

MÃE D'ÁGUA

RESERVATÓRIO DA PATRIARCAL

GALERIA DO LORETO

LISBOA SOA

ENCONTRO DE ARTE
SONORA, URBANISMO
E CULTURA AUDITIVA

20 → 23 SET 2018

ABOUT

Lisboa Soa is an environmental sound art festival that aims to raise awareness to an important and often neglected element: sound. Since 2016 has been occupying different spaces of the city of Lisbon with sound installations, concerts and performances, listening and technology workshops and soundwalks.

It will happen for the third time from 20 to 23 September 2018. It is integrated in the festivities of the city Lisboa na Rua. Therefore, all activities are free entrance, limited to the capacity of the space.

www.lisboasoa.com
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INSTALLATIONS

CHINAMPA (LET THE WATER LOSE ITS STILL FORM)
DIANA POLICARPO, PT

20 - 23 SEPT
10:00 - 20:00H
MÃE D'ÁGUA (TERRACE)

In (let the water lose its still form) Diana Policarpo builds an artificial island of sounds, textures and directions. Situated in Mãe d'Água de Lisboa, where the water from its reservoir fed the city in the past, and the sounds that followed that journey, used to return circularly towards the island, to the tanks of the reservoir. Nowadays disused, the basin remains still, populated by its own echoes. Policarpo's sound composition from field recordings on this space, that follows the sound as it moves around, on its natural flows, as much as in its internal architectural surfaces from Mãe d'Água, where the fluids assume its involving shape. (let the water lose its still form) situates the building and its water tank as a starting point, and the capture of audible and inaudible frequencies — the sounds of the water and its interior pause — transferred to the arid terrace of the building. The piece transforms the tank reverberations, stretch it, and thicken it on a haunting texture of lost time and movement. Occupying water's perspective, Policarpo uses sonic overlaps to build an outdoor sound "floating garden", a "fertile ground" or a "shallow lake bed" and proposes an insular body with volume and movement illusion.

6-channel sound installation, 45'
Sound Engineer: Brendan Feeney, Wwave Studios

MYCONNECT
SAŠA SPAČAL, MIRJAN ŠVAGELJ, ANIL PODGORNIK, SI

20 - 23 SEPT
10:00 - 20:00H (CLOSES AT 18H ON SEPT 21st)
RESERVATÓRIO DA PATRIARCAL

In the Myconnect capsule nervous system of a person is integrated into human-interface- mycelium feedback loop via heartbeat. Mycelium's oscillations of electrical resistance than generate temporal offset of the incoming heartbeat, that is transferred back to the human body via sound, light and haptic sensory impulses. Transferred sensory experience of the body tries to indicate the dependence of understanding of reality from the sensory impulses of the environment, while symbiotic link points out the integration of human being in the multilayered network of his or hers habitat.

Myconnect creates an experience of connectedness, of unqualified immersion through the sensory system of the body. The experience of symbiosis in Myconnect capsule is somewhat isolated, like microbiological cultures are isolated in a laboratory. In Myconnect symbiosis is purposefully separated from the environment in order to make it visible, audible and haptic for the visitor.

Myconnect is an interspecies connector that emerged as an aspiration to enable human beings to transgress their own species and connect with another at a perceptive and physiological level. By entering the installation one joins with the otherness, another multiplicity i.e. the fungal mycelium.

LISTENING STATION
LUKAS KUHNE, DE

20 - 23 SEPT
10:00 - 20:00H
MÃE D'ÁGUA (GARDEN)
LISTENING STATION - A sound-sculpture consisting of pure acoustic receivers for resonating spheres and soundscapes. A didactic tool created to display the direct connection of space and sound, architecture and frequency at the inspiring environment of the ancient water reservoirs of Lisbon.

The sound-sculpture has listening filters in modular form producing an acoustically and visually sensual experience that's interactive and holds participative potential. An open stage is created by the location of the acoustic-sculptural setting, allowing visitors' to make their own sound related experimentations and practices.

Lukas Kühne is a German acoustic sculptor, he lives in Montevideo, Uruguay. His works have often interdisciplinary contents and been shown in Europe, Iceland, Japan, North and South America. His current work is dedicated to spatial and acoustically impacts.

SÍNIA / NORIA / AZENHA
EDU COMELLES, ES

20 - 23 SEPT
10:00 - 20:00H
CASA DO REGISTO

Sínia in catalan, is the given name for a noria, a wheel-like machine used for lifting water into a small aqueduct or for the purpose of irrigation. It consist on a vertical iron wheel with a chain of buckets attached to it. Norias used to be driven by animals, turning another wheel to make the vertical one to spin, and therefore lifting the water. On the outskirts of Tarragona (Spain) there is a substantial concentration of those water machines, probably due to a underground aquifer that supplied water for the agriculture fields around. Those machines that were used on the past, now a days are out of order and even abandoned, allowing the iron to rust as time goes by.

This installation inserts the rusted sound of this abandoned and derelict rural hydraulic engine into the Casa de Registo. The idea is to bring into the hall the resulting soundscape of a long-gone technology that has lost its usage: bring water up from a well. The iron, metallic sweeps and intricate rusted sounds are the voice of antique water culture long forgotten. All sounds have been recorded in various sessions since 2012, through the years, the sound of the noria is always changing and evolving, depending on humidity, climate and anual seasons. The outcome is a generative and ever-changing soundscape composition that resonates into the Casa de Registo as a litany or a requiem. Sound is placed in the space through two big speakers suspended in mid-air hanging from a metal structure drawing in the space a complicity through materials, sounds and media.

SUBLUMIA
HENRIQUE FERNANDES E JORGE QUINTELA, PT

20 - 23 SEPT
10:00 - 20:00H (CLOSES AT 18H ON SEPT 21st)
RESERVATÓRIO DA PATRIARCAL

Sublumia is composed by a set of sound objects / visual devices, distributed throughout the Patriarcal Reservoir space, which can be character-

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ized as facilitators of a symbiotic relationship between the emitter / object and the receiver / space.

It is idealised as a vehicle for manipulation and enhancement of a plastic and sound imagery, and associated with the characteristics of an underground space, be it natural or human construction.

The objects that integrate this installation use the sound capture and projection of light from and on various liquids and electromechanical elements, such as small motors, air pumps and sound induction devices.

CONCERTS

SIRIUS

Yaw Tembe e Francisco Trindade, PT

20 SEPT - 18H30
MÃE D'ÁGUA

Two generations gather in this surprising project: from one side a young Swazi born trumpeter who is committed to bring Africa to the Portuguese free music scene. Yaw Tembe, and from the other a veteran percussionist / objects manipulator, Monsieur Trinité (Francisco Trindade), a former emigrant in Paris who brought home the Situationist concepts he discovered in France. Nothing on their respective careers prepared us for the music of the duo

Sirius, which we can describe as a psychedelic kind of improvised music. Tembe is involved in bands like Zarabatana, with its tribalistic approach to free jazz (he calls it «dirty garage world jazz»), and Gume, a mix of hard bop with other ancestral forms of the african diaspora such as the afro-cuban Rumba to the haitian Rara, also collaborating with the "weird folk" guitarist Norberto Lobo. Trinité played in the Seventies with Carlos "Zingaro", as a member of the non-idiomatic violinist's band Plexus, and later he was associated with two other key figures in Portugal in what concerns creative jazz and minimalist improvisation, Ernesto Rodrigues and Sei Miguel (who as producer plays a pivotal role on the conception of the album) . A man of many projects (Welcome to Silkeborg, Dark Magus – a tribute to Miles Davis –, Psico-Free & Manicômio, etc.), none of them has something like we hear in "Acoustic Main Suite plus The Inner One": imagine Bill Dixon with the resonance of the National Pantheon, in Lisbon, where the recording took place, in a ethereal proto-musik journey with percussive drones all along, and you'll still be far from this welcomed proposal.

It's different from everything else you heard before and it's so beautiful you'll want to listen to it again and again and again.

TOMOKO SAUVAGE, JP

20 SEPT - 19H30
MÃE D'ÁGUA

"The wobbly, chiming vessels turn tuned water into a sort of natural synthesizer, complete with organic forms of envelope, modulation, pitchbend and decay. The result is soothing and sensual, like a long hot bath. I could soak in it forever." by Momus,

The WIRE

Tomoko Sauvage, Japanese musician and artist active since mid 2000's, investigates the sculptural quality of sound and improvisation in relation to the

environment. Mainly known for a musical / visual research about 'natural synthesizer' of her invention, composed with diverse fluid, bowls, ceramic, light and underwater amplification, Sauvage's approach is attached to questions of alchemy, meditation and balance between hazard and mastery. Under the form of performances, installations and musical compositions, her work is regularly presented in Europe, Asia and America.

BANHA DA COBRA

Mestre André e Carlos Godinho, PT

21 SEPT - 18H30
MÃE D'ÁGUA

Stream of research and electroacoustic sound intervention, Banha da Cobra is a project that starts from the sonic imaginary of activities and handcrafted landscapes, ritualistic and traditional. The compositions are based on an ecology between the sustainability of the sonic nature of what is found - structures, places, materials, objects, patterns, etc. - and their appropriation and transformation. The collecting inherent in this project of archeological character, is complemented with processes of alchemical manipulation like musical creation in real time. Banha da Cobra is a project of Mestre André and Carlos Godinho.

LUÍS BITTENCOURT, BR

21 SEPT - 19H30
MÃE D'ÁGUA

Luís Bittencourt presents LIQUID MEMORIES, a show of instrumental music that brings new sound combinations when presenting water as a musical instrument. It is a concert with contemporary repertoire for percussion that uses water as an object of artistic exploration, whether in a symbolic or real way, through the manipulation of the liquid as a true musical instrument. In addition of paying a tribute to the water as a precious element for human life, and the composers who used it as inspiration for the creation of peculiar works of 20th and 21st century music, this show aims to instigate curiosity and, at the same time, contribute to bring the public closer to contemporary musical aesthetics through the great familiarity of humans with water.

RICARDO JACINTO, PT

22 SEPT - 18H30
MÃE D'ÁGUA

Using sound amplification system distributed by different points of the cello, Ricardo Jacinto explores the possibility of sonic fragmentation of his gestures and the body of the instrument. In the course of improvisations, the immersion in the changing timbres of the cello is articulated with the auscultation of the acoustic space and the surrounding soundscape.

JANA WINDEREN, NOR

22 SEPT - 19H30
MÃE D'ÁGUA

Jana Winderen is an artist educated in Fine Art at Goldsmiths, University of London with a background in mathematics, chemistry and fish ecology from the University of Oslo.

Jana focuses on audio environments and ecosystems which are hard for humans to access, both physically and aurally.

MÃE D'ÁGUA

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She researches the hidden depths with the latest technology; her work reveals the complexity and strangeness of the unseen world beneath. The audio topography of the oceans and the depth of ice crevasses are brought to the surface. She is concerned with finding and revealing sounds from hidden sources, both inaudible for the human senses and sounds from places and creatures difficult to access.

From Jana Winderen's artist statement: "In the depths of the oceans there are invisible but audible soundscapes, about which we are largely ignorant, even if the oceans cover 70% of our planet. Through focused listening and recording I have been exploring the soundcharacters of coral reefs in the Caribbean and in the Pacific with hydrophones. I am also experimenting with different types of microphones to collect sounds which are not obviously recognisable, but give room for broader, more imaginative readings or sounds that are unreachable for the human senses, such as ultrasound. I use these sounds as source material for composition in a live environment or to create immersive installations, also for film, dance, radio, CD, cassette and vinyl productions."

HENRIQUE FERNANDES e JORGE QUINTELA, PT

23 SEPT - 18H30
RESERVATÓRIO DA PATRIARCAL

The closing concert of the Lisboa Soa will take place in the Patriarcal Reservoir, inspired by the sound installation Sublumia, by Henrique Fernandes and Jorge Quintela, conceived for this place.

WORKSHOPS

CONSTRUCTION OF A MICROPHONE KIT
EDU COMELLES, ES

22 SEPT
14:00 - 18:00H
MÃE D'ÁGUA

Up to 15 participants
registration: lisboasoa@gmail.com
Duration: 4 hours

Aimed at: Artists, musicians, photographers, audiovisual professionals, creatives, designers. No prior knowledge is required.

This workshop offers the possibility of introducing yourself into the world of DIY or home-made microphones through the construction of two types of microphones that allow us to record an infinity of sound and/or musical situations. We can choose between making a contact microphone, a pair of binaural stereo microphones or both.

Contact microphone: ideal for amplifying any string or percussion instrument, it also serves to capture resonances from contact with materials such as wood, metal, water, etc ... These microphones can be used as hydrophones and listen to sounds below the Water.

Binaural stereo microphones: ideal for capturing ambient sound, instruments or field recordings, concerts, lectures, interviews or conferences.

The binaural microphones are ideal to start in the world of field recordings or simply improve the sound quality of various devices such as SLR cameras, portable recorders, etc.

ATLAS OF UTOPICAL INSTRUMENTS / SUBTERRANIC SONOGRAPHY

HENRIQUE FERNANDES, PT

22 SEPT
14:00 - 16:00H
RESERVATÓRIO DA PATRIARCAL

Intended for Artists, Musicians, Curious, Enthusiastic, Music lovers, Small and Grown ups or simply passionate people about what sound tells us or translates.

Anyone, from the age of 7. Up to 20 participants
registration: lisboasoa@gmail.com

The Atlas of Utopian Instruments is a set of instruments, sound sources and electroacoustic devices that have as a common point the mediation between the new possibilities of electroacoustic composition and musical performance. They include several sound generators produced within the scope of Sonoscopia creations, after which they undergo a process of theoretical reflection that takes place annually in the meeting of experimental musical instruments organised by the association called Som Desorganizado (Disorganized Sound.)

In the training actions, the participants themselves construct their instruments, which are then available to improve their techniques of instrumental execution and musical creation solo or in ensembles of utopian instruments.

Going to meet the physical / sound characteristics of the Patriarcal Reservoir, the workshop "Atlas of Utopian Instruments / Subterranean Sonography", conducted by Henrique Fernandes, proposes a sound / collaborative performance, idealised solely to be interpreted in this space. Participants, in addition to the interpretation of the sound piece itself, will have the opportunity to construct the instruments / sound objects used during the performance.

STOP, LISTEN ... HEAR!
MAFALDA ROMA, PT

23 SEPT
11:30H
MÃE D'ÁGUA E GALERIA DO LORETO

Lisbon will reveal to us some of its secrets on this sound journey through some of its most hidden and underground corners. Let's be explorers, exploring the acoustic space that surrounds us, to the surface and depths of the city!

In this workshop we intend to raise awareness of the active listening of the world around us, with the help of some techniques and equipment that allow us to listen to some things that Lisbon does not usually reveal. Lisbon Sounds, and we are here to listen!

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MASTERCLASS

EDU COMELLES, ES

23 SEPT
16:30H
MÃE D'ÁGUA

A commented audio-conference or masterclass in which Edu Comelles will unfold his own creative process in the field of soundscapism and field recordings. The activity will be structured following an artistic workflow that involves microphones as creative tools, site-specific sound recordings, sound archiving and live performance with digital media. The conference will include the audition and live performance of various short pieces by the author.

SOUNDWALKS

SONIC WALKS
LUKAS KUHNE, DE

MÃE D'ÁGUA E GALERIA DO LORETO

Up to 20 participants each walk
registration: lisboasoa@gmail.com

SONIC WALKS- sound is measuring space, distance and time...
Four sound-walks exploring the soundscapes in four levels and meta-levels with its spatial phenomenons of the ancient water reservoirs of Lisbon.

21 SEPT - 11:30H / 14:30H

22 SEPT - 11:30H

23 SEPT - 14:30H

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LOCATION



MÃE D'ÁGUA

Designed in 1746 and completed in 1834, the reservoir of the Mãe d'Água das Amoreiras served to collect and distribute the water adduced by the Águas Livres Aqueduct. With a capacity of 5,500 m³, it is 7.5 meters deep. It is a vaulted space of great beauty that, in its coverage, has a terrace with a breathtaking view over Lisbon. Concluded after the death of Carlos Mardel, it is a true "water cathedral" that surpasses its function, giving the city one of its most iconographic historical monuments.

PRAÇA DAS AMOREIRAS 10, 1250-020
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GALERIA DO LORETO

The Loreto gallery was one of the five galleries that made up the system of the Águas Livres Aqueduct. Its length, all of it underground, was 2,835 metres and this included all its branches and canals.

Water is the major topic for this year's edition, but also space, architecture, the way we, as human beings, experience these elements through sound. Our intention is to use this path to create an auditory experience that will guide our visitors through this space. While listening, we would like to provoke thoughts about own commitment to the environment, to water, to urban growth, to the way we connect.

ACCESS THROUGH MÃE D'ÁGUA

RESERVATÓRIO DA PATRIARCAL

The Patriarcal Reservoir, also known as the Praça de D. Pedro V Reservoir, is located underground, beneath the Príncipe Real garden. It was designed in 1856 as part of the project to supply water to Lisbon by French engineer Louis-Charles Mary. The reservoir, built between 1860 and 1864, was designed to supply the downtown area of Lisbon. Its octagon shape matches the polygon represented by the iron fencing around the lake that lies over the water deposit at the centre of the Príncipe Real garden. The Patriarcal Reservoir was deactivated at the end of the 1940's.

PRAÇA DO PRÍNCIPE REAL, 1250-096
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