in the « metamorphoses of Orfeo » studio, Musiques & Recherches, Belgium.

Our bike is the colour of the night.
Our bike is a black donkey dawning
Through lands of Curiosity. (Roberto Bolaño)

The idea behind *Night Study 1* stems from a poem by Roberto Bolaño describing a night motorcycle journey across the Mexican desert. The poem is a small sonic landscape of urban and rural locations and is structured as a narrative poetic journey exploring real and abstract landscapes linked to various stages of an endless imaginary trip. The work was composed mostly using environmental recordings captured in various urban and rural locations and synthesized timbral and rhythmic material generated using gamelan sounds. This work was composed at the Visby Center for Composers in Sweden, premiered at the University of Kent in England and received the 2013 Musica Nova Composition award in Prague.

Phoenix: Morton Feldman has said, "The problem of music, of course, is that it is, by its very nature, a public art. That is, it must be played before we can hear it. One beats the drum, then hears the sound... One can't just imagine sound as an abstraction, as being related to someone pounding the piano or beating a drum. To play is the thing. This is the reality of music." While one certainly can imagine sound as an abstraction, I have desired to write music with electronics in which the sound of music can be heard in silence; music that is "performed" in a silent space. The piece is a composition for Marimba. Phoenix piece is performed in complete and observable control of the musical processing, primarily through an effect that I developed called the "attack accelerators". In a process analogous to the playing of a traditional physical instrument, the more energy the performer feeds into the patch, the more it responds with commensurate energy. There is no third party sitting motionlessly behind a laptop and anything that the computer can do may be accessed by the performer at any time through normal playing of the instrument. Hereby I attempt to engage the listener through a sense of palpable physical causality, the perception of which becomes enhanced as the performer gives free rein to their rigorously honed performance intuition.

First Landscape is one of the four movements of *Capturas del Unico Camino*. This piece involves generative art ideas for offering an attractive object of passive contemplation. The whole piece (nearly the four movements) were conceived to be exposed in several ways, such fixed audio pieces at acoustic concert, or as a uninterrupted playback at visual art installations. The piece is composed in a Pure Data patch (written exclusively for this piece by the composer). This code works as an abstracted performer of a random events score. The spanish word *capturas* (captures) in the title is related to generative ideas behind the composition: the ones which leads to a open that offers the possibility of making several recordings of each movement, "capturing" different instances of the same algorithm. Then the composer chooses one of this recordings in a similar way photographers choose a section of a huge landscape. This piece is coded with ambisonic tecnic (B-Format) so it can be decoded for different multi channel speaker arrays for each specific public instance. An example of this is the *First Landscape* which is a 3D ambisonic patch for a 3D space. The patch is composed with PureData code according to the score of the piece. This algorithm changes the pitch and speed of the samples, processes them with simulated reverberation and localized them in a 3D virtual space (Ambisonics, B-Format). For more info visit <http://conceptoero.com/capturasdelunicocamino>

PAREIDOLA - or of the dreamt gardens: Dedicated to Bernard Parmegiani
1 – Intro (falling asleep) 00:00 to 02:47
2 – Alektorophobia (despair) 02:48 to 04:53
3 – Exterior-Hortus (action-will) 04:54 to 07:12
4 – Interior-Hortus (tension) 07:13 to 09:33
Total duration: 09:33
Pareidolia (from the Greek, [παρειδολία] – that which is alongside, or instead of, and Eidolon [εἰδούλον] - figure, image) denotes the psychological phenomenon of involuntary nature in which the subject assigns meaning to random sound and/or visual stimuli, which do not hold, in themselves, any significance (e.g.: interpreting figures in the clouds or other objects [man-])

ICMC's 30th concert program @ Lyric Theater DENTON | USA _ 01.10.2015



Domingo 07 Julho 16h00

ESCUTA PROFUNDA

Ciclo de concertos no Pantheon Nacional 2013

SEPTUA
a sétima parte de um
JOÃO CASTRO PINTO

ELÉCTROACÚSTICA, FIELD RECORDINGS

RODRIGO MAIA LOUREIRO
TALAS DE CRISTAL, DIDGERIDOO,
HARMONIO, TAMBOR, VOZ

SEPTUA - A SÉTIMA PARTE DE UM
performance sonora para laptop,
controlador midi e quadrofonia

João Castro Pinto
electroacústica, field recordings

Rodrigo Maia de Loureiro
voz, taças de cristal, harmonio, didgeridoo

Uma experiência profunda, num espaço sagrado criado por todos, onde se promove a liberdade de expressão. Um espaço que se trabalhe em nós, através do som dos diversos instrumentos, que nos proporcione um momento de relaxamento gerados de um efeito muito tranquilizador no nosso Corpo físico e emocional.

Desde cedo que tornou consolidação de si no seu caminho musical, através dos ensinamentos do seu avô sobre meditação e espiritualidade e influenciado pelo seu pai na arte do Desenho. Desenvolveu uma forma de cura e acalma espiritual, quando começou a tocar Didgeridoo. Desde então, através da participação em festivais internacionais, concertos, palestras, workshops, congressos e workshops de música para empresas, encontro de solidariedade e espiritualidade, a sua voz e a sua música com instrumentos do mundo a milhares de pessoas.

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**SEPTUA SOLO CONCERT @ THE NATIONAL PANTHEON
LISBON I PORTUGAL _ 07.07.2013**



MÚSICA EXPERIMENTAL

**HANNA HARTMAN +
HENRIQUE FERNANDES,
JOÃO CASTRO PINTO,
JOÃO RICARDO E
FILIPE SILVA**

F2 CASA DE SERRALVES

COLLABORATION WITH HANNA HARTMAN ET AL. @

10th SERRALVES EM FESTA FESTIVAL 2013

I CASA DE SERRALVES _ PORTO | 06.09.2013

Mai, Juni 2013

alte schmiede

musikwerkstatt im literarischen quartier
wien

Blüthner

3.5. Freitag, 19.00 LQ	PUR – DAVID STROMBERG (Violoncello) spielt Werke von Jörn Arnecke <i>Deinacher Klang</i> , Sidney Corbett <i>Two Spring Flowers</i> , Ruta Pайде <i>Das Feuer wahrnehmen</i> , Helmut Lachenmann <i>Pression</i> , Kaija Saariaho <i>Spins and Spells</i> und Heeyeon Jin <i>Regentropfen</i>
7.5. Dienstag, 19.00 LQ	INNER LANDSCAPES – Das ENSEMBLE WIENER COLLAGE (Ensemble in Residence der ÖGZM 2011–13) spielt Werke für Streicher und Klavier von Fritz Keil <i>free scales for amphion</i> , Ludwig Nussbichler <i>Traumbildfragmente III</i> , Gabriele Proy <i>Violett</i> , Periklis Liakakis <i>The inner landscape</i> , René Staar <i>Morgengabe op. 14 Nr. 9</i> und Gernot Schedlberger <i>Übermalung I op. 20</i> Es musizieren BOJODARA KOUMZANOVA-VLADAR (Violine), JULIA PURGINA (Bratsche), WOLFGANG PANHOFER (Violoncello) und JAIME WOLFSON (Klavier, Dirigent) In Kooperation mit der ÖGZM
10.5. Freitag, 19.00 LQ	Kompositionen für Cello solo – Michael Hazod <i>Reflexion</i> , Rainer Bischof <i>Pax veneziana estate 12</i> (UA), Gerald Resch <i>Al Fresco</i> (ÖEA), Thomas D. Schlee <i>Drei Zeichen</i> Es spielt WOLFGANG PANHOFER
17.5. Freitag, 19.00, LQ	Akustische Panoramen – <i>paint-sculpture 3</i> (UA): JOÃO CASTRO PINTO (Computer, Processing) und MICHAEL FISCHER (Saxofon, Stimme)
21.5. Dienstag, 19.00, LQ	ReZUM – ein Konzert mit FRANCESCO GIOMI (Live Electronics) und GIOVANNI NARDI (Saxofon)
25.5. Samstag, 19.00 LQ	QUIDO SEN (Installation), SYLVA SMEJKALOVÁ (Komposition, Elektronik) und PELAYO FERNANDEZ ARRIZABALAGA (Saxofon) präsentieren <i>ÉTINCELLES SONORES/SPARKS IN SOUND – Klänge im Raum, der Funke in Händen eines Schmiedes</i>
29.5. Mittwoch, 19.00 LQ	Van schwarzen Bergen und Eiswüsten – Aktuelle Kompositionen für Klavier und elektronische Musik von Bernhard Gál <i>schwarzenberg</i> (2013, UA), <i>textur #7</i> (audiovisuelle Komposition, 2012, ÖEA), <i>Silap Inua</i> für zwei Audiomauten und Klavier (2013), <i>homesweethomes</i> (Konzertante Klanginstallation, 2013), BERNHARD GÁL (Live Electronics, Performance, Klangregie), BELMA BESLÍĆ-GÁL (Klavier, Performance)
5.6. Mittwoch, 19.00 LQ	Avantgarde küsst Kitsch – Das STELLA ARTIS ENSEMBLE: Katharina Schweit (Klarinette), Barbara Kleewein (Violoncello) und Andreas Teufel (Klavier) spielen Werke von Nini Rota Trio, Sofia Gubaidulina aus <i>10 Präludien</i> , Paul Hindemith <i>Musikalische Blumensträuße mit Leipziger Allerley</i> , Richard Dunser <i>Drei Inventionen</i> , Christian Jost <i>Seulichral City</i> , Theodor Burkli <i>Clarisonus Nr. 2</i> und Christian Diemer <i>N.N.</i> (UA)
7.6. Freitag, 19.00 LQ	Tiefe Streicher – Das elektro-akustische Duo <i>inien</i> : AXEL HALLER (gestrichener E-Bass) und JOHANNES TRÖNDLE (gestrichenes Cello) improvisieren und interpretieren Eigenkompositionen
20.00 LQ	Francisco Colasanto präsentiert eigene Werke für (Kontrabass)klarinette und Elektronik sowie elektronische Kompositionen zeitgenössischer Komponisten Lateinamerikas, FRANCISCO COLASANTO (Komposition, Elektronik), HEINZ-PETER LINSHALM (Kontrabassklarinette und Bassklarinette)
11.6. Dienstag, 19.00 LQ	Für TOYPIANO – Jashin Rites of Passage for Toyopiano (2013), Small Acacia for Toyopiano and Whistling Performer (2013, UA), Suomi Jukebox for Klavier (2010, UA), Philemon Mukarno <i>Zia</i> für zwei Toyopianos (Jakarta/Amsterdam), William Duckworth <i>A few Riffs before Dawn for 2 Toyopianos and 1 Piano</i> (New York, 1943/2012), Isida Kazue Rockzaemon <i>Preludes for Toyopiano</i> (Japan, europ. EA), Zoltan Jeney <i>Something lost for prepared piano</i> , Arthur Rimbaud <i>in the Desert</i> für Toyopiano. Es spielt IRIS GERBER (Toyopiano)
14.6. Freitag, 19.00 LQ	100 Jahre Österreichischer Komponenbund – Präsidenten komponieren: Arbeiten von Josef Marx, Robert Schollum, Kurt Rapf, Rainer Bischof, Thomas Christian David, Gerhard Track, Heinrich Gattermeyer, Dieter Kaufmann und Klaus Ager, HARALD OSSBERGER (Klavier)
21.6. Freitag, 19.00 LQ	tonWerk/Kammermusik: Ur- und Erstaufführungen von Rudolf Hinterdorfer, Josef Bednarik, Jury Everhartz, Ákos Banlaky, Georg Arányi-Aschner u. a., BARBARA ROMBACH (Violine), VESNA HASSLER (Sopran) und KAORI NISHI (Klavier)
26.6. Mittwoch, 19.00 LQ	NEUE KAMMERMUSIK mit Schlagwerk. Werke von Herbert Lauermann <i>16 Sätze zu Schwarz-Weiß</i> , Georg Katzer <i>Ballade</i> , Alois Wimmer <i>Sonatine</i> , André Patrick <i>5. Rhapsodie</i> . Es spielen STEFAN NEUBAUER (Leitung und Klarinette) und Friends

Musikprogramm

Karlheinz Roschitz, Volkmar Klien, Gerald Resch

3.5. Pur – Konzentration auf das Wesentliche: was bleibt übrig, wenn sich das Spektrum musikalischer Ideen und Visionen auf nur ein Violoncello beschränkt? Und vor allem: was taucht erst auf dadurch, dass alles Beiwerk weggelassen wird? In einem vielfältigen Programm rund um Helmut Lachenmanns epochales *Pression* gestaltet der Hamburger Cellist DAVID STROMBERG eine Stunde mit purer Cellomusik. GR

7.5. Zum Abschluss seiner Residency für die Österreichische Gesellschaft für Zeitgenössische Musik (ÖGZM) spielt das Ensemble **Wiener Collage** in der Formation eines Klavierquartetts ein ganz österreichisches Programm. GR

10.5. Der Wiener Wolfgang Panhofer, Absolvent der Wiener Musikakademie und des Royal Northern College sowie von Meisterklassen bei Paul Tortelier, Boris Pergamentschikow und Steven Isserlis, zählt zu jenen Musikern, die sich und ihr Cello nicht nur mit den großen Klassikern präsentieren wollen, sondern das Instrument auch in der Szene der Neuen Musik positionieren möchten. Panhofer nimmt sich deshalb junger Komponisten an, deren Arbeiten er auch auf seinen vielen internationalen Touren vorstellt. In seinen Konzerten spielt er fast immer Ur- und Erstaufführungen, wie er auch eine Reihe bedeutender junger Komponisten mit Kompositionen für Cello solo beauftragt hat. Im Konzert der Alten Schmiede präsentiert er als Uraufführung *Pax veneziana estate 12* des Komponisten und Philosophen Rainer Bischof, eine österreichische Erstaufführung Gerald Reschs sowie Michael Hazod und Thomas D. Schlee. Ein Trend-Panorama österreichischer Musik der Gegenwart. KHR

17.5. Für João Castro Pinto und Michael Fischer sind prozessierte Feldaufnahmen das Ausgangsmaterial für akustische Panoramen, die digitale Kaskaden, intensive Klangflächen und Sinus-Schwebungen umfassen. *paint-sculpture 3* setzt zu Beginn den Instrumentalklang des Saxofons ein, der implementiert und transformiert wird. João Castro Pinto arbeitet an einer Dissertation im Bereich Computermusik an der Leeds Metropolitan University. Fischers Arbeitsbereiche umfassen akustische Instrumentaleaboration, Feedback und Instant Composition Conducting (Wien Modern 2012). 2005 gründete er das Vienna Improvisers Orchestra. KHR

7.6., 19.00 Der Berliner E-Bassist Axel Haller und der Wiener Cellist Johannes Tröndle erarbeiten seit 2009 unter dem Namen *inien* reduktive, dynamisch zurückhaltende Anordnungen zwischen Komposition und kontrollierter Freiheit. Gleichermassen konzentriert wie verspielt werden elektrische und akustische Klänge miteinander verschmolzen. Beide Saiteninstrumente werden ausschließlich gestrichen, in ihren klanglichen Möglichkeiten jedoch durch Präparationen (E-Bass) sowie durch Spieltechniken die den Korpus als Ganzes berücksichtigen (Cello), ergänzt. Der Stücken gemeinsam ist weiters eine Klangästhetik, die sich an den Geräuschen und Zwischen tönen orientiert, ohne sich aber dem Tonalen, im weitesten Sinn »Harmonischen« kategorisch zu verschließen. Die Debüt-CD des Duos erschien 2011 auf dem Label schraum. (J. Tröndle/VK)

20.00 Das Mexikanische Zentrum für Klangkunst und Musik (Centro Mexicano para la Música y las Artes Sonoras, CMMAS) in Morelia hat sich in den wenigen Jahren seines Bestehens zu einem der Zentren elektronischen Musikk schaffens in Lateinamerika schlicht hin entwickelt. Francisco Colasanto ist als Komponist in den verschiedensten Genres tätig und gewann unter anderem den Gigahertz-Wettbewerb des ZKM Karlsruhe wo er auch als technischer Direktor arbeitet. Aus dem Umfeld des CMMAS stammen die jungen Komponisten Jorge Alba (Mexiko), Rodrigo Sigal (Mexiko), Gabriel Gendir (Argentinien) und Daniel Quaranta (Argentinien/Brasilien), deren Werke Francisco Colasanto in der Alten Schmiede interpretierter wird. Bei der Wiedergabe zweier seiner eigenen Kompositionen wird er von Heinz-Peter Linshalm an der Bassklarinette sowie an der – selten zu bestaunenden – Kontrabassklarinette unterstüzt. Vf

11.6. Das Toyopiano, 1872 in Philadelphia von Albert Schoenhut entwickelt, wurde sehr bald von bedeutenden Komponisten entdeckt, von Richard Carpenter, Margaret Leng Tan, die über »The Fine Art of Toyopiano« schrieb, bis zu »Avantgarde-vater« John Cage. Die Berner Musikprofessorin Iris Gerber stellt in der Mittelpunkt ihres höchst eigenwilligen Programms Kompositionen von Jashin – die Uraufführungen von »Small Acacia« und »Suomi Jukebox« – sowie Mukarnos »Zia«, Duckworths »A Few Riffs before Dawn«, Rockzaemons Preludes und Jeney »Something lost«, Stücke, die die Möglichkeiten des Spiels auf einer und zwei Toyopianos und auch in der Gegenüberstellung de

FLYER OF THE CONCERT WITH MICHAEL FISCHER @ ALTE SCHMIEDE
VIENNA I AUSTRIA 17.05.2013

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17.05.2013

DUO W. MICHAEL FISCHER @ ALTE SCHMIEDE _ VIENNA (AT)

23.05.2013

SOLO @ SOUNDKITCHEN _ BIRMINGHAM (UK)

28.05.2013

DUO W. MICHAEL FISCHER @ OSTINATO FESTIVAL _ ČESKÉ BUDĚJOVICE (CZ)

MAY 2013

MORE INFO BELOW & [F](#)

29.05.2013

SOLO @ KLUB MOOZAK _ VIENNA (AT)

TOUR POSTER 2013 – AUSTRIA, ENGLAND & CZECH REPUBLIC



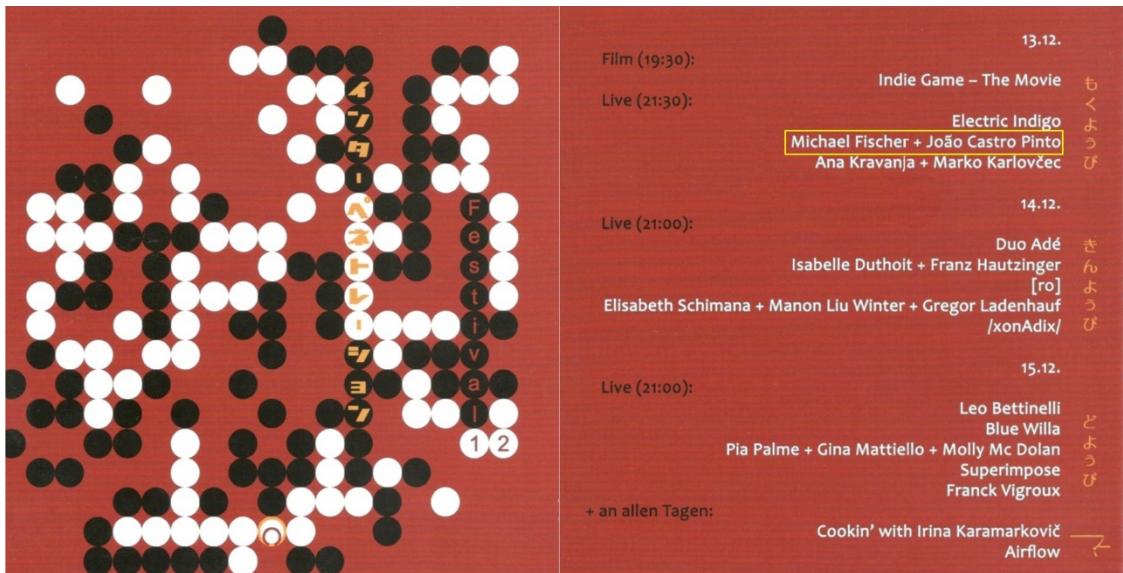
INVITED COMPOSER IN RESIDENCE AT THE ELECTRONIC MUSIC STUDIOS OF THE
METROPOLITAN UNIVERSITY OF LEEDS _ JANUARY 2013

rhiz / dezember 2012		*Ø* = live konzert, eintritt frei
sa 01	tanzmatratze djs matthias fuchs, andrzej ratajski	
so 02	live soft moon (us) future echo djs	
mo 03	club waidwund djs m.legner, reifzweig + j.luxner	
di 04	live the mohawk lodge (can), slow magic (us) djs dendritic shows dj-team	
mi 05	franz dobrler liest kinky friedman "wenn die katze weg ist". djs franz dobrler, bernhard fleischmann	
do 06	plug and pray djs kooperative gustav strahler + playmeisje	
fr 07	tanzmodul djs funke + rraw	
sa 08	pop:sch dj team guest djs jimmy rockket + sebastian from mars	
so 09	rendezvous am sonntag dj oliver	
mo 10	*Ø* live tricsson (a) dj astrid	
di 11	5 Jahre Problembär live d.cooper(a) feat. der nino aus wien & band, fred schreiber, parkwächter harlekin, kidcat lo-fi(alie a) djs fred schreiber+problembär stefan	
mi 12	salon skug live led er est (us), gran (a/record release show) djs sirius&darktunes	
do 13	*Ø* gbmc presents 2lh live gbmc open dj vancici, vj decaf	
fr 14	*Ø* 3 years comfortzone live crazy bitch in a cave, cherry sunkist, Mutt-Trix , anna steinden + chra, yodas dolphins, the app(alle a) dj j.preinerstorfer	
sa 15	fiber #21 release party live plaided (a), aivery (a) dj v. souzaramos	
so 16	sußer die glocken nie klingen! FM4 weihnachtsspiel lesung mit FM-redakteuren, raphael sas (a)	
mo 17	live gel set (us), windbreaker (us) dj peppy mint(future echo)	
di 18	textstrom spezial rapslam dj chrisfader	
mi 19	der blöde dritte Mittwoch live doris uhlich (a/performance), joão castro pinto (PT/konzert), J-KUUUUUUUUUUUUU55 (JP/konzert) djs ennoson + boris	
do 20	QQ MUSIC #9(no end in sight) live THE MOR FIXING FREEDOM (a) djs thomson,andy macht+kid rateet	
fr 21	*Ø* live + album präsentation over at the stars (a)	
	EKLEXTASY djs didi disk, mrs.pinkeyes, džana futti	
sa 22	*Ø* 10 Jahre ohne Joe STRUMMER NIGHT OF ROSA RIOT live AIVERY (a)	
	djs drehli robnik, panda eyes	
so 23	popmuseum 6 - paul weller - dj bazi	
mo 24	F.U.T. djs angela the strangela + alice in der stadt	
di 25	dj ms hedgehog	
mi 26	dj john norman	
do 27	eccentric dance team djs miz.phonic + a.vatagin	
fr 28	*Ø* popkulturgemüsebeet live wandl (a) dj sir tralala	
sa 29	zellophan djs Jenny Vohn + giorgio(disco frisco) x ana threat x al bird dirt	
so 30	dj eugen	
mo 31	silvester mit sir tralala! (live, moderation, dj...) und freunden	
	gast dj philipp l'heritier	

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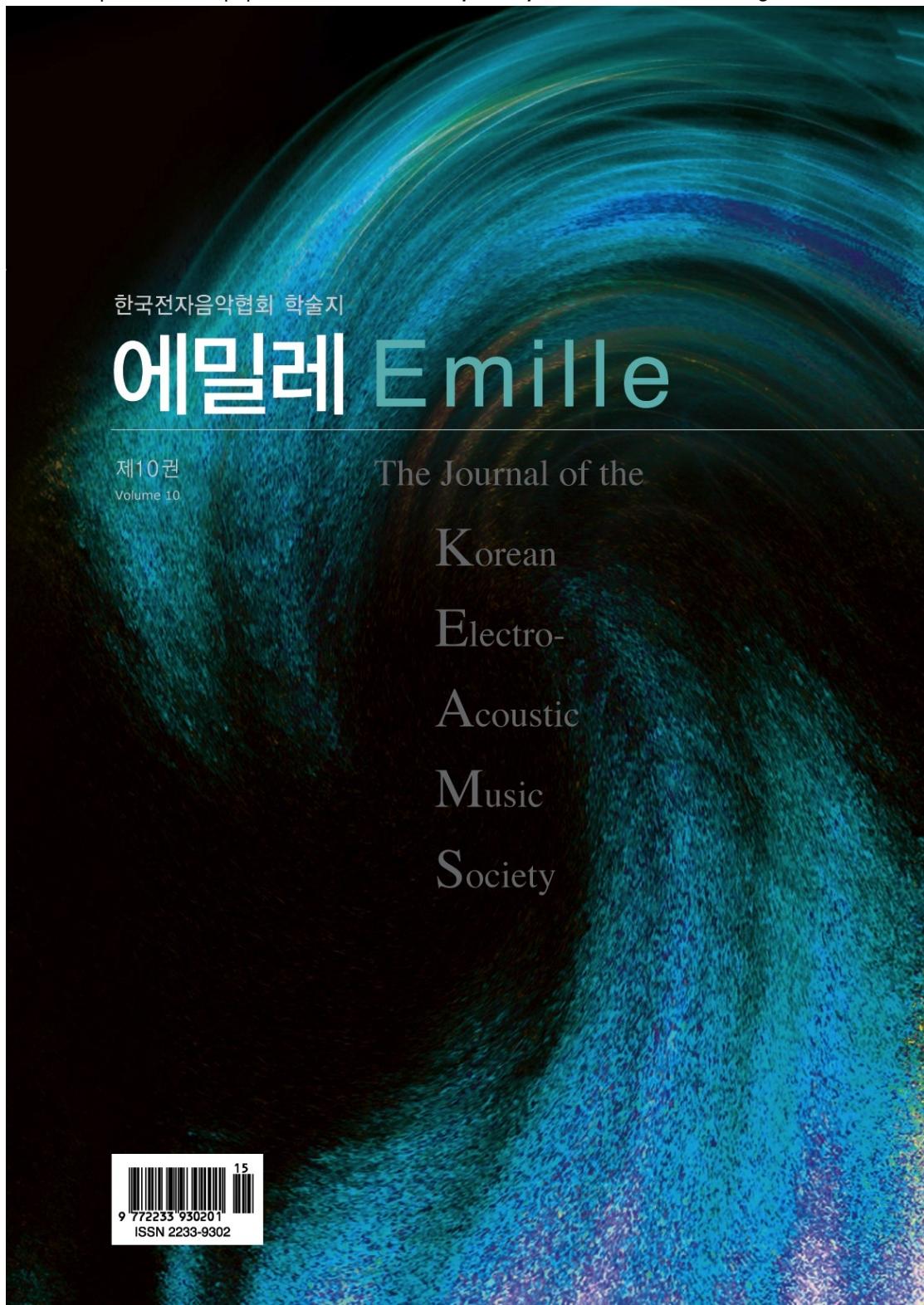


CONCERT WITH MICHAEL FISCHER @ INTERPENETRATION FESTIVAL 2012
GRAZ I AUSTRIA _ 13.12.2012



JOÃO CASTRO PINTO (ELECTROACOUSTIC PROCESSING / FIELD RECORDINGS) +
MICHAEL FISCHER (SAX / NO INPUT MIXER) _ 13.12.2012

EMILLE – JOURNAL OF THE KOREAN SOCIETY FOR ELECTROACOUSTIC MUSIC VOL. 10
where I published the paper – *What is a Soundscape Composition? Towards a Paradigmatic Definition*



[LINK](#)

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FROM PORTUGAL

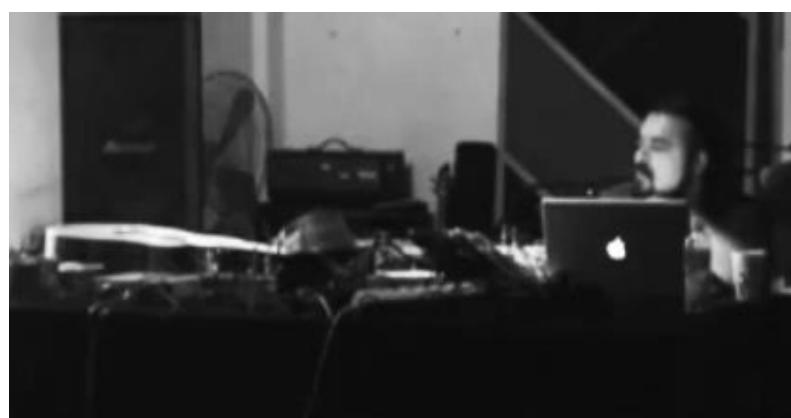
김지연

오대리

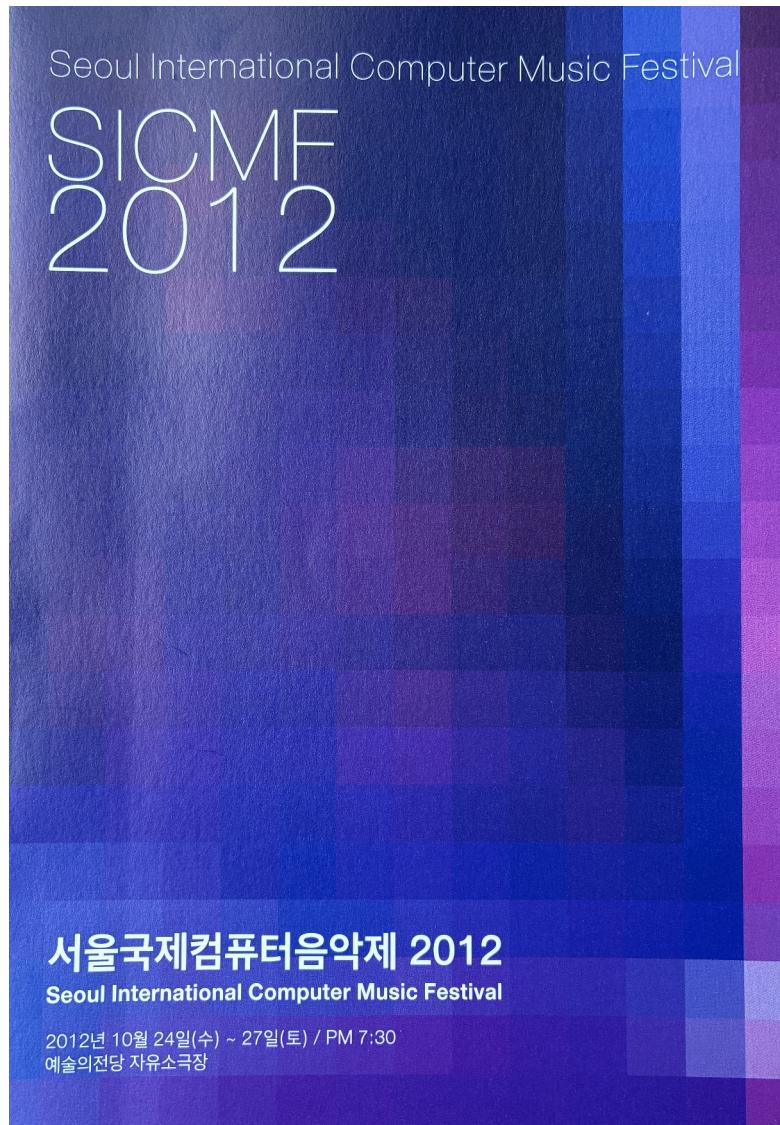
진상태

LOWRISE 10월 26일 금요일 8PM 서포트: 15,000원 (예매 없음)
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POSTER & PHOTO OF THE SOLO CONCERT @ **LOWRISE**
I SEOUL – SOUTH KOREA I 26.10.2012



SOLO CONCERT @ SEOUL INTERNATIONAL COMPUTER MUSIC FESTIVAL 2012
PROGRAM – SOUTH KOREA _ 25.10.2012



서울국제컴퓨터음악제 2012
Seoul International Computer Music Festival

2012년 10월 24일(수) ~ 27일(토) / PM 7:30
예술의전당 자유소극장

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10월 24일 수

Concert 1
PM 7:30 자유소극장

HEAD (Interactive Electro-Acoustic Band) : 'the evolutive voyage', Korea
Nils Petter Molvaer : 'Reflected Reflection', Norway
EPIB (Bjalyun Kim) : 'Ecstasy', Korea
Stephen McCourt : 'ac-4', Ireland
Pierre P. Blais : 'Spiraling', Canada
한국작곡가(Dooh Jin Ahn) : '음, 흔, 흔 - 내 인의 거짓(Who are You?)', Korea

10월 25일 목

Concert 2
PM 7:30 자유소극장

Stéphane Yoon Yung : 'Inn in me', Korea
Federico De Rose : 'A network of lines that intersect / Paloma / The blackbird's whistle', Italy
박정관(윤재복) : 'Neme 2', Korea
Panayiotis Kokotsas : 'Magic', Greece
한국작곡가(Sun Choi) : 'THE INTIMATE VI', Korea
João Carlos Pinto : 'INTERPRETED MEMORIES on strings, murmur & gongs', Portugal
Andrea Barattelli : 'M', Germany

10월 26일 금

Concert 3
PM 7:30 자유소극장

Manuela Blackburn : 'Switched on', England
Marta Gentilucci : 'As Far As The Eye Can See', Italy
조현경(Hyunjeong Choi) : 'Bird Song', Korea
Takao Kurihara : 'Cave', Japan
Luigi Manno : 'Ondray Hidden Landscape', Italy
Peter Gehn : 'Nachtzeit', Germany
Daniel Quaranta : 'Chasing Breath', Argentina / Brasil

10월 27일 토

Concert 4
PM 7:30 자유소극장

Valerio Sannicandro : 'Eostotae III', Italy
한한기(Hyunki Jun) : 'Cochlea', Korea
Kilian Schwerin : 'Pendente Schatten', Germany
이현우(Hyunwoo Lee) : 'The Last of the River', Korea
이기현(Ikye-hyun Lee) : 'Cyrn - piano', Korea
Luis Antunes Pena : 'Traghetto, Noise and Blood', Portugal
Vassilis Vassilou : 'Reflexions 2', Cyprus

닻올림픽 dotolimpic 2012



알레산드로 보세티 이옥경 엔리코 말라테스타 레나토 추프리니 월 거스리 류한길 최준용 홍철기
진상태 박계빈 조 포스터 오대리 주양 카스트로 편투 마키노 타쿠마
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마야 오조하니크 박다함 사토 유키에

Alessandro Bosetti Okkyung Lee Enrico Malatesta Renato Ciunfrini Will Guthrie Ryu Hankil
Choi Joonyong Hong Chulki Jin Sangtae Kevin Parks Joe Foster Odaeri João Castro Pinto
Makino Takuma Gift Fig (Alfred 23 Harth + Carl Stone) Matthias Erián Olaf Hochherz
Matija Schellander Maja Osojnik Park Daham Sato Yukie.

일시 | 2012년 10월 19/20/21일 PM7:00 (입장은 6:30부터가능) 장소 | 문래예술공장 2층 박스시어터
입장료 | 연간회원 : 1일 15,000원 / 일반 1일 20,000원, 전일 50,000원
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Poster of the **DOTOLIMPIC - Festival for Improvised and Experimental Music**
SEOUL – SOUTH KOREA _ 21.10.2012



**SOLO CONCERT @ DOTOLIMPIC - Festival for Improvised and Experimental Music
SEOUL – SOUTH KOREA _ 21.10.2012**

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Literatur



PLEROMA - TOWARDS A BORDERLESS SPACE

Multi-channel Soundscape and Live-Performance
Mi, 04.05.2011, 20:00 Uhr
Essl Museum

© Essl Museum

João Castro Pinto (PT): Elektronik
Bernhard Loibner (A): Elektronik

PLEROMA - TOWARDS A BORDERLESS SPACE ist eine mehrkanalige Live-Sound Installation und Performance, erdacht und realisiert von Bernhard Loibner und João Castro Pinto. Das

**LIVE PERFORMANCE OF THE PIECE “PLEROMA – TOWARDS A BORDERLESS SPACE”
WITH BERNHARD LOIBNER @ SAMMLUNG ESSL MUSEUM
VIENNA | AUSTRIA | 05.04.2011**

März, April 2010

alte schmiede

musikwerkstatt im literarischen quartier

Musikprogramm

Karlheinz Roschitz, Gerald Resch

Prinzessin Eiserner Fächer ist der erste abendfüllende chinesische Zeichentrickfilm. Vier Brüder Wan aus Shanghai begannen Ende der 1930er-Jahre – nach einer Roman-Vorlage von Wu Cheng-en aus dem 16. Jahrhundert – mit der Produktion dieses Films, der den Kampf des Affenkönigs gegen die Prinzessin Eiserner Fächer schildert.

Die Klaviermusik von **Roman Haubenstock-Ramati** ist eine Art Mikrokosmos seines kompositorischen Denkens. Über einen Zeitraum von 30 Jahren entstanden, spiegelt sie die wichtigsten Wegmarken seiner kompositorischen Entwicklung. Beginnend bei der sparsam-konzisen Musik in der Nachfolge Anton Webers über verschiedene Ausprägungen graphischer Notationen im Dienst einer flexiblen, aber dennoch steuerbaren Form von »Mobiles« bis hin zu den späten Extrempunkten genauer Fixierung einerseits (in der *Sonate*) und der sehr freien Improvisation andererseits (in *Tenebrae*). **Carol Morgan**, die das gesamte Klavierwerk von Haubenstock-Ramati auch auf CD eingespielt hat, gilt als anerkannte Expertin für seine Musik.

Thema des großen Liederzyklus *Harawi* von **Olivier Messiaen** ist die unerfüllbare Liebe, die in den Tod mündet. Die Musik ist immens farbenreich und sehr dramatisch, darüber hinaus voller Ansprüchen (etwa an Richard Wagner und Claude Debussy). Die deutsche Sopranistin **Karen Leiber**, vor allem als Opernsängerin bekannt, bringt dieses wichtige und selten zu hörende Werk gemeinsam mit Armin Fuchs zur Aufführung.

I. MASK handelt vom Verstecken und Überlagern, vom Erinnern und Vergessen, von Schichtungen unterschiedlicher Durchlässigkeit. Durch das Maskieren und Schichten verschwinden manche Klänge, neue kommen zum Vorschein und transformieren die (fast) versteckten ursprünglichen Spuren. Der Schwerpunkt des Programms liegt auf dem Wechsel- und Zusammenspiel von analogem und elektronischem Instrumentarium.

II. Frank Wörner (Bass-Bariton), 1965 in Esslingen am Neckar geboren, studierte u.a. Alte Musik und Gesang an der Schola Cantorum in Basel und an der Opernschule in Stuttgart. Sein Interesse galt schon früh der zeitgenössischen Musik. **Małgorzata Walentynowicz** (Klavier), geboren 1979 in Danzig, Musikstudium in Danzig, Hannover und in Stuttgart bei Nicolas Hodges.

3., 16.3. und 11.4. SCHICHT reformARTunit & guests: Prominenten Jazzer wie Hans Heisz, Eric Zinman, Tom Zlabinger, Mario Rechtern oder Marco Eneidi realisieren gemeinsam mit den Stammmusikern der reformARTunit

31.3. Im Velharmonischen Orchester präsentieren Stefan Fraunberger, Vinzenz Schwab, Daniel Lercher, Wagner Felipe dos Santos, Peter Seher, Richard H.S. Bruzek, Helmut Kleinfercher und Laura Mello live-elektronische Improvisationen. Das in Wien ansässige Velharmonische Orchester in einer Selbstdarstellung: »Moloch aus Vielem und Nichts. Oratorium aus Strom, Holz und Metall. Störprozess aus ›hallimaschmyzelarig‹ verwobenen Individualparzellen. Ein Orchester, das in Wien semiotikfreie Gegenwartsvektoren in den Aether dreht, phrasiert, wetzt, bläst und rechnet.«

9. 4. Hans Heininger präsentiert sein Programm *Die lyrische Fuge*. Die Teile tragen die Titel *Die Arie der großen Hure* Presse nach dem Text Walter Mehrings, *Maultaschenobduktion* von Rolf Gregor Seyfried und Hans Heiningers *The Thing is what it is*, eine Kulisse aus Klängen und Geräuschen. Die Schauspielerinnen **Hannah Hohloch** und **Annette Fischer** interpretieren gemeinsam mit der Sängerin **Petra Seyfried** die Stücke.

10.4. Aki Pasoulas richtet in seinen elektroakustischen Kompositionen *Chronos*, *Vessel@AnchorST6*, *Arborescences* und *Paramnesia* sein besonderes Augenmerk auf die Möglichkeiten, die ein elektronischer Zugang in Bezug auf die Gestaltung zeitlicher Strukturen und Abläufe bietet. Wie wird die musikalisch strukturierte Zeit vom Hörer interpretiert, wie können verschiedene Zeithorizonte kompositorisch aufeinander bezogen werden? Aki Pasoulas lebt in London und unterrichtet dort an der City University of the Arts und der Middlesex University.

14.4. Berti Mütter, geboren 1965 in Steyr, gilt heute als großer österreichischer Posaunenindividualist, der sein Publikum mit seiner sehr persönlichen Musik zu bannen versteht. Im Zentrum seiner musikalischen Arbeit steht das Solospel, das sich auf vertraute und auch entfernte Traditionen bezieht. Konzertreisen führen ihn in die ganze Welt.

16.4. Bernhard Loibner (A, Laptop, Midi-ctrl) & **Joao Castro Pinto** (Pt, Laptop, Midi-ctrl) untersuchen in *Portraying the Spectra of Toys* das versteckte und interessante Klangespektrum von Spielzeuginstrumenten. Sie werden ein »Spielzeug-Sonate« komponieren, wobei sie sowohl aufgenommene Sound von Spielzeug (Stimmen, Salten-, Blas-, Schlaginstrumente, Elektronik usw. als auch live prozessierte und manipulierte Geräusche verwenden. Weit ab vom ursprünglichen Wortsinn versucht diese »Spielzeug-Sonate« verschachtelte und stringente Klangtexturen, sich verdichtende, kontrastierende Timbres und Rhythmen entstehen zu lassen. *Portraying the Spectra of Toys* ist am 14. April im Ö1-Kunstradio zu hören.

CONCERT WITH BERNHARD LOIBNER @ ALTE SCHMIEDE _ VIENNA I AUSTRIA _ 16.04.2010

SONNTAGS ABSTRAKT
die experimentellen zwischenklänge

april

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live acts:

07.04.10 CTRL (a)
14.04.10 JOAO CASTRO PINTO & BERNHARD LOIBNER (pt, a)
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CONCERT WITH BERNHARD LOIBNER @ SONNTAGS ABSTRAKT GRAZ I AUSTRIA _ 14.04.2010

APRIL¹⁰

01	do	dj frtz ostermayer				
02	fr	tanzmodul gast dj simonlebon (tomy records), djs funke (pocketbeats) + trow (diskomo)				
03	sa	tanzmaträtze + kumpaninnen djs anna leiser (resolu), laminat (schönbrunner techno)				
04	so	live sex on the beach (i) djs angela the strangela + alice in der stadt, *einheit frei				
05	mo	club waidwund djs rayna + johannes luxner				
06	di	isueyou copy:left(right) dj christoph kummerer				
07	mi	please stay at home live bernd super (i), djs the friendly dj team				
08	do	live brucknayr + teutonia, mussurunga (i) djs hergo, herbie				
09	fr	live ally ally (comforzone,dk), djs alexandra augustin + julia auchsuperwichtig, christina n.				
10	sa	djs v team				
11	so	live kazuhisa uchihashi/noid duo (i) dj wolfgang fuchs				
12	mo	live ahleuchtistas, when yuppies go to hell (i) dj ddkern				
13	di	live empire! empire! (i was a lonely estate) (fuscoun your lucky stars), airpeople (id) golden antennae, marionette id (hun/chromechos) djs dendritic shows d-team				
14	mi	dubsquare intl. djs j-trex (trrakamp, berlin), mohak (heart in migration, wien/berlin), boris, lzc				
15	do	djs bernhard fleischmann + costa caspary				
16	fr	popkulturmuseibet live ernesty international (i) dj sir trala, *einheit frei				
17	sa	der (popo) erblüh mit kulturady drehli robinik, gastplattengespiel sissiboy es gastiert das feier (i) live seance, kataleptischer tanz, elektrischer regen,), *einheit frei				
18	so	inefficient by nature - djs gnidam + ms. hedgehog				
19	mo	live joão castro pinto + clemens hausch (i) djs roz + dent, *einheit frei				
20	di	live blurt (i) dj robotika (klanggalerie)				
21	mi	cassetten präsentation + live rdeča raketa (i) (maja osojnik + matja schellander (mossz) dj jade, *einheit frei				
22	do	platten präsentation + live first fatal kiss (i) dj doris knecht, *einheit frei				
23	fr	skug soundclash saloon djs aleatoric dj, hellriden, hans kulisch				
24	sa	sweet saturation feat tom shelby konsorten TM djs speed.i.o, stummer, gamo, rigger, vj ash3nrechner				
25	so	premium sunday live washer (linz), dj trashterrier, *einheit frei				
26	mo	on a monday.. dj hämmerle				
27	di	live sex jams (viennnoise appeal), picture eyes (stmk/numav) djs dendritic shows team				
28	mi	textstrom poetry slam moderation mizue medusa + markus köhle, dj mr. wisdom				
29	do	gbmc presents 21h live gb open , 22h live dj kompakt (sonido ojo rojo) + mc thaiman (dnkroauegl) curators: djs stefan braunstein + dj lens j (tnotsug), visuals decat, *einheit frei				
30	fr	temp-erient djs moxx, sandro mazzola (funkroom), digilog (temp-)				

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FIELD RECORDINGS SESSION IN SINTRA _ 2009

FIELD RECORDINGS IN VIENNA I AUSTRIA _ SEPTEMBER 2009



CONCERT @ SALON BRUIT
BERLIN _ GERMANY | 25.09.2009





FIELD RECORDINGS IN BERLIN _ GERMANY _ SEPTEMBER 2009



CONCERT AT DAS KLEINE FIELD RECORDINGS FESTIVAL @ STAALPLAAT
BERLIN _ GERMANY | 26.09.2009



SEX 19 | 23H00
CAFE JAZZ CARTÃO CCVF
ANISOTROPUS
QUARTETO ELECTROACUSTICO
DE IMPROVISACAO
CAFE CONCERTO

"Anisotropus" é um agrupamento eclético que cruza os mais diversos ritmos e estilos: da improvisação "post-free" jazz, passando pela música contemporânea, pela música concreta, electroacústica, noise, minimal, não se encapsulando, todavia, em nenhum destes géneros. Da fusão dos diferentes universos musicais resultam paisagens sonoras inusitadas.

"Anisotropus" is an eclectic group which brings together the most diverse rhythms and styles: with post free jazz improvisation, then on to contemporary music, concrete music, electro-acoustic, noise, and minimal, all the while not pigeon-holed into any one of these genres.

Eduardo Lála trombone Gil Gonçalves
tuba João Castro Pinto computador,
processamento electroacústico em tempo
real André Mota bateria / percussões
Maiores de 12

**CONCERT @ CAFÉ JAZZ OF CENTRO CULTURAL VILA FLOR with
ANISOTROPUS ELECTROACOUSTIC QUARTET _ GUIMARÃES _ PT_ 19.12.2008**



Text by Rui Eduardo Paes "**PORTUGUESE MUSIC TODAY**", critique of the festival held at C.C.B., on July 2008. in **JAZZ.PT** magazine, nº 20, October 2008, p.31 (I performed with the project **Sei Miguel : Acalanto 5 : Rito e Realidade**)

O CCB ABRIGOU AS VÁRIAS TENDÊNCIAS DA MÚSICA NACIONAL “DE ARTE” NUM FESTIVAL QUE PROPORCIONAVA OS MAIS DIVERSOS ITINERÁRIOS DE AUDIÇÃO. FIZEMOS O NOSSO PRÓPRIO MAPA PARA O PERCORRER E SAÍMOS CONVENCIDOS: PORTUGAL NADA DEVE A NINGUÉM EM TERMOS DE INOVAÇÃO E QUALIDADE.

/ texto Rui Eduardo Paes fotografia Cristina Cortez e Nuno Martins /

Apresentado como uma mostra da música criativa portuguesa que actualmente se pratica, nas suas diversas vertentes, foram muitos os percursos proporcionados pela programação de António Pinho Vargas, Pedro Santos e Rodrigo Amado nos vários espaços do Centro Cultural de Belém, em Lisboa. Música contemporânea, jazz, improvisação e eletrónica estiveram em foco no inédito Música Portuguesa Hoje, com perspectivas cruzadas em muitos dos casos. Este foi o itinerário que escolhemos, incidindo nas práticas de ponta que têm o jazz como referência e/ou a composição instantânea como “modus operandi”: seis concertos no segundo fim-de-semana de Julho, com músicos portugueses de dimensão internacional e, alguns ilustres estrangeiros à mistura.

Apontado como o «segredo mais bem escondido» de Portugal pelo crítico britânico Dan Warburton (Wire, Signal to Noise), Sei Miguel estreou o novo projecto “Acalanto 5: Rito e Realidade” no seu concerto em Belém com o quinteto que actualmente o acompanha, contando com César Burago (percussão) e Pedro Lourenço (baixo eléctrico) na secção rítmica, João Castro Pinto na electrónica (um teclado e um computador com funções de “piano total”) e Fala Mariam no trombone alto. O que desde logo se notou foi o carácter ritualístico da peça organizada em vários movimentos «contraditórios» [para utilizar o termo que o próprio trompetista aplicou nas explicações iniciais] e que Sei Miguel acentuava com o seu gestualismo dramático, atravessando o palco em passos dançantes. Movimento a movimento a música foi-se adensando, mas deixando a claro desde o primeiro momento que é feita de pequenas células que ganham corpo e coerência com a junção das partes entregues a cada um dos participantes. Se nos primeiros minutos as intervenções minimalistas de Burago e Lourenço não chegavam a definir uma linearidade de discurso, foi a partir da gradual confluência dos papéis instrumentais que a “performance” musical ganhou máximo efeito. Tudo evoluía como que por lentos espasmos, com uma elegância extrema e mais conotado com um certo jazz hoje considerado como “mainstream” (está por avaliar a influência do trompete cool em Sei Miguel, falando-se mais da que lhe transmitiu Don Cherry) do que o próprio “mainstream” do jazz em Portugal vem admitindo. Tendo o trombone de Mariam como envolvente timbrico, ou dialogando com este no clássico esquema de pergunta-resposta, foi o próprio líder da sessão que assinou os melhores momentos com o seu som cheio e

quente. Particularmente bem estiveram ainda o percussorista, com o rigor e a economia de meios que lhe são conhecidos, e Castro Pinto, que criou com grande sentido de oportunidade e grau de presença os elementos necessários para a manutenção da atmosfera lunar desta muito cativante proposta.

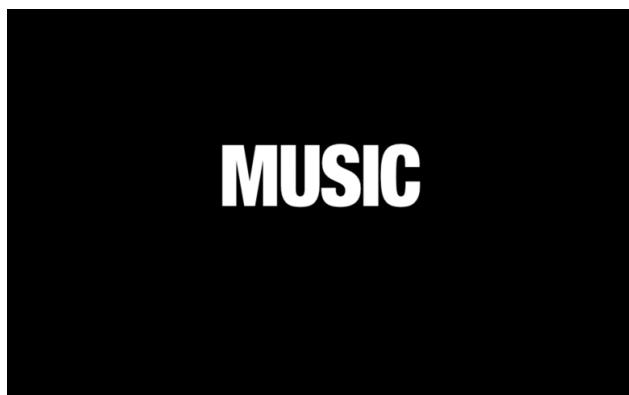
Vez, depois, para o duo Pocketbook of Lightning de Nuno Rebelo (guitarra eléctrica, objectos amplificados) e Marco Franco (bateria, electrónica). Ainda que de baptismo recente, esta dupla já vem de longa data, com um percurso na área da música improvisada e em colaborações com a dança contemporânea, no nosso país e fora de portas. Nesta actuação verificou-se desde logo a mudança de perspectivas relativamente ao que têm registado no CD “On the Edge”. Se então estava muito vivo o “background” no rock de ambos os músicos, desenvolvendo prestações que vinham na linha da colaboração entre Fred Frith e Chris Cutler, agora os fundamentos foram outros. Por um lado o jazz, que cada vez mais define o vocabulário de Franco e já se vai encontrando nas malhas do antigo mentor do grupo “avant pop” Mler Ife Dada, e por outro uma certa ascendência da electrónica experimental que assimilou a relação com a matéria sonora própria da “musique concrète”. Ambas as abordagens estiveram presentes, mas na maior parte das curtas peças em separado, sobretudo no que dizia respeito à prestação de Rebelo. De resto, o posicionamento da guitarra dizia tudo quanto ao que este iria fazer a seguir: quando a estendia sobre as pernas percebia-se que ia utilizar objectos sobre as cordas, de forma concretista, e quando a colocava na posição convencional adivinhavam-se acordes mais conotados com filiações jazzísticas ou da música improvisada. Assim se iam intercalando intervenções mais abstractas com outras de maior previsibilidade em termos de forma e estilo. As primeiras foram as mais interessantes, por vezes adquirindo uma aura ambiental que, se terá defraudado a parte do público que esperava do dueto os antigos investimentos, resultou bastante agradável. Curiosa a forma como Nuno Rebelo utilizou a pedaleira de efeitos, com ambos os pés em permanente movimento, e o modo como Marco Franco integrou pequenos “gadgets” electrónicos, como a “crackle box”, no seu leque de sons percussivos, que abafava com panos sobre as peles como já vai sendo recorrente. Seguiu-se o quinteto do violista Ernesto Rodrigues com dois parceiros portugueses já habituais, o seu filho Guilherme no violoncelo e Carlos Santos no “laptop”, mais duas figuras



CONCERT POSTER OF SEI MIGUEL : ACALANTO 5 : RITO E REALIDADE AT ZDB | 26.07.2008

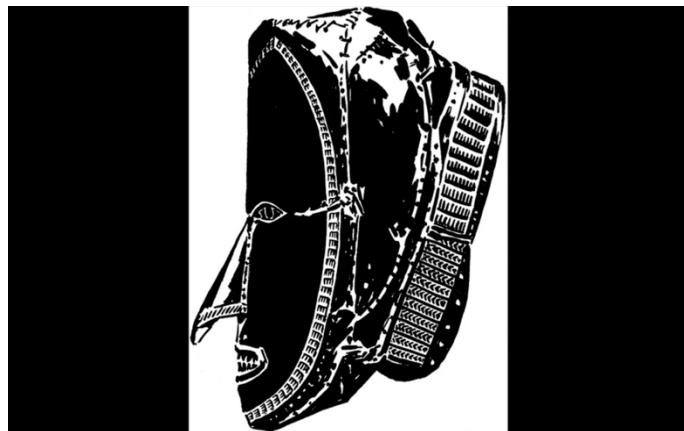


IMPROVISATION CONCERT AT SÉCULO (Lisbon)
WITH NUNO TORRES AND GABRIEL FERRANDINI
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“SOURCES FEST 1 - CRIATIVOS”, REVIEW OF THE 1st CREATIVE SOURCES FESTIVAL,

Text by João Aleluia, in JAZZ.PT magazine, nº. 14, October 2007, pp. 59-60

ESPECIAL FESTIVAIS

Sources Fest I Criativos

O festival da “label” Creative Sources tomou o pulso à presente música livre e criativa portuguesa, indo do jazz à electroacústica e por vezes no mesmo concerto. O balanço foi mais do que positivo.

/ texto João Aleluia / fotografia Cristina Cortes /

Na primeira fim-de-semana de Julho na Galeria Monumental acolheu o Sources Fest, um festival criado e organizado pelo violonista, impulsionador e produtor Enrico Rodrigues que reuniu 12 escoitas em função dos critérios estéticos que têm norteado a sua editora, a Creative Sources. Rodrigues delineou um programa que incluiu a nativa da free music nacional e que conferiu especial atenção a alguns dos mais jovens e promissores músicos a operar neste área. A abertura ficou a cargo do agrupamento formado por Enrico Rodrigues [voz], António Pires [guitarra eléctrica], Nuno Torre [saxofone alto] e José Oliveira [percussão]. Enquadrável no âmbito das incursões pela estética “reducionista”, deste concerto importa sublinhar duas ideias fundamentais. Em primeiro lugar, a sensação de que a sua música caminha lentamente para a incorporação de elementos estruturais e de organização, que se manifesta quando se vê o facto de um concerto incluído de Nuno Torre no ensemble se ter revelado uma esculha frutífera e particularmente acertada, ele que se adaptou de forma irrepreensível à linha estética que se procura veicular neste projeto. Seguiu-se o duo entre Manuel Mota [guitarra eléctrica] e Margarida Garcia [guitarra eléctrica com arco]. Cingindo-se ao duo, que se deu de forma de suporte harmônico, Margarida Garcia cedeu boa parte da sua guitarra ao público que estiveram em primeiro plano os frasescados descontínuos fragmentados de Mota, se bem que à medida que o concerto se aproximava do final se tenha assistido a uma troca de ideias mais repartida e equilibrada entre os músicos. Foi uma actuação curta, mas eficaz e consistente.

À noite seguinte dia do festival, o João Pinto se apresentou uma inédita noite de improvisação entre três dos mais distintos nomes no panorama da música electrónica portuguesa. A actuação de Nuno Mota [sample], André Gonçalves [elétrónica] e David Maranhão [órgão Hammond] caracterizou-se pela intensidade e pela densidade sonoras.

Especialmente se tivermos em conta o passado recente de David Maranhão, é de referir que este é um concerto que combina os electrotrópicos iniciais, uma vez que os rítmicos desta música vieram mais que ver com o rock psicadélico dos anos 1960 que com a estética do “drone”. A segunda jornada do Sources Fest iniciou-se ao ar livre, num pequeno pátio adjacente à Galeria Monumental, com um concerto protagonizado por Carlos Santos [elétrónica] e Emídio Bumbá [membranófonos]. Mário Pires [saxofone] e Sérgio Santos se remetem a uma postura expectante e atenta. Bumbá recita sons do seu mundo circundante numa atitude intrusiva e recitativa, interferindo em tempo real com os sons que Santos ia sintetizando a partir do seu “laptop”. Desta associação resultou uma paisagem sonora electroacústica de assinalável profundidade e beleza.

Quando se iniciou a noite da gala, seguia-se a actuação do quarteto formado por António Pires [guitarra eléctrica], Miguel Bernardo [clarinete], Travassos [bassoon/bending] e Hernâni Faustino [contrabaixo]. Assente numa sútil convergência de processos musicais entre os quatro elementos do grupo, este foi um concerto de evoluções minimais e subtis explorações granulares. Numa performance globalmente bem conseguida, é ainda de sublinhar a forma inteligente e modulada com que estes músicos lograram solucionar, já perto do final, uma situação que se tornou “o que de saí”. Sem dúvida, uma das surpresas mais agraciadas da noite.

Se o conceito de risco está por natureza associado à criação musical espontânea, que diz do heterocílico agrupamento formado por Eduardo Lala [trombone], Gil Gonçalves [tuba e bombardino], Plan [gira-discos] e João Pinto [elétrónica]? Pois se o risco era elevadíssimo, já que se cruzavam pela primeira vez e sem qualquer ensaio prévio um colectivo de músicos com “backgrounds” iminentemente diferentes, a verdade é que os quatro souberam conjugar uma unidade e uma coerência que poucos julgavam à partida possível de

Eduardo J. da Cunha

alcançar. Houve, é certo, uma natural afinidade entre os dois instrumentos da família dos metais, mas tanto Plan como João Pinto foram exímios na tarefa de interpretar e partilhar as inovações que se estabeleceram entre os quatro elementos, que surpreenderam e instigaram plenamente de entusiasmo. E caso para dizer que a magia incognita se tornou na maior revolução de todo o festival.

A terceira noite do festival iniciou-se com o solo de saxofone alto de Raimundo MacDonald, um dos mais activos e reputados músicos da improvisação escocesa actual. Senhor de uma técnica exuberante, no seu fluente e expressivo solo MacDonald demonstrou maiores afinidades com o free jazz de corte europeu de Peter Brötzmann ou Evan Parker, do que com as radicais desconstruções instrumentais empreendidas por nomes como o gótico John Zorn ou o britânico Butcher ou Heida Bonham. O português Bruno Panninha, em clarinete alto, juntou-se depois a MacDonald para a execução de uma peça conjunta, uma interacção que se veio a revelar plena de simplicidade e intensidade.

A participação de músicos estrangeiros no Sources Fest não se ficou só na noite de Raimundo MacDonald o guitarrista italiano Riccardo Wagnleitner. Dois dias depois, no Sources Fest, a proposta deste músico foi a que envolveu uma maior componente compõsional e conceptual. Wagnleitner começou por esboçar tênues acordes na guitarra, focando-se

em “seguidas” na utilização de “e-bows”, para depois terminar como primitivo, de forma simétrica e circular, com um saudável deslizamento das cordas do instrumento. Foi um concerto de corte partidárias e autónomas, que convideu à serenidade e à contemplação.

A terceira actuação da noite pertenceu ao trio formado por Rafael Toral [amplificador MF10 modificado], Ruben Costa [oscilador de electrónicos] e João Silva [“cracklebox”]. O resultado foi um concerto de atmosfera misteriosa e mágica, no último tom da discografia de Rafael Toral, “Sólo Solo 1”, editado há escassos meses pela Staubgold. Na verdade, ficou a ideia de este trio ser um prolongamento a três vozes de algumas das peças deste álbum a solo, ainda que a forte vertente conceptual que os encontramos tenha neste concerto dado lugar a uma postura mais informal e alicerçada na improvisação.

O quarto grupo a tocar no festival foi o quarteto de Sei Miguel – constituído pelo próprio [trompete de bocal], Fála Mariani [trombone alto], Pedro Lourenço [baixo eléctrico] e César Burago [percussão] – que para esta ocasião incluiu um convidado especial, o saxofonista Alípio Carvalho Neto [em saxofones tenor e soprano]. Pois se a partida se pôde dizer que o Sei Miguel se iria aconselhar a aplicar um pouco de Sei Miguel ao seu mundo, com alguma surpresa, um notório desvio dos métodos compositivos que habitualmente associámos à música do trompetista. Com efeito, assistiu-se neste concerto à execução de uma peça de estrutura tripartida – com exposição temática inicial, solos instrumentais e coda final – que aproximou de forma provocativa a música de Sei Miguel do “mainstream” do jazz. Além disso, “Rowdade” é uma nota também para o solista solo de trombone de Fála Mariani, que foi, incontestavelmente, um dos momentos altos deste concerto. //

REPORT

Foto: Rui M. G. P. / JAZZ.PT

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REVISTA BIMESTRAL DE JAZZ

"14

setembro / outubro 2007

BERNARDO
SASSETTI

BORGESMAGUS
JOSE MENEZES
PATRICK HEDDERMAN
ESPECIAL FESTIVAIS

86

CONCERT WITH THE VARIABLE GEOMETRY ORCHESTRA:
@ TREM AZUL JAZZ STORE | LISBON _PT_ 18.01.2007



SOLO CONCERT @ NÚMERO FESTIVAL @ SÃO JORGE CINEMA
LISBON _ PT
09.11.2006





SOLO CONCERT @ **HERTZ_EXTEND#1**
BARCELOS _ PORTUGAL | 01.10.2005



HERTZ_extend#1 – ENCOUNTERS OF EXPERIMENTAL AND TRANSDISCIPLINARY ART 2005



A red and white event poster for "BUNKER BESCHALLUNG". The top left corner features the text "BUNKER BESCHALLUNG". The bottom left corner shows a small photograph of two people, Joao Castro Pinto and Chao-Ming Tung, sitting at a table. The main text on the right side reads "So. 01.05. Joao Castro Pinto & Chao-Ming Tung Neue Musik/Experimentelle Musik, in der Reihe Bunkerfrequenzen".

JOÃO CASTRO PINTO + CHAO-MING TUNG @ KULTUR BUNKER
01.05.2005 _ COLOGNE _ GERMANY



Audiovisual performance for the 10th anniversary concert series @ **SAMMLUNG ESSL**
MUSEUM – CHAIN REACT CHAIN
with Dr. Karlheinz Essl, Boris Hauf & Jasch _ VIENNA | AUSTRIA _ 27.04.2005



CONCERT WITH KOJI ASANO (JAPAN) @ **HERTZOSCÓPIO FESTIVAL 2004**

LISBON | PORTUGAL _ 26.11.2004



HERTZOSCÓPIO 2004 – 2nd EXPERIMENTAL AND TRANSDISCIPLINARY ART FESTIVAL

ANTE-ESTREIA PREVIEW



João Castro Pinto
DIRETOR ARTÍSTICO E PRODUTOR EXECUTIVO



A que se deve o nome destes festivais? O nome é devido ao fato de que os festivais de danças populares distinguiam, entre (muita) de medidas de frequência) : osciloscópios e televisores. Hermetópica é, por este motivo, o nome que se aplica ao tipo de dança que é criada com o intuito de trazer ideias concernentes à tensão do festival. Sendo uma dança que é criada com o intuito de trazer ideias experimentais e digitais, a ideia de usar um pseudônimo que designa figurações, por exemplo, é de que o público, um amplo escopo criativo que é criado para ser usado em um festival (música experimental, arte intermedia, video-art e experimental e instalações artísticas). A ideia é que, simultaneamente, a necessidade de se trazer ideias que são criadas no Brasil, nacional em divulgar produção artística contemporânea desse ambiente, a qual o Hermetópica é destinado, da mesma maneira que a frequência analógica.

INTERVIEW ABOUT THE HERTZOSCÓPIO FESTIVAL 2004

(João Castro Pinto : Artistic Director)



ELECTRONIC MUSIC SHOWCASE @ ZDB LISBON 09.10.2004 / 10TH ANNIVERSARY OF ZDB

ZDB LISBOA 10.09.2004



TRIBUTE PERFORMANCE TO DZIGA VERTOV: "THE MAN WITH THE MOVIE CAMERA"
(1929) @ MÚSICA VIVA FESTIVAL 2004 | TEATRO ABERTO | LISBON
 ANDRE SIER, NUNO MORÃO, ANDRÉ GONÇALVES, FRANCISCO JAMES, DIOGO VALÉRIO, JOÃO CASTRO PINTO | 09.09.2004



HERTZOSCÓPIO 2003 – 1ST EXPERIMENTAL AND TRANSDISCIPLINARY ART FESTIVAL

DIA 24

DERRICK MAY (EUA)
POLE (GER)
KRISTEN YOUNG + TONY VISCONTI (EUA)
STEALING ORCHESTRA (PT)
ANIMAL COLLECTIVE (RUS)
X-WIFE (PT)
KIM CASCONE (EUA)
ALVA NOTO (GER)
KOJI ASANO (JP) + JOÃO PINTO (PT)
ANABELA DUARTE DIGITAL QUARTET (PT)
TWO KINDER MEN (PT)
@C + LIA (PT)
ERNESTO RODRIGUES
+ GUILHERME RODRIGUES
+ CARLOS SANTOS (PT)
UNIT WHY + UNDO (PT)

DIA 25

KARL BARTHOS | KRAFTWERK (GER)
SEÑOR COCONUT (GER/CHILE)
VLADISLAV DELAY (GER)
LAUB (GER)
MICRO AUDIO WAVES (PT)
EXPANDER (PT)
NSEKT (PT)
MICHAELANGELO (PT)
SAAFI BROTHERS (GER)
GABRIEL LE MAR (GER)

JIM JARMUSH (EUA)
JOANA VICENTE - OPEN CITY FILMS (PT/EUA)
Y DREAMS (PT)
FATIMA X (PT)
COTTY CREAM (PT)
LOLLY & THE BRAINS (PT)
THE ULTIMATE ARCHITECTS (PT)

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- Gávea Multifórum de Alcântara
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- CENTRO PORTUGUÊS DE DESIGN**
- Música e Workshop
- MORALISBURG - AMAZÔNIA TERRÍS**
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- Cinema e Retrospectivas
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- Exposições
- Performances
- Conferências
- numero@numero.festival
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- Prolongamento Londres
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Uma organização:
NUMEROMAGAZINE
tel.: 21 314 39 73, fax: 21 315 98 09
email: info@numero.festival
site: www.numero.festival

Co-produção música:
LOCOMIA

Parceria especial:
MODA LISBOA

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HORA ZERO
SONIC
GRAIN OF SOUND
FLIM CONNECTION

Apoios e Colaborações:
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ETIC

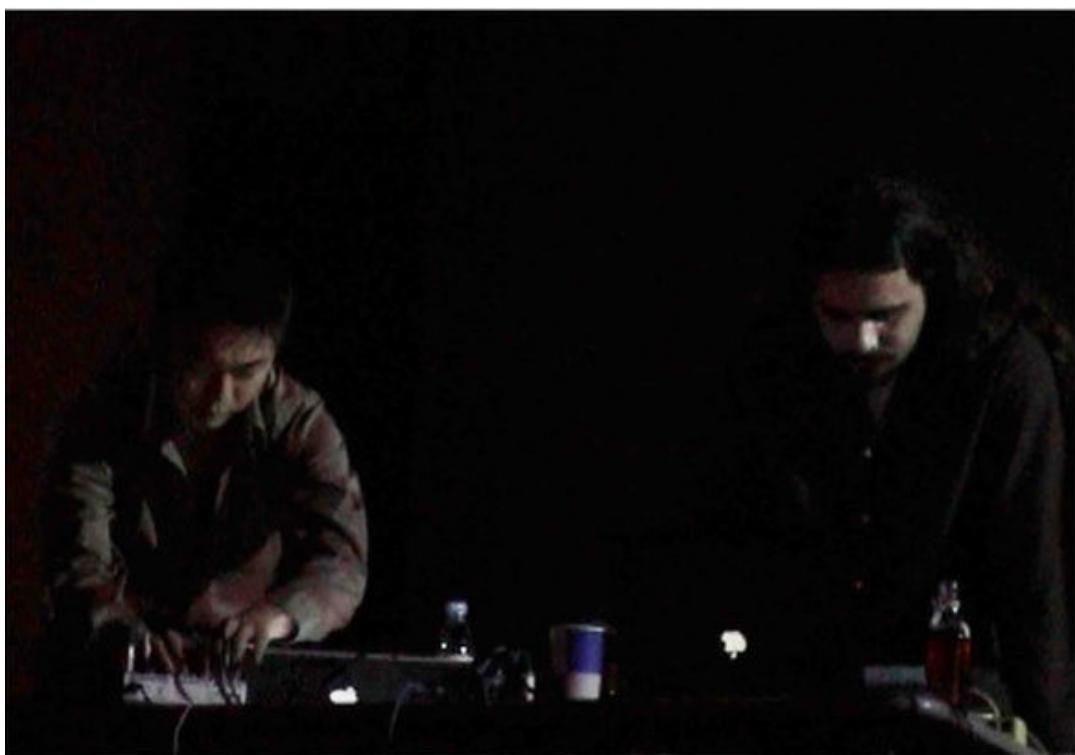
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2003 CONCERT @ NÚMERO FESTIVAL KOJI ASANO (Japan) + JOÃO CASTRO PINTO

Gare Marítima de Alcântara _ Lisbon | Portugal
24.10.2003



VERANSTALTUNGEN

07.- 08. 2003

SCHWERPUNKT BALKAN! 74 Künstler aus 11 Ländern

1 EURO WOCHENENDE 30./31. AUGUST

KUNST DER GEGENWART SAMMLUNG ESSL



ANSTALTUNGEN JULI 2003

SCHWERPUNKT BOSNIEN HERZEGOWINA (01.07. – 13.07.)

02.07. 19.00 – 21.00
FREIER EINTRITT
19.00
SPECIAL mit Alexander Urosevic und Andreas Hoffer
>DIE BEGNUNG HOHER WÜRDENTRÄGER AUF DER CAPIA
– IN ERWARTUNG DER HABSBURGER<
Ein Lesung auf serbokroatisch und deutsch aus dem Buch
>Die Brücke über die Drina< des Nobelpreisträgers Ivo Andrić.
Eintritt frei! Special € 4,50
19.30
music/sound
>**BLOODY HONEY**<
computer music live concert
João Castro Pinto (PT): computer & electronics
Karlheinz Essl (A): computer & electronics

03.07. 15.00
KINDERWORKSHOP mit Adelheid Sonderegger
>ZEIGT HIER EURE FÜSSE, ZEIGT HER EURE SCHÜH<
Singen, Tanzen, Erfinden und Gestalten zu bosnischen Klängen.
Anmeldung erforderlich!



A SE ESSE, 1998, ANTONI MAZNEVSKI, ©Maznevski/Robert Jankuloski

WETTBEWERB

>ICH UND MEIN BALKAN<

Jeder hat seine Vorstellungen, was er mit dem Wort Balkan verbindet. Alle BesucherInnen sind eingeladen für den Wettbewerb ganz persönliche Objekte, Bilder, Fotografien mitzubringen, die für sie den Balkan repräsentieren – oder selbst Werke bei den

CONCERT WITH DR. KARLHEINZ ESSL @ SAMMLUNG ESSL MUSEUM VIENNA I AUSTRIA _ 02.07.2003

fee + funke	fr 20.06 quote
dj moulinex	sa 21.06 dj cutex
artonal Records: LIVE: iloop (New York)	so 22.06 ab 16:00 fluctuatedrooms:
familie fluc	LIVE: raumfisch dj schaffel
tantra meditation party IV	mo 23.06 klub selbstbedienung
dj nikos arvanitis	di 24.06 artonal Records: Improvsession
dj sockel + schlaeger	mi 25.06 fluctuated images: Ausstellungseröffnung:
16:00 walter seidl / 21:00 radiohead	Helmut & Johanna Kandl
release party: celebrating „hail to the thief“	djs female obsession
dj albert farkas (fm4)	do 26.06 empTV
PEILER release party dj recorderman	fr 27.06 moonlighting
soundlatiniisierung:dj redear & dj join d fete	sa 28.06 schwestern bruell: club bruellée #5
artonal Records:	so 29.06 belgrad soundsystem:
LIVE: the comforts of madness (Aut, Jap)	goran simonoski und relja bobic
fluctuatedrooms:	visuals: mnd_ (backlab)
LIVE: thilges3 dj heini deisl	mo 30.06 fluctuatedrooms LIVE:
john norman	João Castro Pinto & Karlheinz essl
commandyoursoul	
LIVE: sonodromexpress KABHI KABHI	
Indian Music dj daniel wisser	
klub selbstbedienung	
LIVE: lassos mariachis	
artonal Records: LIVE: Nifty,s Chuzpe	
“Diana mit Menthol”	
Grill-Cocktails dj Zeppedy/Dj Mikel	neu: tgl.ab 19:00 www.fluc.at tgl.freier eintritt
LIVE: m10+n69 dj andreas leikauf	1020 bnf. praterstern nebst fahrradunterfuehrung



CONCERT WITH DR. KARLHEINZ ESSL @ FLUC VIENNA I AUSTRIA _ 30.06.2003

Παρασκευή 2/5/03

Τετρας

jazz fusion σε hardcore εκδοχή από τους
Ανδρέας Γεωργίου - κιθάρες
Θέμης Νικολαύδης - βιολί
Γιώργος Παλαμιώτης - ηλεκτρικό μπάσο
Νίκος Καπηλίδης - ντραμς
[Είσοδος 10 €]

Σάββατο 3/5/03

Αντώνης Λιβιεράτος & B.L.O.B. Live

Επί οκτών οι Αντώνης Λιβιεράτος (πλήκτρα/ κιθάρες/ live electronics), ο Στέλιος "Chief" Γρίβας (ακουσικά/ ηλεκτρονικά κρουστά), οι κινούμενες εικόνες του Blue Frog , η Βανέσα Σπινάση (χορός) και ο Dj Marble (πλατό), θα παρουσιάσουν ένα σκεδόν αποκλειστικά οργανικά συναυλιακά σει, βασισμένο στο υλικό των δισκων του Αντώνη Λιβιεράτου με ιδιαίτερη έμφαση στο "Mother Tongue" που κυκλοφόρησε πρόσφατα. BLOB (= άμορφη μάζα).
B.L.O.B. (= Binary Large Object / διαδικό μεγάλο αντικείμενο) με την υποστήριξη της Hitch Hyke
[Είσοδος 10 €]

Κυριακή 4/5/03

Lost no Bodies

Ο Θάνος Κόντης (ψυχή των θρυλικών Lost Bodies) αφηγείται προσωπικές ιστορίες, τραγουδά τους στίχους του υπό τους ήχους των ηλεκτρονικών του πορτογάλου intermedia /sound artist, **Joao Castro Pinto**, ενώ ο γνωστός ως μέλος των Happy Dog, Μπαντιά της Φλόριδας κ.α. ντράμερ **Βαγγέλης Καοβίκης**, συμπληρώνει και αιγαινούκα το Project. Joao Castro Pinto / electronics, Θάνος Κόντης / φωνητικά, αφήγηση, Βαγγέλης Καοβίκης / ντραμς
Είσοδος 7,5 €]

Τρίτη 6/5/2003

Gardelics/ DV 8/ Teen Heat

Βραδιά αφιερωμένη στην αναβιωτική αλλά φρεσκόταια αθηναϊκή σκηνή του Rock 'n' Roll/ Punk από τρία σύγχρονα που δεν έχουν πολλά να ζηλέψουν πολλά από τη σχολική / κολεγιακή Punk των Ramones.
[Είσοδος 6 €] [έναρξη 21:00]

Τετάρτη 7/5/03

"2X3"

Στο πρώτο μέρος ο Αναστάσης Γρίβας με την ιδιοκατασκευασμένη κιθάρα του ψροφοδοτεί με feedback και μινιμαλιστικά drones το laptop του Joao Castro Pinto σε πραγματικό χρόνο (live electronic processing), ενώ στο δεύτερο μέρος, ο Coti, ο Joao Castro Pinto και ο Θοδωρής Ζιούτος δημιουργούν ένα ηχητικό ολοκαύτωμα αυτοσχεδιασμού, sound design, θορύβου και electronica.
Joao Castro Pinto/ electronics, Coti / electronics, Θοδωρής Ζιούτος/ electronics, Αναστάσης Γρίβας / custom guitar, samples
Είσοδος 10€]

Πέμπτη 8/5/03

Timewarp & Mecha Orga

Μια βραδιά που η ambient θα είναι ζωντανή...

Χρησιμοποιώντας το ψευδώνυμο Mecha Orga ο Γιώργος Σακελαρίου συλλέγει και διαμορφώνει ήχους και εικόνες. Το αποτέλεσμα που προκύπτει είναι μια σειρά από ηχητικά τοπία που παρουσιάζονται με τη συμβολή οπτικοακουστικών μέσων.

Ο Αγγελος Στούμπος aka Timewarp με πολύχρονη

διοικογραφική παρουσία στην chillout σκηνή της Ελλάδας, Ευρώπης και Αμερικής, μαζί με τον Γιώργο Μιτσικάρη / bansuri flute, tabla και την RXN/φωνητικά, θα παρουσιάσουν μια νέα αλληλουχία προσωνισμάτων με κύρια στοιχεία την μελωδικότητα, τον ηλεκτρονικό όχο και τα εθνολογικά προχρώματα.
[Είσοδος 6 €]

Παρασκευή 9/5/03 & Σάββατο 10/5/03

Γιώτης Κιουρισόγλου/ Jimmy Mahlis

Κώστας Αναστασιάδης

Οι διεθνούς φήμης μουσικοί που αποτελούν το τρίο παιζουν Jazz, Fusion, αυτοσχεδιάζουν αναδεικνύοντας τη δεξιοτεχνία τους και το ευρύ φάσμα των εκφραστικών τους δυνατοτήτων σε δύο μοναδικές βραδιές. Γιώτης Κιουρισόγλου/ ηλεκτρικό μπάσο, Jimmy Mahlis / ηλεκτρική κιθάρα, Κώστας Αναστασιάδης / ντραμς
[Είσοδος 12 €]

Κυριακή 11/5/03

Dementia Praecox

Indie-Rock στα χνάρια των Siouxie, Placebo, Lydia Lunch, ηλεκτρικές κιθάρες, βιολί, και η αποφασιστική φωνή της τραγουδίστριας συνθέτουν την ιδιαιτερότητα του ήχου τους.
[Είσοδος 6 €]

Δευτέρα 12/5/03

"Τάμπα-Τάμπα"

Η Γεωργία Μαυραγάνη και ο Κώστας Ανδρέου παρουσιάζουν το Μονόπρακτο του B.M.Koltz «Τάμπατάμπα». Ένα θεατρικό αναλόγιο βασισμένο στον αυτοσχεδιαστικό διάλογο δραματοποιημένου κειμένου και ηχητικής αφήγησης. **Γεωργία Μαυραγάνη/ πρόζα & Κώστας Ανδρέου** / ηλεκτρικό μπάσο, synths,loops
[Είσοδος 10 €]

Τρίτη 13/5/2003

Δημήτρης Καμαρωτός

"Ενδώτερο Πέλαγος / Inside La Mer"

To **Lab for Electroacoustic Media**, συνεχίζοντας τον μηνιαίο κύκλο συναυλιών του, παρουσιάζει τον συνθέτη/ αυτοσχεδιαστή Δημήτρη Καμαρωτό στο έργο του "Ενδώτερο Πέλαγος/Inside La Mer".

Ένα πειραματικό οκεάνιο ταξίδι με τη χρήση του φωτοιωθήματος D-Eye του Δημήτρη Καμαρωτού και ήχων του νερού. Μέσα στο ενδώτερο πέλαγος, σε μια διαδρομή χωρίς όντιρα, φυσικοί ήχοι και ηλεκτρονικά νέφη συναντούνται απρόσμενα με τη φωνή του Φινλανδού Juha Valkeappa.

Δημήτρης Καμαρωτός / electronic breath controller, light theremin Juha Valkeappa / φωνή, αυλός εκκλησιαστικού οργάνου

Ο Δημήτρης Καμαρωτός οπούδασε μουσική και υπολογιστές στην Αθήνα και συνέχισε στο Παρίσι (ονόθεση, κλαρινέτο, ηλεκτροακουστική μουσική και υπολογιστές) με δασκάλους τους D. Charles, E. Damains, M. Battier και H. Vaggione. Σαν προσκεκλημένος συνθέτης στο IRCAM δημιούργησε το έργο Knots (Κόμβοι) με το σύστημα 4X. Από το 1986 εργάσθηκε σαν συνθέτης και υπεύθυνος ερευνητικών προγραμμάτων σε συνεργασία με το Ε.Μ.Π. το Πανεπιστήμιο Αθηνών και το Κέντρο Σύγχρονης Μουσικής Έρευνας. Συνεργάσθηκε με τους Brad Garton, Perry Cook και τον Θανάση Ρικάκη για την έρευνη και την οργάνωση των εργαστηρίων μουσικής με υπολογιστές του ΚΣΥΜΕ (Αθήνα) και του Προγράμματος Ψυχοακουστικής (Θεσσαλονίκη). Μεταμοντέρνα Αισθητική, live electronics, το ενδιαφέρον για την πop επικαιρότητα και τη σκηνική μουσική, ο αυτοσχεδιασμός στοιχειοθετούν την ειδοποιού ταυτότητα του

2 CONCERTS IN MAY 2003 @ SMALL MUSIC THEATRE _ ATHENS I GREECE

04.05.2003 (with Thanos Koys) 07.05.2003 (with Coti, Thodoris Zioutos & Anastasis Grivas)

Παρασκευή 28/2 & Σάββατο 1/3/2003

Λεβαντίνα

«Λεβαντίνα» είναι το σύνολο των συνθέσεων του Vojislav Ivanovic και του νέου συγκροτήματος σε «λεβαντίνικο» ύφος επηρεασμένη από την κλασσική, την Jazz, την παραδοσιακή και την αυτοσχεδιάζόμενη μουσική. Παίζουν οι Vojislav Ivanovic - κιθάρες, Δήμηος Δημητριάδης - σαζόφωνα, Srdjan Ivanovic - τύμπανα, Γιώτης Κιουρτσόγλου - πλεκτρικό μπάσο. [Είσοδος 12€]

Κυριακή 2/3/2003

Man Data Sound

Ηλίας Τσαγκάρης, Μαρία Αριστοπούλου, Πέτρος Σκούταρης, Παναγιώτης «Τσίκι» Κατσικώτης

Η ομάδα Man Data Sound παρουσιάζει για πρώτη φορά ζωντανά το δίσκο «Λάσπη» (Hitch Hyke). Πέρα από το υλικό του δίσκου τους θα παρουσιάσουν και κάποιες «απρόβλεπτες» διασκευές. [Είσοδος 10€]

Τρίτη 4/3/2003

Dual, iD, S40 Sound Project

Το ΜΜΘ με την υποστήριξη του label/περιοδικού *Absurd* παρουσιάζει τους Dual, iD και S40 Sound Project. Τα τρία σχήματα έχοντας θαρετεί τη σημερινή τάση να δημιουργείται πλεκτρονική μουσική με τη χρηση κομπιούτερ, βρίσκουν εναλλακτικούς τρόπους δημιουργίας πλεκτρονικής μουσικής και πειραματίζονται με τον ήχο και τις απελεύθερες δυνατότητες του. Κάθε γκρούν χρησιμοποιεί διαφορετικά «εργαλεία» και «πληκτικές πηγές» για να δημιουργήσει, επεξεργαστεί και να κατασκευάσει μια ποικιλία πικοτοίνων τα οποία εκάστοτε είναι πνευματώδη, ήρεμα, έντονα, αστεία, όμορφα, απαίσια, οτιδήποτε... [Είσοδος 7,5€]

Τετάρτη 5/3/2003

Later Life

Οι Later Life ερμηνεύουν minimal - κινηματογραφική μουσική των συνθετών Philip Glass, Michael Nyman, Wim Mertens, Yan Tiersen. Παίζουν: Κώστας Κακούρης - πιάνο, Τάνια Σικελιανού - βιολί, Τίνα Ζαλίδα - βιολί, Σπύρος Ντακόστας Τσιμπούλης - βιόλα, Στάρος Παργινός - ταέλο, Αλέξης Λεβενάρης - πλ. μπάσο [Είσοδος 8€]

Πέμπτη 6/3/2003



João Castro Pinto « Lisboa's soundscape»

Το Lab for Electroacoustic Media, συνεχίζοντας τον μνηματικό κύκλο συναυλιών του, παρουσιάζει τον Πορτογάλο συνθέτη πλεκτροακουστικής μουσικής και Intermedia artist João Castro Pinto

στο έργο «A Lisboa's Soundscape Performance». Αναδημιουργία και μίξη πικογραφημένου υλικού από το πχοτοίο της Λισαβώνας σε περιβάλλον live electronics μέσω λογισμικού ταχ-μπρ.

João Castro Pinto

Μετά την ενασχόληση και συμμετοχή του σε διαφορετικά μουσικά έδη και σχήματα αφιερώθηκε αποκλειστικά στην πλεκτρονική και πλεκτροακουστική μουσική δημιουργώντας τα πρώτα του έργα στο δεύτερο μισό της δεκαετίας του '90. Τα έργα του βασίζονται στη διάδραση πολυμέσων και πλεκτρονικής μουσικής σε παραστάσεις με live electronics. Η πλεκτροακουστική του σύνθεση, «Impressões Sintéticas», κερδίζει την εθνική διάκριση στην Πορτογαλία το 1999. Παράλληλα αναπτύσσει το ενδιαφέρον του για τη Φιλοσοφία σε σχέση με τη πολλαπλότητα των εκφράσεων στην πειραματική τέχνη (Video, installation, intermedia). Διακρίνεται στη συνέχεια από το Portuguese Calouste Gulbenkian Foundation, το Luso-American Foundation for Development και από το Experimental Intermedia Foundation of New York. Από το Μάρτιο 2002 μέχρι το Μάιο 2003, αναπτύσσει και παρουσιάζει το experimental intermedia art project «Cont@mination», στο Φούρνο Κέντρο Τεχνών και νέων Τεχνολογιών, [Αθήνα]. Διευθύνει το Σύνδεσμο Πειραματικής Τέχνης «Espectro» στην Πορτογαλία που θα διοργανώνει το Φεστιβάλ «Hertzoscópio» από το Νοέμβριο 2003. [Είσοδος 7,5€]

Παρασκευή 7/3/2003

«Μέθη» Άντα Πίτσου

Η Άντα Πίτσου με τα τραγούδια της δημιουργεί γέφυρες από τη ρόκ στη σύγχρονη και από την τζαζ στην κλασική μουσική μέσα από μια μίνιμαλ οπτική ενός έντονα προσωπικού ύφους. Ερωτικά τραγούδια, που δεν μιλάνε όμως, γιά πόνο και στέρηση αλλά ανίθετα εμπένου χαρά και αισιοδοξία μέσα από μια εσωτερικότητα, που τονίζεται από τις λυρικές γραμμές των φυσικών οργάνων, όπως είναι το φλάσιτο, το ταέλο, τα κρουστά, αλλά και την πολύ αισθαντική ερμηνεία της. Παίζουν: Άντα Πίτσου - στίχοι, μουσικοί, πιάνο, τραγούδι, Στεφανία Κατσαρού - φλάσιτο, Ιρίνα Δημάκη - ταέλο, Vojislav Ivanovic - κιθάρες, Srdjan Ivanovic - τύμπανα, κρουστά [Είσοδος 10€]

Σάββατο 8/3/2003

Dementia Praecox και Bayouda

Indie-Rock ψυχεδέλεια, φωνητικά στα κνήρια των Siouxsie, Sonic Youth, Lydia Lunch, πλεκτρικές κιθάρες, φυσαρμόνικα, βιολί, συνθέτουν τον ιδιαίτερο ήχο των Dementia Praecox. Space ψυχεδέλεια και αυτοσχεδιασμός από τους Bayuda. [Είσοδος 6€]

Τρίτη 11/3/2003

Γωγά Σωτηράκου Quartet

Cool Jazz, Bee bop συνθέσεις της Γωγώς Σωτηράκου, διασκευές κομματιών των Miles Davies και Charlie

LAB FOR ELECTROACOUSTIC MEDIA – SOLO PERFORMANCE
SMALL MUSIC THEATRE _ ATHENS | GREECE_ 06.03.2003



2002 - 2003 : **PÉPINIÈRES EUROPÉENNES FELLOWSHIP** _ MAP PROGRAM – GREECE
3-month artistic residency at the Fournos Centre For Digital Art (Athens), with the intermedia project "***cont@ministic***", as part of the MAP program of the international Pépinières Européennes Pour Jeunes Artistes competition. The performance took place at the Fournos Centre for Digital Culture on 04.08.2003. (catalog cover)

João Filipe de Sampaio e Castro Pinto,
Rua Elias Garcia nº 311, 4º Dto 2700-322 Amadora, Portugal
T +351 961 088 455 - sgpinto@posta.net
www.agressiva.no.sapo.pt/htm/lecs/fined/english.html

Diánaeche
artistic process

João Castro Pinto présente des performances dans le domaine de la musique expérimentale et de l'art "intermédia". Ce terme représente pour lui l'interaction de différentes formes d'expressions artistiques. Son approche de l'audiovisuel tend vers une esthétique expérimentale qui consiste à recréer des environnements liés à la richesse et à la diversité des paysages. L'artiste utilise les nouvelles technologies numériques afin de travailler en direct sur les images et de diffuser simultanément son projet. Il aboutit ainsi à un débat sur les nouvelles expressions esthétiques et philosophiques dans le domaine de l'Art.

Le projet artistique de João Castro Pinto s'est articulé autour de la thématique "topos/cosmos", proposée par le lieu de résidence. Dans ce cadre, João Castro Pinto a réalisé une performance "intermédia" intitulée *cont@mination* présentant des extraits vidéos et sonores enregistrés à Athènes puis manipulés en direct grâce à un programme informatique spécifique. Pour lui, le concept de contamination est un concept majeur qui agit comme moteur artistique et culturel dans le contexte socio-économique et politique post-moderne. Ce principe, tel qu'il le met en place, reflète selon lui l'utilisation de messages idéologiques implicites par les mass-médias dans le but d'influencer nos idées et connaissances de la réalité. La performance de João Castro Pinto reflète ce phénomène dans la mesure où elle oblige les habitants d'Athènes à voir leur ville à travers de nouvelles perspectives. Par la présentation de paysages virtuels contrastant avec le paysage naturel, il ouvre un nouveau niveau de significations, toujours basé sur le paysage actuel.

Centre pour les arts et les nouvelles technologies, Fournos
Athènes, Grèce
direction : [Menthos Santirineos - www.fournos-culture.gr](http://www.fournos-culture.gr)

Portugal
In residence from 15.02
au 15.05. 2003

Portugal
In residence from 15.02
15.05. 2003

detournement de la résidence
résidence

João Castro Pinto a pu développer son projet dans d'excellentes conditions de réalisation et de mise en œuvre. Le laboratoire du centre Fournos a fourni le deuxième ordinateur nécessaire à la réalisation de sa performance. Celle-ci a eu lieu le 8 avril 2003 au centre Fournos.

João Castro Pinto made full use of the centre's facilities in creating and implementing his project. The Fournos laboratory provided a second computer needed for the performance, which took place on April 8, 2003, at the Fournos centre.



© João Castro Pinto



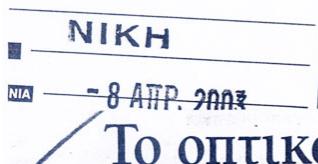
© João Castro Pinto

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PÉPINIÈRES EUROPÉENNES POUR JEUNES ARTISTES FELLOWSHIP

PROGRAMA MAP – GRÉCIA
ARTISTIC CATALOG: SYNOPSIS + PERFORMANCE PHOTOS



Το οπτικοακουστικό τοπίο της Αθήνας



Η ΝΕΑ ΤΕΧΝΟΛΟΓΙΑ τίθεται στην υπηρεσία της τέχνης. Με τη βοηθεία της δύναντος, ο Πορτογάλος **João Castro Pinto** και ο Γάλλος **Samuel Rousselier** στίνην μια μοναδική παράσταση την οποία και παρουσιάζουν απόψε στο Φούρνο (Κέντρο για την Τέχνη και τις Νέες Τεχνολογίες). Την παράσταση διοργανώνουν ο «Φούρνος» με τη στήριξη του υπουργείο Πολιτισμού (Διεύθυνση Μορφωτικών Σχετών).

Η παράσταση του **Samuel Rousselier**, που τιτλοφερείται **Poly-ethical visions**, βασίζεται στο πόμπια του **Arthur Rimbaud Evil**. Αποτελείται από μια σειρά από computer based animations, κείμενα, πίκους και εικόνες. Κάποια από τα animations είναι διαδραστικά, ενώ άλλα όχι. Το ποίημα, ως προς το περιεχόμενο και τη γραφική του διάσταση, είναι η αφετηρία για μία διαδρομή μέσα από διαφορετικά multimedia «mise-en-scènes».

Χρησιμοποιώντας τα εργαλεία και το περιθάλλον του σύγχρονου κόσμου, ο καλλιτέχνης δημιουργεί μια σύγχρονη εικόνα του ποιήματος -το οποίο γράφτηκε το 1870 κατά τη διάρκεια του Φραγκο-πρωσσικού πολέμου. Το ποίημα μιλά για την καταστροφή, την πίστη και τη λύπη.

Οπιώς πριν από 130 χρόνια, το Κακό, ο Θεός και ο Πόλεμος χρησιμοποιούνται από τους ανθρώπους για να δικαιολογήσουν και να εξηγήσουν τις πράξεις τους.

Η παράσταση **Cont@mination** του **João Castro Pinto** βασίζεται στο οπτικοακουστικό τοπίο της Αθήνας, όπως το συνέλθει το καλλιτέχνης. Μέσω δύο υπολογιστών, ο καλλιτέχνης μοντάρει και παρουσιάζει ζωντανά εικόνες και ίκος από την Αθήνα, μέσω της χρήσης ενός οπτικοακουστικού λογισμικού.

Η παράσταση, αποτελείται από ιστορικής και πολιτιστικής έρευνας του καλλιτέχνη, έχει στόχο να παρουσιάσει τα πολιτιστικά και συμβολικά οπέμα της πόλης και τις πιστές αλλά ταυτόχρονα αντιφατικές σχέσεις των πραγματικών περιοχών και των εικονικών χώρων, δίνως αυτοί έχουν δημιουργηθεί από τον καλλιτέχνη με τη χρήση της ψηφιακής οπτικοακουστικής τεχνολογίας.

Και οι δύο καλλιτέχνες είναι υπότροφοι του Ευρωπαϊκού Προγράμματος «Ευρωπαϊκά Φυτώρια Νέων Καλλιτεχνών» της Ευρωπαϊκής Ένωσης, στο οποίο εκτός του «Φούρνου» μετέχουν το Φωτογραφικό Κέντρο Σκοπίου και το Κέντρο Εικαστικής Δημιουργίας Σύγχρονης Τέχνης Ρεθύμνης.

NEWS FROM NIKH NEWSPAPER ABOUT THE PÉPINIÈRES EUROPÉENNES FELLOWSHIP

Map Program – Greece @ Fournos Centre for Digital Arts – Athens | Greece

2002 [des]integração @ 10th FESTIVAL DE CURTAS METRAGENS DE VILA DO CONDE
collective intermedia performance _ Film Ist, de Gustav Deutsch | Vila Do Conde - Portugal | João Castro Pinto,
Pedro L., Miguel Carvalhais, Paulo Raposo, Carlos Santos & Nuno Moita.

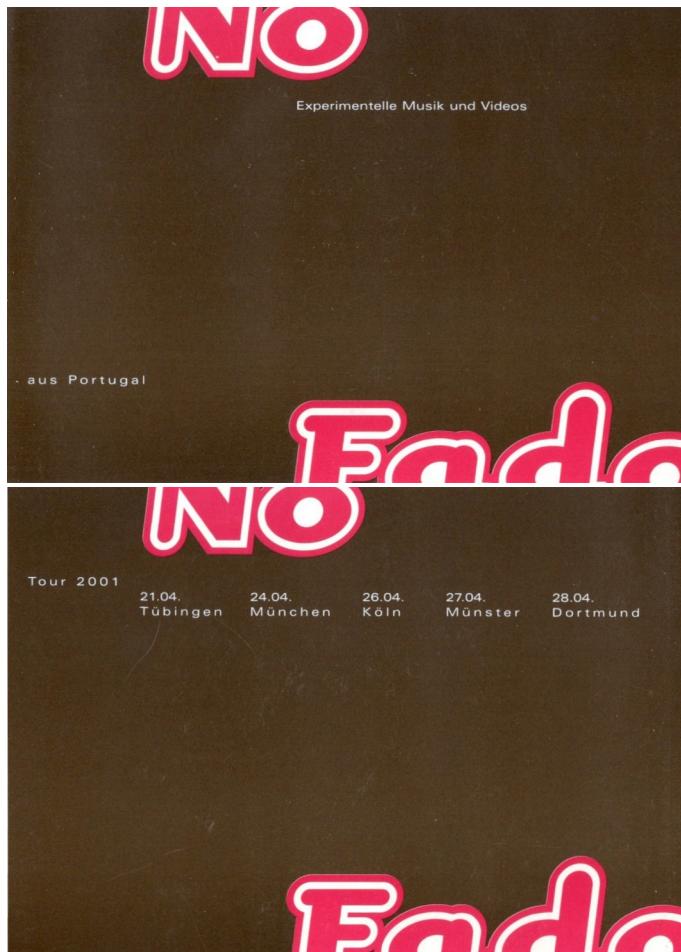


2002 [des]integração @ CAM – FUNDAÇÃO CALOUSTE GULBENKIAN
LISBON | PORTUGAL.

excerpt: https://bit.ly/DESINTEGRACAO_CAM_GULBENKIAN

THE NO FADO TOUR IN GERMANY

sponsored by the Calouste Gulbenkian Foundation / Ernesto de Sousa Fellowship
04.21 – 04.28.2001



NO FADO TOUR 2001 FLYER



WITH MARGARIDA GARCIA, JOÃO CASTRO PINTO, SÓNIA RODRIGUES & ADRIANA SÁ.
(contrary to the announcements, and for personal reasons, David Maranha & Simão Varela did not participate on this tour)

cuba-cultur

April 2001

So. 1. April 20 Uhr
Jaap Blonk (NL)
Alan Tomlinson (GB)
 Jaap Blonk – Soundpoetry
 Alan Tomlinson – Poésie
Stage off Limits – Doppelkonzert

Do. 5. April 20 Uhr
Karl Berger (D) & John Lindberg (USA)
 Karl Berger – Vibraphon / Piano
 John Lindberg – Bass
Jazzclub & cuba-cultur

7. April – 6. Mai: Doppelausstellung
Modulare Wiese
 Installation von Yvonne Roeb (Münster)
Bilder
 Bilder von Bernd Hinzemann (Köln)
 Ausstellungsserie "Innen-Aussen"

Fr. 20. April 20 Uhr
Illusion of Safety (USA)
Xabec (Hameln)
 Auf Abwegen – Konzert

Fr. 27. April 20 Uhr
NoFado
Experimentelle Musik und Videos aus Portugal
 Margarida Isabel Teodoro Garcia – Elektronik / E-Bass
 David Maranha with Simão Varela – Elektronik / Orgel
 Manuel Mota – E-Gitarre & Video
 João Pinto – Digitale Soundscapes
 Sónia Rodrigues – Video / Choreographie
 Adriana Sá – Digital & Analog Elektronik

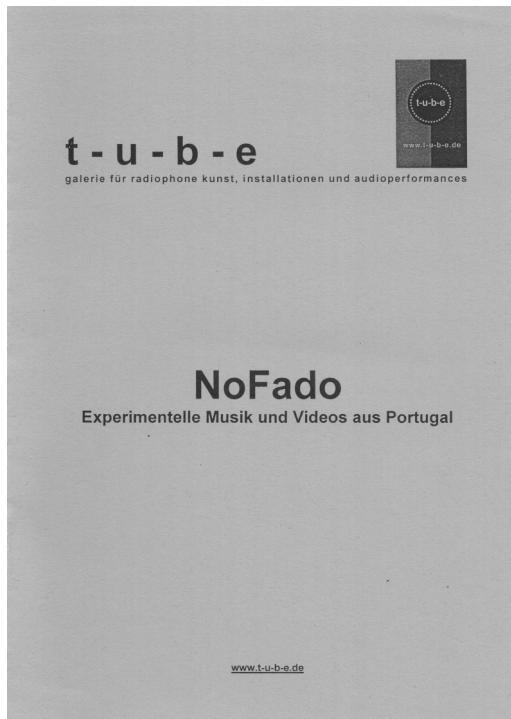
So. 29. April 16 Uhr
Schall & Rauch
 Geschichten in Musik statt Kuchen
Gastspiel – Rockkonzert

cuba-cultur

im Cultur- und Begegnungszentrum Achtermannstraße
 Achtermannstraße 12 · 48143 Münster
 Tel. 0251/54895 · <http://www.cuba-cultur.de>

THE NO FADO TOUR IN GERMANY
FLYERS: CUBA CULTURE _ 27.04.2001 I MUNSTER
T-U-B-E _ 24.04.2001 I MUNICH

Theo Geißler nach dem Sinn solcher Sounds, „Taktlos, das Musikmagazin des Bayerischen Rundfunks und der Neuen Musikzeitung“ widmet sich jeden ersten Freitag im Monat von 20 bis 21 Uhr einem interessanten Thema aus dem breiten Spektrum der Musik, live aus dem Bayerischen Rundfunk (www.mnz.de/taktlos).
Samstag, 7. April 2001, 20.30 Uhr Station Rose CD-Einspielung Produktionen aus dem Archiv von Station Rose (s. Hinweis 5. April)
Samstag, 8. April 2001, 16 Uhr Thomas Lehn & Carlos Zingaro Improvisation und Live-Elektronik Audio-Performance Im Rahmen des Projektes „COME SUNDAY“ sind in der t-u-b-e zwei international renommierte Musiker zu Gast, die sich seit langem und in besonderer Weise mit Live-Elektronik beschäftigt haben und zwar solistisch ebenso wie im Ensemble. Thomas Lehn (Analog-Synthesizer) und Carlos Zingaro (Violine, Live-Elektronik), beide sind virtuos im Umgang mit analogen Klängen, werden mit den besonderen Gegebenheiten der t-u-b-e Klanggalerie experimentieren. Zingaro und Lehn starten mit diesem Konzert ihr neues Duo-Projekt.
9.– 12. April 2001, jeweils 20.30 Uhr Thomas Lehn & Carlos Zingaro Nachhall-Produktion der Audioperformance vom 8. April 2001
Donnerstag, 19. April 2001, 20 Uhr Die Bibel Aus dem Hebräischen verdeutscht von M. Buber gemeinsam mit F. Rosenzweig. Eine Hörbuchedition des Hörverlags. Kein Werk hat das Denken und die Kultur des Abendländes so sehr geprägt wie die Bibel. Die Literatur- und Kunsts geschichte, Gestalten - von Adam und Eva über Mose, König David und die Propheten bis hin zu Hl. - das kollektive Bewusstsein ist weit in die säkulare Gegenwart hinein bestimmen. Die hohen Ansprüche, die Buber in seiner Übersetzung aus dem Hebräischen gelegt hat, stellen bei der Umsetzung zum Hörbuch eine immense Herausforderung dar. Einführung: Vortrag N.N. Das Buch im Anfang Teilt Die Schöpfung - Der Garten und die Verbannung - Die Geschlechter der Urzeit - Die Flut - Die Völker Gelesen von Rolf Boysen, ca. 58 Min.
Samstag, 21. April 2001, 20.30 Uhr Die Bibel - Das Buch im Anfang Teil 3: Jakob Gelesen von R. Wessely, ca. 85 Min.
Sonntag, 22. April 2001, 20.30 Uhr Die Bibel - Das Buch im Anfang Teil 5: Jossef Gelesen von J. Harzer, ca. 78 Min.
Dienstag, 24. April 2001, 20.30 Uhr No Fado - Experimentelle Musik und Videos aus Portugal. Audio-Performance von mit: Margarida Garcia, Manuel Mota, João Pinto, Sónia Rodrigues, Adriana Sá NoFado ist ein Ausschnitt mit tiefem Einblick. Die Kulturszene Portugals, brodet nach wie vor und No fado zeigt es uns mit Hilfe von 6 ungezüglichen Stipendiaten der „Bolsa Ernesto de Sousa“ (BES), die seit nunmehr 10 Jahren in Zusammenarbeit mit der New Yorker Experimental Intermedia Foundation eines der höchst dotierten Stipendien des Landes für portugiesische Multimedia-Kunst betreut. Die Konzerte finden statt mit freundlicher Unterstützung der Fundação Calouste Gulbenkian.
Mittwoch, 25. April 2001, 20.30 Uhr Die Bibel - Das Buch Namen Teil 1: In Ägypten / Am Schilfmeer Gelesen von M. Maerte, ca. 78 Min.



Dienstag, 24. April 2001, 20.30 Uhr

NoFado
Experimentelle Musik und Videos aus Portugal

Performance-Nacht mit

Margarida Garcia: Electronics & e-bass
Manuel Mota: E-guitar and Video
João Pinto: Digital Soundscapes
Sónia Rodrigues: Video – Choreographies
Adriana Sá: Digital & Analog Electronics

NoFado ist ein Ausschnitt mit tiefen Einblick. Die Kulturszene Portugals, das stets seinen Beitrag zur Avantgarde Geschichte Europas geleistet hat, brodet nach wie vor und NoFado zeigt es uns mit Hilfe von 6 ungezügelten Stipendiaten der "Bolsa Ernesto de Sousa" (BES), die seit nunmehr 10 Jahren in Zusammenarbeit mit der New Yorker Experimental Intermedia Foundation eines der höchst dotierten Stipendien des Landes für portugiesische Multimedia-Kunst betreut. Die Weiten von João Pintos "sonic landscapes" verlieren sich im Nirgendwo zwischen Lissabon und New York. Manuel Mota gilt als Portugals lakonische Antwort auf Derek Baley: Elegant, hermetisch und an der Hörgrenze.. Wem das noch zuviel Klang sein sollte, dem geben die stummen Video Choreographien von Sónia Rodrigues Anlass zum schweigen. Adriana Sá erfindet, kaut und mixt Klänge im großen Stil und Margarida Garcias E-Bass und Electronics verbinden indische Ragas mit ungezügelt krachender Improvisationlust ohne Rücksicht auf Ecken und Kanten.

NoFado ist ein Kooperationsprojekt von:
BES (Ernesto de Sousa Fellowship) - Lissabon
cuba-kultur - Münster
krahnenbaum company - Köln
MeX e.V. - Dortmund
Peripherie - Tübingen -
t-u-b-e - München

Mit freundlicher Unterstützung der Fundação Calouste Gulbenkian.

THE NO FADO TOUR IN GERMANY
T-U-B-E . PROGRAM SHEET.
MUNICH 24.04.2001

2001 : **ERNESTO DE SOUSA FELLOWSHIP**

Artistic Residency at the Experimental Intermedia Foundation New York City, with the intermedia project: **A SENSE OF FLOW**.

Book", uma das obras de refe- | cavaleiro em 1957. ■

Artes plásticas

Bolsa Ernesto de Sousa para Castro Pinto

O PROJECTO "A Sense of Flow" garantiu ao músico e artista visual João Filipe de Sampaio e Castro Pinto a Bolsa Ernesto de Sousa (BES) 2000/1.

A bolsa, iniciativa das fundações Calouste Gulbenkian e Luso-Americana para o Desenvolvimento, destina-se a premiar um projecto inédito no âmbito da arte experimental e "intermedia".

"A Sense of Flow" propõe uma performance centrada no encontro/confronto entre o natural e o sintético, o acústico e o electroacústico.

Partindo do conceito de "paisagem sonora", Castro Pinto volta-se para a riqueza e diversidade audiovisual do rio Tejo.

A BES, que dá acesso a um estágio de um mês em Nova Iorque orientado pela Experimental Intermedia Foundation (EIF) e a uma passagem pela Universidade de Iowa, prevê, ainda, apresentações públicas do trabalho seleccionado.

O júri — composto por Phil Niblock (director da EIF), Manuel Costa Cabral (Gulbenkian), Rui Eduardo Paes (FLAD), Maria Blondeel (artista "intermedia"), Emanuel Dimas de Melo Pimenta (compositor e arquitecto) e Isabel Alves (produtora cultural) — distinguiu ainda, com menções honrosas, os trabalhos de Margarida Garcia e Susanne Themlitz. ■

ANNOUNCEMENT ABOUT THE ERNESTO DE SOUSA FELLOWSHIP 2001
(PÚBLICO NEWSPAPER)

João Castro Pinto nasceu em Lisboa em 1977. Iniciou a sua actividade criativa como *media artist* na segunda metade dos anos 1990. O resultado do seu trabalho artístico comprehende os domínios da arte sonora, da música experimental electrónica/electroacústica e da pesquisa intermédia, numa perspectiva transdisciplinar de confrontação dos *new media*. O seu objectivo prende-se com a exploração e a recriação de elementos sonoros e visuais de origem natural, abduzidos do seu contexto original através de tecnologias digitais de gravação, e recriados num outro contexto/espacó-tempo que se pretende interior. O objectivo das suas performances focaliza, como denominador comum, a intenção de criar uma intensa experiência piscoacústica que suscite na audiência um vislumbre existencial relativo à imperativa necessidade da procura do caminho que possibilite o acesso a esse mesmo espaço. O espaço referido é por exceléncia interior e, consequentemente, da ordem da intimidade, embora seja, concomitantemente, de cariz transpessoal.

João Castro Pinto was born in Lisbon in 1977. He started his creative activity has a sound and intermedia artist in the 1990s. The main output of his artistic production comprehends the domains of sound art, experimental electronic/electroacoustic music and of intermedia research, in a trans-disciplinary perspective of confrontation concerning the *new digital media*. His fundamental artistic intent resides on the exploration and recreation of natural sound and visual elements that are abducted from their original context through digital recording technologies, and then recreated in another context and time-space that intends to create a deep inner experience. The common denominator of the artistic goals of the intermedia/sound pieces that he has presented so far, focus on the intention of creating an intense psychoacoustic experience that provokes in the audience something similar to an existential glimpse that portrays the imperative need of the searching for a way to access that ultimate inner-space, which is both intimate and trans-personal.

PROJECTO PROJECT

A Sense of Flow

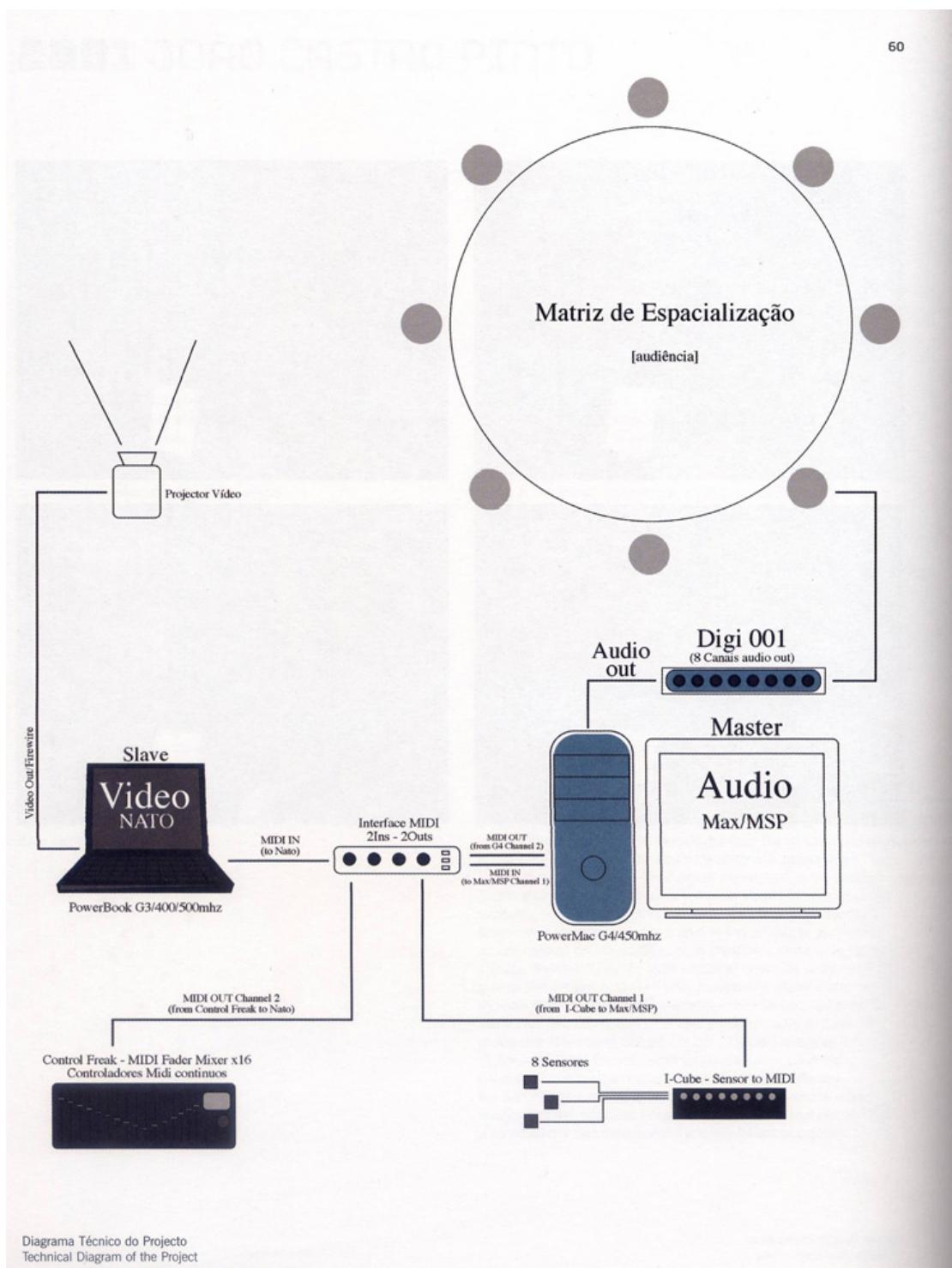
Projecto que parte do conceito de "paisagem sonora" como uma realidade objectiva e permanente no âmbito da existência material, que tem a particularidade de influenciar física e psicologicamente o homem; para desenvolver um "mapa" acústico e, simultaneamente, visual do rio Tejo, levando a cabo uma investigação sobre a sua riqueza e diversidade em termos audiovisuais. Esta investigação/composição é constituída, primeiramente, pela captação de sons/imagens, retirados da paisagem do Tejo, e por posterior processamento electrónico em tempo real (via computador), privilegiando um tratamento poético/imaginário do espaço. O som e a imagem vão, por um lado, reflectir os locais da captação, mas não representam figurativa e necessariamente esses mesmos lugares. Não se trata de produzir uma documentação acústica/visual ou de organizar um "tour(ism)" histórico, simbólico ou cultural pela total extensão do rio. Trata-se, sim, de partir do real (natural) para recrivar e reconstruir experiências acústicas e visuais apelativas, por meio da experimentação criativa via média digitais. Dois computadores preconizam o processamento audiovisual em tempo real (o resultado da trama sonora afecta os parâmetros da imagem projectada), procurando-se demonstrar um confronto/ encontro latente entre o natural e o sintético, entre o acústico e o electroacústico, entre as imagens sonoras e as imagens sintéticas. Uma performance que apela à criação intermédia de índole experimental e espontânea.

A Sense of Flow

"A Sense of Flow" is a project that has its start by considering the concept of soundscape (aural complex of a certain space) as an objective and permanent reality of the material existence that has the particularity of having a major influence in human psychological and physical dispositions; to develop an acoustic and simultaneously visual "map" of the Tejo river (Tagus), performing an investigation about its richness and diversity in audiovisual terms. This investigation/composition is, firstly, constituted by the capture of sounds and images (field recordings) from the natural landscape of the river and by posterior real time electronic processing (computer), favoring a poetic/imaginary treatment of the space. Sound and image will reflect, in a certain sense, the places of the captures, but they will not figuratively and necessarily represent those same locations. It's not a goal of this project to produce an acoustic/visual documentation, or to organize a historic, symbolic or cultural "tour(ism)", by the total territorial extension of the river. The goal of this project is to start with the reality (natural-references) to recreate appellative acoustic and visual experiences, using digital mediums. Two computers co-create live intermedia audiovisual processing (the sound plot affects the projected image parameters). "A Sense of Flow" tries to demonstrate the latent confront/encounter between natural and synthetic planes, between the acoustic and the electroacoustic sound, between the sound images and the synthetic images. A performance that plunges for a spontaneous and experimental intermedia act of creation.

CATALOG OF THE 15TH ANNIVERSARY OF THE ERNESTO DE SOUSA FELLOWSHIP

SYNOPSIS OF THE PERFORMANCE AND BIO



CATALOG OF THE 15TH ANNIVERSARY OF THE ERNESTO DE SOUSA FELLOWSHIP
PERFORMANCE DIAGRAM

Photos of the Intermedia Performance "***A Sense Of Flow***"
Live at the Experimental Intermedia Foundation _ N.Y.C. – USA _ 03.16.2001

video excerpt: https://bit.ly/A_SENSE_OF_FLOW_EIF_NYC_2001





Photos of the Intermedia Performance ***“A Sense Of Flow”***
Live at the Experimental Intermedia Foundation _ N.Y.C. – USA _ 03.16.2001

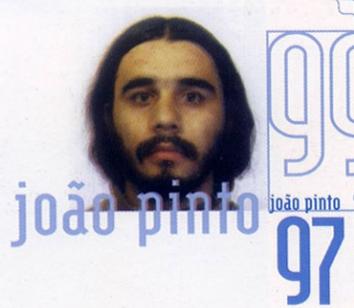


1999

Winner of the national competition **Young Creators 99**, organized by the Secretariat of State for Culture and CPAI, in the music category, with the electroacoustic piece **Impressões Sintéticas** (Synthetic Impressions).



Born in Amadora in 1977.
Attended the 2nd year of Philosophy, Faculdade de Letras da Universidade de Lisboa, 1998/99.
1st year of Communication Sciences, Universidade Independente.
Attended private piano lessons, 1985/87.
Self-teacher of classic guitar since 1991.
Some mastery of bass guitar.
Electronic/ electric-acoustic experimental music concerts: under the name LudWig Vanessa at ISCTE, with Manuel Mota and VITRIOL; with the group "Lissa & Chila", Espaço Jovem Delfim Guimarães, Amadora, 1993/94.
Made several "independent" rock concerts and exclusively acoustic and instrumental projects, 1993/94.
Founding member and currently in charge of the Radio Collective at Faculdade de Letras da Universidade de Lisboa.
Editor of the university paper "Os Fazedores de Letras" authored by the Students Association of FLUL, with the electronic / electric-acoustic critic review page "Hertzoskópio".
Organisation, production and active participation in several events: concerts, debates and exhibitions connected to several Universities in the Lisbon metropolitan area.
Presently co-working and participating in several musical projects.



YOUNG CREATORS 1999 CATALOG

more info @ <http://www.agnosia.me> | <https://soundcloud.com/jcastropinto>