



Artist: Vitor Joaquim /// **Title:** Quietude

Label: Own Release /// **Catalogue number:** 08 /// **Release Date:** 15 October 2021

Tag: abstract; avantgarde; ambient; ambient electronic; field recordings; drone; glitch; electroacoustic; trumpet

Format: cd + digital /// **Available:** <https://vitorjoaquim.bandcamp.com/quietude>

Track list:

- 1 – O Vale (2:54)
- 2 – A Casa (8:07)
- 3 – A Vessada (4:14)
- 4 – O Tanque (7:05)
- 5 – A Eira (5:49)
- 6 – O Pombal (7:46)
- 7 – Os Caminhos (8:17)

All tracks written, played, produced and mastered by Vitor Joaquim at Xara, during 2020/21.

Vitor Joaquim: voice, piano, keyboards, granular synth, electronics, hiss, humming, crackling, trumpet sampling & re-composition.

João Silva: Trumpet

Includes Spectral allusions from Ensemble (1967) by Adamo.

Cover images by **Carolina Martins**

Cover design by **Carlos Santos**

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A piece commissioned by Sekoia / República Portuguesa – Ministério da Cultura

Quietude, the piece that now takes on the physical form of a CD, began as a curated commission by Sekoia Artes Performativas for a musical performance. Sekoia's proposal was simple: to create a piece from an extended stay at the Casa do Paço in Vila Meã, a space that inspired Agustina Bessa-Luís in several literary fictions and around which part of the family history told in book "A Sibila" ("The Sibyl", 1954).

As in so many other things, its implementation should have happened, were it not for the pandemic. Again and again, time reminds us that time passes. After an initial delay, and in the impossibility of achieving certainty to produce a global event for the project, which includes other artists, the production of an album was born as an inevitability: it was necessary to move forward and close the cycle resulting from the experience. lived in space, combined with the experience of Agustina's work.

Breathing in that place, living and sleeping in that house, walking along those paths, enjoying the way life progresses through that valley, and in a serpentine way listening to the calm of the tank like an "Olympic swimming pool".

Feel the magic of the birds chirping in the morning and later the turtledoves, or the cuckoos or even the tolling of the church bell in the distance. And simply breathe.

Such were the "hobbies" that eventually became a full-time occupation during residency.

Quietude, it is like that, and above all, an immense stop in time in a place where the fiction written by Agustina forces us to look at the things of nature in a very special way, a way in which the imagination of what has been her presence in the place is confused with the images that we can make of the characters living in that same place. It's a triple being: Agustina's being, the being of her characters and our own being, which is at the same time a triple fiction in itself. We are no longer what we are.

After a lot of thinking, and for the first time, I decided to have a title and the name of all the themes in Portuguese. Perhaps because only a Portuguese can understand the true meaning of each of these words? Or maybe not, maybe it's just a way of using Agustina's words and images.

"Learning many things doesn't matter, because, after all, everywhere there are seven colors and seven winds, and man is only one"

- Agustina Bessa-Luis, *The Sibyl* (1954)

"Joaquim has a great gift for drawing out rhythmic and melodic patterns from the shards of sound produced by his software" - *Keith Moliné, The Wire*

"an electro-acoustic version of dub music" - *FdW, Vital Weekly*

"splendido e poetico" - *Aurelio Cianciotta, Neural*

"Highly recommended" - *Boomkat*

"The finest in Southern European avant-garde" - *Bruno Heuzé, i/e music in flux #11*

"on ne les sent pas venir et les dégâts ravagent" - *Marc Sarrazy, Improjazz*

"Ein kleines Meisterwerk" - *ms, Ikonen Magazine*

"Unique to the point of extremes and beautifully obtuse" - *Tom Sekowski, Gaz-Eta*

"le magicien portugais du glitch ambient (...) Un modèle d'économie de moyens dont le génie se révèle au gré des écoutes répétées" - *RabbitInYourHeadlights, Indie Rock Mag*

"uma identidade singular, expressa numa música profundamente íntima e evocativa"
- *Rui Miguel Abreu, Rimas e Batidas*

"Figura chiave della scena sperimentale portoghese, (...) Joaquim realizza una delle migliori uscite in ambito ambient/elettroacustico/dronante degli ultimi tempi" - *Marco Carcasí, Kathodik*

"The record feels like a canvas that's been hung out in the wind and blown for days, resulting in a smeared and blurred vision. Excellent."

- *Ed Pinsent, The Sound Projector*

"où l'âge des hommes se confond avec la profondeur cosmique de l'univers. D'une beauté étourdissante. VITAL" - *Roland Torres, SilenceAndSound*

(more reviews on: <http://www.vitorjoaquim.pt/vj.reviews.htm>)

Vitor Joaquim

(1963) Based in Setúbal, Portugal. Researcher, teacher, electronic experimentalist, sound and visual artist, graduated in sound and film directing with a phd in computer music.

He started performing music and working with contemporary dance by the mid 80's. Since then, he has created extensively for dance, theatre, video, installations and cross media platforms. Collaborations with collectives and creators such as Mark Haim, Coogan Dancers, Vera Mantero, Errequeerre, Mónica Calle, Paulo Ribeiro, João Galante, João Samões, Annabelle Bonnery, Stephanie Thiersch, La Macana, Guillermo Weickert and Rui Horta. With Rui Horta he created the music for LP and the widely acclaimed and prized Pixel, among other works. With the Spanish choreographer Guillermo Weickert, among several musical compositions, he directed the also acclaimed and prized Go With The Flow, a dance stage adaptation of his cd Flow.

This is his seventeenth album release in addition to a long list of collaborations in compilations and remixes.

In 1997, the cd Tales From Chaos (under the alias Free Field) was considered one of the 10 records of the year and one of the 10 Portuguese electronic records of all times. In 2006, Flow cd was listed by the Wire magazine as one of the best electronic records of the year. Filament, his fifth solo release was nominated for best Experiment and received the GRM Prize on Quartz Awards 2013 and was listed as one of the best drone/ambient works by Indie Rock Magazine. Since Geography (2016), considered by Indie Rock Magazine as one of the best albums of the year, Joaquim has received meritorious criticisms and nominations as "best of the year" in several publications and charts.

He collaborated with many international artists, such as @c, Scanner, Stephan Mathieu, Simon Fisher Turner, Phil Niblock, Harald Sack Ziegler, Colleen, Pure, Sergi Jordà, Marc Behrens, o.blaat, Ran Slavin, Julien Ottavi, Greg Haines, Gunther Heinz, Joe Giardullo, Carlos Zingaro, Ulrich Mitzlaff, Nuno Rebelo, Carlos Santos, Pedro Carneiro and Emidio Buchinho among others.

Over the years, on most of his solo acts, Joaquim opted to play or in total darkness, as a way to increase the sense of imersion, or with visual artists such as the long time collaborators Thr3hold, Lia, Hugo Olim, Laetitia Moraes, Carsten Goertz, P.MA (Pedro Maia), Phillip Rahlenbeck - KE4, André Sier, Nina Juric, Gabriel Shalom and Alba G. Corral.

Even though he loves to play solo, it's in the electronic real time collaborations and live sampling that Joaquim is been mostly involved while playing live and touring all over Europe. Presence in music and dance performances at festivals such as Serial, Lisboa Soa, Klangshphäre Ambientfestival, Sulfure, Semibreve, Atlantic Waves, IFI, CAMP, Ultrasound, Lem, CocArt, Madeiradig, Störung, Artech, Sonica, Intr:Muros, Trendelenburg, Mes de Danza, MU.DA, etc.. Highlight on performances and presentations in places such as Spitz (UK), MC2 (Grenoble), Mercat dels Flors (Barcelona), I.C.A. (UK), NRW (Dusseldorf), O Espaço do Tempo (Montemor-o-Novo), Teatro Central (Sevilla) Instants Chavirés (Paris), Casa Encendida (Madrid), KHM (Cologne), Cinema Club (Kiev), Kino Siska (Ljubljana). In Portugal he has presented work in virtually all the regular places for experimental art like ZDB, CCB, Teatro Circo, Culturgest, Gulbenkian Foundation, Serralves Foundation, Casa da Musica, Passos Manuel, etc.

Simultaneously to his own artistic work on sound and music, he directed a few pieces in contemporary performance, video art and video mapping, and has been invited to advise programmers and curators in several festivals and events in Europe. From 2000 to 2009, he produced EME Festival, an event dedicated to experimental arts and non-standard music. Among other acts, he underlines Paolo Angeli, Oval, Tim Hecker, Hauschka, Frank Bretschneider, Scanner, Tina Frank, Lia, Gabriel Anton Irrisari, Freiband, Stephan Mathieu, Colleen, Freiband, Biosphere, Zavoloka, Murcof, Sanso-xtro, etc.

He has been teaching and coordinating sound and audiovisuals in art schools since the 90's. He is a researcher in computer music at CITAR - Research Center for Science and Technology of the Arts, Porto.