

## 5ª Edition of Festival Novas Frequências happens between 01 and 08 December in Rio de Janeiro

*Main exploratory music festival in South America brings for the first time to Brazil big experimental artists such as The Bug (UK), Tyondai Braxton (US), King Midas Sound (UK), Dawn of Midi (US), Mika Vainio (FI), among others; premiere in the programme a film festival, sound installation and hacklab*

The **5th edition** of **Festival Novas Frequências**, main international event of experimental music and sound explorations in South America, happens between 01 and 08 December in Rio de Janeiro with a series of surprises. Among them, for the first time, the edition has a theme, named **“RECAP”**, due to its fifth anniversary. The programme happens in **several** locations in the city and gathers **42 artists** from **12 different countries** in activities that include gigs, performances resultants from artistic residencies, party, talks, panels, workshops and, for the first time, a film festival and a hacklab.

Continuing with the format of occupying the city, **Novas Frequências** spreads itself this year in **seven spaces: Oi Futuro Ipanema, SESC Ginástico, Maison de France, Cais da Imperatriz, Laboratório Agnut, Audio Rebel and Casa Rio.**

The result of a partnership between cultural producers **Chico Dub** and **Tathiana Lopes**, the Novas Frequências is driven by the search for diversity and the creative use of technological tools under what we have come to call the ***fine arts of contemporary music***. Considered the Best Festival in Rio by the Rio Nightlife Award 2013, the Novas Frequências only features unseen performances in the country. In the case of national artists, the festival curators favour performances that have never occurred in the city before – be it by bringing artists from other states who have not yet played in the city or by proposing commissioned performances by resident artists.

About the main theme, “RECAP”, the festival tries to recapitulate some of the concepts, cutouts and highlights of previous editions. Without repeating the line-up, Novas Frequências makes a historical reflection of everything done so far, dialoguing with the past in search of making sense and closing a cycle, so afterwards it can point to the future. In other words, the festival amplifies the discussions brought previously, bringing new artists that have different way of dealing with themes brought out in the past. A few examples: transcendence and illumination (2011); strong female presence in the new experimental/electronic scene and pop as an experiment (2012); the synthesis-resynthesis of pre-existing materials, the terror/horror and repetitions as a way of creating abstraction (2013); studies about the African continent, the city of Rio as a research lab, sound walks and other sounds from old instruments (2014).

The highlights are many. Since its birth, Novas Frequências has always been way more connected with contemporary art than music as entertainment. The relation with sound **art**,

**invention music and performance**, although can be perfectly sheltered in a stage, is not limited to it. This way, in the 5<sup>th</sup> edition, the expands its format once more in search of an amplification of its spectrums. At the same time as it advances in the *sound art* field, Novas Frequências 2015 talks with other artistic supports, sheltering audiovisual proposals, with installations and even photographs. At the shed/*atelier* of visual artist Tunga (“Laboratório Agnut”), the festival holds two actions that while have the same length – from 1 until 8 December. In the wide open space located at Barrinha, the photographs from **Fabio Ghivelder** used in the visual identity of the festival will be presented in a expository way without graphical interferences. And Tunga, himself, one of the most well-known names in Brazilian art in the world, will expose an “installation” baptised “Delivered in Voices”. Daily, experimental artists and musicians from different backgrounds will interact with this unseen sound piece: **Luísa Nóbrega and Barrão** (30/11 – vernissage – guests only); **Ava Rocha & Eduardo Manso** (1/12), **Dissonâmbulos** (2/12), **N-1** (3/12), **Lilian Zaremba & Fred Paredes** (4/12), **Lucas Santtana** (5/12), **Meteoro** (6/12), **Thingamajicks & Marcelo Mudou** (7/12), **DEDO** (8/12), **Félicia Atkinson** (9/12 – Closing – guests only). Last, but not least, the **cinema**. At Audio Rebel, main space in the city concerning more challenging and instigating music, the festival will present a festival with 6 movies, including documentaries and films about art and sound-image experiments.

The venue Cais da Imperatriz, is the perfect scenario for a party that investigates Africa and its diasporas. **The Bug ft Miss Red** is Jamaica via Brixton: all the reggae and dub tradition through an urbanoid and *hooligan* British filter. The duo **Auntie Flo & Esa** dives deeply in African and Latin rhythms spicing up their mix of house and techno. From Rio, comes the partnership between **Marginal Men + DJ Sydney** updating funk to the 21<sup>st</sup> century. Also from Rio, Daniel Lucas through the moniker **Pigmalião**, merges religious references and Latin-American roots with specific sounds from other parts of the world. It's worth mentioning Kevin Martin, “The Bug”, also plays at Novas Frequências with his trio **King Midas Sound**, a project of heavy bass, psychedelia, lovers rick and abstract hip-hop.

Once and again, the innovative use of conventional instruments returns as a cutout to Novas Frequências, showing that the interest of the festival resides more on “how” rather than “what”. **Dawn of Midi** is a trio based in Brooklyn of Moroccan, Indian and Pakistani origin that use acoustic instruments to sound like electronic music. From Portugal, **Timespine** uses a dobro, a zither and a guitar-bass making a type of folk with elements from contemporary music and improvisation. Unprecedented in Rio, **Juçara Marçal & Cadu Tenório** present their first work together “Anganga” is a combination of Cadu's noisy production with Juçara's reflection about Afro-Brazilian traditions. The performance entitled “Cavulcão”, from the São Paulo musician, **m.takara** (also for the first time in Rio), subverts the way the traditional cavaquinho is played.

The experience with sound is transported in a way never presented before at the festival. The Italian duo **The Quiet Ensemble** translates classic musical instruments into luminous,

stroboscopic and theatrical resources with the role of forming a real electrical-optical orchestra of frequency, heat and noise. The relationship between sound and architecture, more specifically the work of the greatest Oscar Niemeyer, is the theme of the artistic residency by Scottish artist **Trudat Sound**. In our first hacklab (or collaborative lab) developed by the festival, the Mexican duo **Interspecifics Collective**, specialist in sonification, will collect bacterias and sediment samples in different beaches in Rio to create a symphony of non-human sounds and rhythms with local artists. There are also the inventors **Pierre Bastien**, **Marco Scarassatti** e **Paulo Santos**. Bastien is the French master behind “Mecanium”, an orchestra of automatized musical pieces built with recycled mechanical parts. Scarassatti will show at the festival the work “Novelo Elétrico”, a poetic construction of sound spaces using as matrix improvisation and the recording processed with non-usual and invented musical instruments and objects situated between music and visual artists. Scarassatti will also present “Deriva Sonora”, a workshop in which music is build through listening the environment and the sound exploration of its acoustic characteristics. Paulo Santo was for over three decades next to the now extinct instrumental workshop Uakti. His presentation with post-rock sextet from São Paulo, **Hurtmold**, will happen in Rio for the first time at the festival.

The partnership between the **British Council** and Novas Frequências is being confirmed once again: it's the third consecutive year the international organization from United Kingdom for cultural relations and educational opportunities is an institutional partner of the festival. Thanks to the combined support from the British council with Creative Scotland, Novas Frequências holds in 2015 the artistic residencies of the already-mentioned artists Trudat Sound and Auntie Flo. In the case of the last one, the goal is to find local artists and old records for the recording of new songs with African-Brazilian inspiration. The presence at the festival of King Midas Sound and The Bug was also made possible thanks to British Council.

Continuing with a more geographic cutout, in partnership with the General Consulate of France in Rio de Janeiro, Novas Frequências developed a programme with two French and two Brazilian artists. **Félicia Atkinson** is a sound and visual artist who uses and abuses of *delays*, *loops* and saturations in her concrete music-poetry. There are also the previously highlighted Pierre Bastien, m. takara e Marco Scarassatti.

After bringing, in previous editions, some of the key names in experimental electronic music – artists with the magnitude of Tim Hecker, Ben Frost, Vladislav Delay, Actress, pole, Mark Fell and Keith Fullerton Whitman – it's time to present **Mika Vainio**, Finnish artist with an unique sound between abstract drone and vanguardist techno. Another important highlight in this not-interested on the dancefloor electronic harvest is **Tyondai Braxton**, former guitarist, keyboardist and vocalist in vanguardist rock band, Battles. And also, the Brazilians **Acavernus** (Paula Rebellato) and **Thingamajicks** (Vinicius Duarte), one of the selected artists for Red Bull Music Academy 2015, that this year is celebrated in Paris.

For the first time, the number of Brazilian acts overcomes the number of international ones at the festival. It's a total of 26 names (against 16 foreigners), reinforcing the excellent moment the new experimental/electronic music scene lives in the country. Reinforcing even more the connection the festival has this year with audiovisual arts, **Bemônio**, as a request by Novas Frequências, will create a new soundtrack for the horror and metaphysics reflection Polish movie, "Mother Joans of the Angels" by Jerzy Kawalerowicz (winner of the Special Jury Prize at the 1961 Cannes Film Festival).

Finally, a partnership unseen in Brazil between **Phill Niblock** and **Thomas Ankersmit**. Niblock is the authentic legend of North American experimentalism. From the same minimal school of Steve Reich, Terry Riley e Philip Glass, Niblock, who is also a filmmaker, creates microtonal, monolithic and digitally processed drones: the result is complete lack of melody or rhythm. Ankersmit is more electronic. Acoustic phenomenons, as sound reflexions, infrasonic vibrations, otoacoustic emissions and highly directional projections are some of his specialties.

It's worth mentioning **Novas Frequências** is the only Brazilian member of **ICAS (International Cites Of Advanced Sound)**, network that gathers some of the most important festivals of advanced sound cultures, vanguard music and related arts such as Mutek (Montreal, Canada), Unsound (Krakow, Poland), CTM (Berlin, Germany), Future Everything (Manchester, England) and TodaysArt (Hague, Holand). ICAS has the goal of stimulating discussions, the exchange of knowledge and mutual support among international organizations involved with music and advanced sounds. This way, it promotes the community and collaborations through cultural entrepreneurs. It's a creative platform for self-reflection and learning in a global scale calling the members to constantly reinvent themselves.

The Novas Frequências is accomplished by **Cardápio de Ideias Comunicação e Eventos**, and counts on master sponsorship by **Oi**, the **State Government of Rio de Janeiro**, the **State Secretariat Culture of Rio de Janeiro** and the **State Law for the Encouragement of Culture of Rio de Janeiro**; sponsorship by **Skol Music**; institutional partnerships with **SESC Rio**, **British Council** and **Creative Scotland**; media support from British magazine **The Wire** and the online German radio **Berlin Community Radio**; and support from the **Municipal Secretariat of Culture**, the **ICAS**, Arts Council England, the **Consulate General of France**, **Air France**, the **Consulate General of the Netherlands**, **DGArtes – Government of Portugal**, **Project DE.MO./MOVIN'UP session 2015** and **Conterflows Festival**.

#### **Artists in alphabetical order:**

Acavernus

Auntie Flo & Esa (UK/ZA)

Bemônio retrilhando "Madre Joana dos Anjos", de Jerzy Kawalerowicz

Chinese Cookie Poets apresenta: Videodrone

Dawn of Midi (US)

Félicia Atkinson (FR)  
Hurtmold & Paulo Santos  
Interspecifics Collective apresenta: Non-Human Rhythms (MX)  
Juçara Marçal & Cadu Tenório apresentam: Anganga  
King Midas Sound (UK)  
Marco Scarassatti apresenta: Novelo Elétrico e Deriva Sonora  
M. Takara apresenta: Cavulcão  
Marginal Men + DJ Sydney  
Mika Vainio (FI)  
Phill Niblock & Thomas Ankersmit (US/NL)  
Pierre Bastien apresenta: Silent Motors (FR)  
Pigmalião/Frente Bolivarista  
Quiet Ensemble apresenta: The Enlightenment (IT)  
Thingamajicks  
The Bug apresenta: Acid Ragga ft Miss Red (UK/IL)  
Timespine (PT)  
Trudat Sound (UK)

Tunga presents: Delivered in Voices  
with participations from: *Ava Rocha & Eduardo Manso, Barrão, DEDO, Dissonâmbulos, Félicia Atkinson, Lilian Zaremba & Fred Paredes, Lucas Santtana, Luísa Nóbrega, Meteoro, N-1, Thingamajicks & Marcelo Mudou*

Tyondai Braxton (US)

## \_\_\_Exhibition\_\_\_

### Exhibition “RECAP”, by Fabio Ghivelder

Invited by Novas Frequências, photographer **Fabio Ghivelder** went out to interpret visually the concept of the 5<sup>th</sup> edition of Novas Frequências. His photos illustrate the entire visual identity of the festival, that has the art direction of the designer Julia Liberati. They are 8 images present on posters, e-flyers, t-shirts and the printed programme; these images translate the historical reflections of the festival through ludic and abstract sensations of its sonority.

The same images used in the visual programme, in addition to a series of other photographs with the same theme, will also be displayed as an exhibition – but without the graphic interferences and treatment; a way found by Novas Frequências to dialog even more with the universe of contemporary and visual arts.

Ghivelder started his career at Bloch Editores in 1982 and improved his professional experience in New York, where he worked for over 10 years. As a photographer and image and video director, he has been acting in projects for visual artists, fashion, design and advertising. He had his work displayed and published in visual arts catalogues (MAM-RJ, Itaú Cultural-SP, Galeria Fortes Vilaça-SP), magazines (Vogue Brazil, Vanity Fair, George Mag, New York Times Magazine) and phonographic products (Adriana Calcanhoto-Sony, Marisa Monte-BMG, Nando Reis-Warner Music).

In 1996, Fabio created the weekly tv show GNT Fashion and was part of the international crew with director/presenter Betty Lago for four years. In 2003, he started an artistic partnership with visual artist Vik Muniz, being responsible for the elaboration, coordination and production of all the production aspects of the artist in Brazil. Between 2008 and 2012, he worked as an exhibition and assembling consultant for Casa Daros.

### **Establishment “Delivered in Voices”, by Tunga**

Tunga's artistic career, one of the most fundamental and established Brazilian artists, who started in 70s, when he graduated in architecture and, 1974, held his first individual exhibition at the Museum of Modern Art in Rio de Janeiro. His work has been widely displayed in Latin America and Europe for two decades and started to be significantly presented in the USA in the mid-90s. Tunga participated in several collective exhibitions and biennale in institutions in the whole world, among them, the Venice Biennale, Bienal de São Paulo, MoMa in New York, Ludwig Museum and Kassel's Documenta, in Germany, and The Louvre, in Paris.

Tunga creates pieces of an exuberant imaginary in drawing, sculpture, installation, film, video and performance. His multimedia drive is associated with the comprehension of art as a multidisciplinary field, where philosophy, poetry, psychoanalysis, theatre and literature – in addition to subjects like exact sciences and biology – walk side by side in visual arts. Not rarely, to an artist it's important to surpass limits between science and phantasy, reality and fiction, resulting in the creation of his own mythology. In a few of his works, the artists invites *performers* to make something similar to rituals, “premiering” the piece. To name theses pieces, Tunga prefers the term “establishment” rather than performance or installation, which would define in a more satisfactory way something that, from that moment, starts to exist. It's the case, for example, of the pavilions, True Rage and Galeria Psicoativa, displayed at Inhotim. And also the unseen sound installation (better, establishment) that the artist will premiere at Novas Frequências. During the whole festival, his shed in Barrinha, place where the piece will be exposed, will be open to visitors. It'll be a type of occupation where different sound artists and experimental musicians will dialog live with the piece. They are: **Luísa Nóbrega** and **Barrão** (30/11 – vernissage – guests only); **Ava Rocha & Eduardo Manso** (1/12), **Dissonâmbulos** (2/12), **N-1** (3/12), **Lilian Zaremba & Fred Paredes** (4/12), **Lucas Santtana** (5/12), **Meteoro** (6/12), **Thingamajicks & Marcelo Mudou** (7/12), **DEDO** (8/12), **Félicia Atkinson** (9/12 – Closing – guests only).

## \_\_\_Panels\_\_\_

### Talking Sounds/ British Council

Besides the musical presentations in several different formats – from intimate gigs to performances focusing on the dancefloor, **Novas Frequências** holds in partnership with **Transform** (the arts program from **British Council**), **Talking Sounds**, a series of theoretical discussions about issues related to music, sound and contemporary behaviour. This meetings put on the same table important British personalities and professionals from different fields – journalists, anthropologists, critics. Among the raised questions are: what are the aesthetic ambitions of artists these days? How the bankruptcy of the music industry has affected the music production? How is the audience's relation with music in a period where physical formats are being extinguished? Until what point has information technology has got in the way of music evolution?

## \_\_\_Residencies\_\_\_

Auntie Flo & Esa (Scotland/South Africa) – *residency at Casa Rio*

Trudat Sound (Scotland) – *residency at Casa Rio*

Interspecifics Collective (Mexico) – *residency at Casa Rio*

Félicia Atkinson (France) – *residency at Laboratório Agnut*

## Biografia dos artistas em ordem alfabética

### Acavernus

[acavernus.bandcamp.com](http://acavernus.bandcamp.com)

[vimeo.com/100313073](https://vimeo.com/100313073)

ACAVERNUS is an experimental and intuitive music project that also explores video and poetry, formed at the end of 2013 by Paula Rebellato (from bands such as Rakta, Mauna Kea and Hierofante). Paula decided to establish her project for the first time as ACAVERNUS at an exhibition by Coletivo Tridente in April 2014, projecting her self-made video entitled "Uma Odisseia na Memória" and creating the soundtrack live. Afterwards, a series of singles, released practically in a row throughout a year, gave a thrust to the sound of the project.

Her first album (Acavernus) released as a cassette in September this year brings four long tracks recorded at home: over ten minutes long songs of sepulchral dark ambient music that progress slowly and are marked by this intense sound fog: intangible vocals, agonizing noises and a completely mismatched percussion. The sensation is of being part of an immersive march of ancient, sinister and rudimental spirits.

### **Auntie Flo & Esa**

(Huntleys+Palmers/ Reino Unido, África do Sul)

[auntieflo.in/](http://auntieflo.in/)

[www.youtube.com/watch?v=6HJmyuTbq8w](http://www.youtube.com/watch?v=6HJmyuTbq8w)

Born in Glasgow, Brian D'Souza is the man behind Auntie Flo. Alongside names such as Daphni, Romare, Sinkane, Shackleton, Débruit and John Wizards, it's one of the most consistent projects in electronic music with non-Anglo-Saxon influences. *Theory of Flo*, his last release, brings ten tracks recorded during a period of two years in Havana, Glasgow and London. The record was made in partnership with Esa, South African producer, who is also coming to Novas Frequências.

In addition to the live performance, Auntie Flo and Esa will have the mission, through an artistic residency, to record with local artists and musicians, for future releases. It's worth mentioning they are partners in *Highlife World Series*, a work which motto is to explore sound landscapes from Africa and Latin America. The first three records of the compilation will be investigations of music from Cuba, Kenya and Uganda, respectively. Each release includes tracks exclusively recorded with local musicians from each of these countries and all the profits received from the sales of the records will be sent back to the countries that originated them.

### **Bemônio retrilhando “Madre Joana dos Anjos”, de Jerzy Kawalerowicz**

[bemonio.bandcamp.com/](http://bemonio.bandcamp.com/)

<https://www.youtube.com/watch?v=hnpF0s7D3J8>

Bemônio is the project of artists Paulo Caetano, Gustavo Matos e Eduardo Manso. The trio dives in noise, distortions and glitches to create dense casings of extreme sound with the intention of causing discomfort and take people to a type of ritualistic trance. Santo, from 2013, and Opus Dei, from 2014 broadened the palette of dark shades in the band, expanding their possibilities of terror and musical invasion. In Desgosto, released recently, the use of improved elements grows to the point of transmuting the sound into a kind of doom metal without a fixed form, a type of “drone free jazz”.

As a request by Novas Frequências, **Bemônio** will create a new soundtrack for “Mother Joan of the Angels” by Jerzy Kawalerowicz. Set in the 17<sup>th</sup> century, the movie tells the story of nuns possessed by the devil. One of the first feature films to talk about exorcism, the film is a classic from European cinema, winning the Special Jury Prize at the 1961 Cannes Film Festival. According to critic Ricardo Calil, to the magazine Bravo, “Mother Joan of the Angels follows a priest evoking a monastery to exorcize a religionist possessed by eight demons. With scenes of enormous formal precision and a story that mixes horror movie and metaphysics reflection, it owes nothing to the best moments of cinema of its time.”

### **Dawn of Midi**

(Erased Tapes/ Estados Unidos)

[www.dawnofmidi.com/](http://www.dawnofmidi.com/)

[www.youtube.com/watch?v=eOAb0qjYnAs](http://www.youtube.com/watch?v=eOAb0qjYnAs)

Dawn of Midi is a musical project formed in 2007, in Brooklyn. The way the trio uses only acoustic instruments (piano, contrabass and drums) to sound like electronic music has to do with their abnormal and weird way of playing them.

Their live performances are true tests of resistance and trust that involves sewing loops one to the other manually, note by note. The result are energetic and rhythmically well-mixed sets which resembles to the linear performance of a DJ.

For years, Dawn of Midi, formed by bassist Aakaash Israni (born in India), pianist Amino Belyamani (born in Morocco) e percussionist Qasim Naqvi (of Pakistani origin), adjusted and englobed new referential bodies, which ended up culminating on *Dysnomia*, from 2013. With a twist of retrofuturism and absorbing, in complex musical structures that induct to trance, influences of African, Hindu and South-Asian traditions, *Dysnomia* showed up on the list of best record of the year on several websites, newspapers and magazines such The New Yorker, NPR and BBC. According to SPIN, the album is “stellar”, and, to Pitchfork, is “totally without precedents”.

### **Félicia Atkinson**

(Shelter Press/ França)

[feliciaatkinson.tumblr.com/](http://feliciaatkinson.tumblr.com/)

[www.youtube.com/watch?v=wCJIUovrx7Q](http://www.youtube.com/watch?v=wCJIUovrx7Q)

Felicia is a French visual and sound artist and writer. Her visual pieces – sculptures, paintings, installations and collages – include a variety of medias united in a process in which fundamental technical path is the improvisation to play, arrange, write and paint. A process

whose essential elements are *delays*, *loops*, saturations and a myriad of other tools of specific creations.

Pursuing a radical position in the arts world, concentrating on publishing her pieces with autonomy, being that in a financial or in an intellectual sense, has always been a crucial concern and a driving force throughout her career. Her most recent release, the album *A Readymade Ceremony*, for example, was entirely recorded in a laptop using a basic composing software. Atkinson reaffirms the importance of DIY in the creation process: the space of the artists as an exhibition space, the studio as recording territory, the book as incision, the record itself as a sculptural type of documentation. *A Readymade Ceremony* is a work of post-digital oratory and intimate concrete music in five parts. The objects speak, sculptures debate: there's a surreal feeling in the dark whispers heard in this theatre of desires, in this dematerialisation of bodies through sound – a wide open door to sound poetry.

### **Interspecifics Collective apresenta: Non-Human Rhythms**

(México)

[www.interspecifics.cc](http://www.interspecifics.cc)

[soundcloud.com/lessnullvoid/sets/phychip-slime-mould-music](https://soundcloud.com/lessnullvoid/sets/phychip-slime-mould-music)

Interspecifics Collective is a multi-species collective which does experiments seeking the intersection between art, science and technology. Their sonority is linked to the fondness for hybridized practices that use live organisms (bacterias, plants, moss), “open knowledge” and precariousness as tool. Their work – subject of international media vehicles such as El País, CNN, Dicult, Rhizome, Reforma, The Economist and The Creators Project – explore the relation between sound, matter, electricity and other frequency physical manifestations with the intention of understanding the standards contained in different organisms and synthetic systems which are based, intimately, in vibrations to communicate.

Lead by the Mexican artists Leslie Garcia and Paloma Lopez, Interspecifics will coordinate at Novas Frequências a four-day collaborative lab with 10 musicians and local artists. Water and sediments samples will be collected from beaches in Rio and each participant will build a microbial fuel cell and a Arduino based signal amplifier. The different sounds and rhythms from the microorganisms collected will be presented by the participants and the collective in a live performance.

### **Juçara Marçal & Cadu Tenório apresentam: Anganga**

(QTV/ Brasil)

[quintavant.bandcamp.com/track/qtvs01-canto-ii](http://quintavant.bandcamp.com/track/qtvs01-canto-ii)

[www.youtube.com/watch?v=18p5\\_PiPk8E](https://www.youtube.com/watch?v=18p5_PiPk8E)

Juçara Marçal is the composer and creator of *Encarnado*, probably the best Brazilian album of 2013. Cadu Tenorui is the prolific composer of the noise/improv scene in Rio de Janeiro, releasing an average of three albums per year since 2012. He participates in projects such as *VICTIM!*, *Sobre a Máquina* and *Ceticências* and has collaborated with artists such as *Alice Caymmi* and *Marcio Bulk* (in the work *Banquete*).

Juçara's songs are inebriant poetry that leap between the ludic and the dramatic in a matter of seconds, generally under the energetic instrumentation of *Kiko Dinucci*, *Thiago França*, *Rodrigo Campos* and *Marcelo Cabral* (*Passo Torto*, *Metá Metá*). And Cadu's songs are a compliment to the critical catharsis of chaos and to, simultaneously, the punctual and continuous enjoyment of the unexpected.

Their first album as a duo, *Anganga*, is an interesting mix of musical influences from both: a combination of noisy production from Cadu with Juçara's reflexions about the Afro-Brazilian traditions. The majority of the songs in *Anganga* is based on *congados* and *vissungos* – ancient chants from the Benguelas (tribe originally from Angola) from São João da Chapada in the state of Minas Gerais.

### King Midas Sound

(Ninja Tune/ Inglaterra)

[www.kingmidassoundmusic.com](http://www.kingmidassoundmusic.com)

[www.youtube.com/watch?v=5jDAz0Lu31M](https://www.youtube.com/watch?v=5jDAz0Lu31M)

King Midas Sound is the supergroup formed by the British musician Kevin Martin, the Trinidadian poet Roger Robinson and the Japanese artist and singer Kiki Hitomi. Martin is a musician, producer and journalist and was for two decades part of the English *dub*, *jazzcore*, *hip-hop industrial*, *dancehall*, *ragga* and *dubstep* scenes. His other projects include the renowned The Bug, in addition to GOD, Techno Animal, Ice, Curse of the Golden Vampire and Pressure. Kevin Martin already collaborated with characters as diverse as John Zorn, Justin Broadrick, El-P, Death Grips, Alex Empire, Grouper, Blixa Bargeld (Einstürzende Neubauten) and Mark Stewart.

In King Midas Sound, a strange mix of heavy bass, psychedelia, lovers rock and abstract hip hop is adorned with marginal poetry, ethereal vocals with a pop outline (despite being extremely dark) and intricate percussion. Their last work, entitled *Edition 1*, is a partnership with the Austrian composer and guitarist Christian Fennesz. Released in September this year, the EP received positive reviews due to its seductive, spacial and hallucinogenic drone covered by the characteristically lyrical spoken-work by Robinson and Hitomi.

**m. takara apresenta: Cavulcão**

(Desmonta/ Brasil)

[soundcloud.com/mtakara](https://soundcloud.com/mtakara)

[www.youtube.com/watch?v=WSLEivMlzhk](https://www.youtube.com/watch?v=WSLEivMlzhk)

Maurício Takara, or just m.takara is a percussionist, trumpeter and producer who nowadays plays drums in post-rock and experimental rock bands such as Hurtmold and São Paulo Underground. Since his first album as a solo artist, a self-entitled album in 2004, Takara has been highlighted for the singular language that permeates all his works in their several formations. The natural way how the musician executes acoustic and electronic instruments leaves an open path to experimentations, improvisations and solid structures.

Mundotigre, from 2014, is an exceptional work of textured minimalism. And the project Cavulcão, which will be presented for the first time in Rio as an invitation from Novas Frequências, is a set totally based on cavaquinho. Using the help of delays, effects and synthesizers, Cavulcão was created with idea of basing all (or practically all) sounds in one instrument, exploring to the maximum all possibilities of such a small and portable instrument like cavaco.

**Marco Scarassatti apresenta: Novelo Elétrico**

[soundcloud.com/marco\\_scarassatti](https://soundcloud.com/marco_scarassatti)

[soundcloud.com/marco\\_scarassatti/sets/improvisado-di-rio](https://soundcloud.com/marco_scarassatti/sets/improvisado-di-rio)

Born in Campinas, Marco Scarassatti is a sound artist and composer who develops a work of research and construction of sound sculptures, installations and sound emblems. He was part of festivals in the USA, Chile, Argentina, Spain and Portugal and has already lectured at the University of Valparaiso in Chile and currently teaches at the Federal University of Minas Gerais (UFMG). Marco is also the founder and curator of several festival and exhibitions and a self-taught filmmaker – his short film *A Terra do Silêncio* won twelve awards in 2002 and 2003.

Novelo Elétrico was thought as a poetic construction of sound spaces having as a matrix the improvisation and the recording processed with non-usual, invented musical instruments and objects situated between music and visual arts.

The proposal comes from the idea of the ball of thread (novelo), which is wrapped in yarns that precedes the weaving, or even afterwards, when the leftovers are organized. In the case of this album and this presentation in specific, the improvisation is a complex yarn torn apart to the maximum according to its capabilities. These capabilities are inside a framework linked to time, to body movements, to texture, to timbre, to noise, to the sense of depth and the quality of ambience. Each sound element should be taken to the extreme. Each yarn is an invented name, a tridimensional almost-object, a place to be heard, and that is inhabited by the

elements that are performed and the body that performs and is captured in the listening as a gesture. If music is time within time, the idea of electric ball of threads is that it will be the space with the space of hearing.

### **Marginal Men + DJ Sydney**

[soundcloud.com/marginal-men](https://soundcloud.com/marginal-men)

[soundcloud.com/dj-sydney-sousa](https://soundcloud.com/dj-sydney-sousa)

[www.youtube.com/watch?v=6Rjl\\_m-U7jU](https://www.youtube.com/watch?v=6Rjl_m-U7jU)

Marginal Men is a duo formed by Pedro Fontes and Gustavo Elsas, two extremely important DJs and producers who stimulate the club circuits in São Paulo and Rio de Janeiro. As permanent residents at Wobble, for example – party responsible for bringing to Brazil heavyweight names in the international scene, such as DJ Rashad (D.E.P), DJ Spinn, Machinedrum, Scratcha DVA, Plastician, Pearson Sound and Untold – they were responsible for creating a new audience and a new context for bass music and the (new) funk carioca. After becoming well-known for several remixes and edits of emerging artists, such as MC Bin Laden, MC Brinquedo and MC Pedrinho, the pair started to release their own songs, which go towards footwork and funk carioca.

DJ Sydney comes from a similar background. Although he is still in the beginning of his career, his remixes and mashups of classics from Major Lazer and RL Grime in a “heavy baile” version show he has a lot of potential, resulting in a deserved artistic residency at the Theatre Royal Stratford East in London.

### **Mika Vainio**

(Touch, Editions Mego/ Finlândia)

[www.mikavainio.com](http://www.mikavainio.com)

[www.youtube.com/watch?v=6ot3Jps-zls](https://www.youtube.com/watch?v=6ot3Jps-zls)

Using a minimalist arsenal, the Finnish musician Mika Vainio develops a work which embraces the entire history of electronic music. Starting with concrete and electroacoustic music from the 1950's, travelling to the post-punk transgressions from industrial music, entering the techno dancefloors with confidence, until arriving at hybrid interzone of the 21<sup>st</sup> century.

Currently based in Oslo, Norway, Mika Vainio was, for many years, half of the innovative experimental techno project Pan Sonic (with Ilpo Väisänen), which performed in São Paulo in 2004. Before being part of the duo, Mika used to play drums and electronics as part of the noise and industrial Finnish scene.

His solo projects, under his own name or under the moniker Ø, are known for its analogical heat and electronic harshness. Either in abstract drones or in vanguardist techno, Vainio is always creating unique sounds. He has already released albums through labels such as Editions Mego, Touch, PAN and Raster Noton and already produced, among others, Alan Vega (from Suicide), Keiji Haino, Chicks on Speed, John Duncan, Kevin Drumm, Merzbow, Charlemagne Palestine, Christian Fennesz and Stephen O'Malley. In his last work, *Halfway to White*, Vainio collaborates with the French photographer Joséphine Michel in a record-book in which details, previously incidental or peripheral, take a new, yet abstract, meaning.

### **Phill Niblock & Thomas Ankersmit**

(Touch/ Estados Unidos e Holanda)

[www.phillniblock.com](http://www.phillniblock.com)

[www.thomasankersmit.net](http://www.thomasankersmit.net)

[www.youtube.com/watch?v=Ovhwlh4sK1A](http://www.youtube.com/watch?v=Ovhwlh4sK1A)

Phill Niblock is a minimalist composer, filmmaker and director of “Experimental Intermedia”, a vanguard music institute founded in 1968 in New York. His influence expands, with an incredible impact, to a big amount of younger and renowned composers such as Susan Stenger, Lois V Vierk, David First, Glenn Branca e the eternal Sonic Youth, Thurston Moore and Lee Ranaldo.

In his music, Niblok uses microtonal, monolithic and digitally processed drones: the result is the complete lack of melody and rhythm. The sound movement is slow – geologically slow – with very subtle changes, almost imperceptible. His music has a tendency of ascending in you, invading you, through overlapping and juxtaposition of sharps which are obtained through the preprocessing of acoustic instrument in complex harmonious standards. His performances usually last two hours and are often matched with projections of his movies.

His most famous work is the series of movies called *The Movement of People Working*, a study with more than 25 hours which shows long scenes of people doing exhausting manual work in rural regions all over the world from 1973 to 1991 (including Brazil, where he was in 1984).

Thomas Ankersmit is a Dutch artist specialized in sound installations. Acoustic phenomenons, like sound reflexions, infrasonic vibrations, otoacoustic emissions and sound directional projections, have been an important part of his work since the beginning of the year 2000. Since 2006, his main instrument (live and in the studio) is a Serge modular analogue synthesizer. His electronic music is distinguished by the presence of equipment purposely badly-used, such as the use of signal interruptions to create, finely detailed but dense, sound swarms

Ankersmit had projects honoured at the prestigious Ars Electronica and his recent collaborations include recording sessions with Kevin Drumm at GRM in Paris; with Sicilian composer and performer Valerio Tricoli in a series of electroacoustic works released by the label PAN; and a new composition with Phill Niblok. His music and installations works were presented at the mythical Berghain, in the Hamburger Bahnhof Museum and Institute KW of Contemporary Art, all in Berlin; at Paradiso and Muziekgebouw, in Amsterdam; at the Cultural Center Arnolfini, in Bristol; at CCA, in Glasgow; at the Museum of Serralves, in Porto; at MoMA PS1, in New York; and at experimental and contemporary music festivals throughout the world. Ankersmit has been a guest panelist at universities such as CalArts, Stanford, Art Institute of Chicago, Harvard and Universität der Künste.

### **Pierre Bastien apresenta: Silent Motors**

(Morphine/ França)

[www.pierrebastien.com](http://www.pierrebastien.com)

Post-graduated in 18<sup>th</sup> century French literature by Sorbonne, the French composer and multi-instrumentalist Pierre Bastien began his career in music groups (Operation Rhino, Nu Creative Methods) and soon after, worked with the dance company Dominique Bagouet. From 1986, he started to get involved with Bel Canto Orquesta, from Pascal Comelade. At that time, he started to create – and literally build – his own orchestra, the “Mecanium”: an ensemble of automated musical pieces built from recycled mechanical parts (automata, electric engines and record players) that play acoustic instruments from all over the world such as Chinese flute, Moroccan bendir and Javanese saron.

A timeless, futuristic and slightly dadaist sound orchestra, “Mecanium” can contain up to 80 elements, evoking old traditions in its surprisingly sensual music. Over the last few years, Pierre Bastien and his machines have collaborated with video artist Pierrick Sorin, fashion designer Issey Miyake, British singer and composer Robert Wyatt and circus company Trottola in performances, sound installations and recordings. In 2015, Bastien created a new project entitled *Silent Motors* which consists of two frames of wheels and engines that are released in the direction of a screen through a retro-projector ordering wind instruments, machines and musicians from the past in the shape of video-images and, that way, creating a whole new projected world, full of its own delicacy.

### **Pigmalião**

(Frente Bolivarista)

<https://soundcloud.com/piglion>

<https://soundcloud.com/daniellucas>

<https://soundcloud.com/frentebolivarista>

Pigmalião is the result of Daniel Lucas' experiments in merging religious references and Latin-American roots with specific sounds from other parts of the world. Pigmalião is the materialization of the archive of references of label Frente Bolivarista and stays in constant transformation along with narrative of releases from the label – an attempt to unify Latin America through electronic music.

### **Quiet Ensemble**

(Itália)

[www.quietensemble.com](http://www.quietensemble.com)

[www.youtube.com/watch?v=KZqzdl5o2BY](http://www.youtube.com/watch?v=KZqzdl5o2BY)

Formed in 2009 by Italian artists Fabio Di Salvo e Bernardo Vercelli, The Quiet Ensemble's work is constructed through the observation of the balance between chaos and control, nature and technology, creating themes that perfectly blend with these elements, that take shape from the relationship between organic and artificial subjects, and that dislocate the attention to insignificantly wonderful elements such as the buzzing of a fly or the rustle of leaves.

Their composition methods are linked to technologies that explore aesthetic and conceptual possibilities arising from new techniques of technological interactivity, so they can become music creation tools – the same way a brush is to a painter. In “The Enlightenment”, performance that will be presented at Novas Frequências, classic musical instruments are translated into luminous, stroboscopic and theatrical resources with the role of becoming a real electric and optical orchestra made by frequency, heat and noise.

Manipulating the relation between time and space, sound and image, the constantly shifting and unstable work by The Quiet Ensemble relates with space and movement, being modified through it. It emphasizes unexpected events, rejects the apparent mobility of shapes and dilutes the opposition between forces which are apparently divergent in Nature. Concrete and abstract forms are sectioned and reshaped in hybrid leaps, while, in parallel, the pure forms gain aesthetic prominence.

### **Thingamajicks**

(Bliq, Subsubtronics/ Brasil)

[soundcloud.com/thingamajicks](https://soundcloud.com/thingamajicks)

[www.youtube.com/watch?v=8P60bOHw8X0](http://www.youtube.com/watch?v=8P60bOHw8X0)

After recording albums with black metal (Sesso Violento) and noise/improv (Coprophagic Substratum) bands during his graduation course in Sonic Arts at Middlesex University in London, the artist from São Paulo, Vinicius Duarte, took his artistic focus to electronic music.

Thingamajicks has one foot in techno and the other in ambient music, which led him to be selected to be part of Red Bull Music Academy, which takes place this year in Paris.

With a 12" called Patrick's Last Trip, released by the English label Blig Records, and the album Poison Pills, on his own label, Subsubtronics, Thingamajicks makes a synthetic and raw sound that plays with fluke and is full of textures and futuristic, psychedelic and dark environments. His hypnotic techno has very imaginative anthropologic outlines, always infused in a reconsidered and adulterated Africanness. Vinicius also produces a series of lysergic videos on his Vimeo channel to illustrate his songs and signs another project, dieckmanns, where he incorporates television iconography to the sound landscapes of Chicago House.

### **The Bug apresenta "Acid Ragga" ft Miss Red**

(Ninja Tune/ Reino Unido, Israel)

[www.facebook.com/thebugofficialpage](http://www.facebook.com/thebugofficialpage)

[www.youtube.com/watch?v=RBjNY5HvBDg](http://www.youtube.com/watch?v=RBjNY5HvBDg)

Conceived to be the alternative soundtrack for the movie *The Conversation* by Francis Ford Coppola, the first album by The Bug, *Tapping the Conversation*, was released in 1997 by the seminal label Wordsound. On this first incarnation, the project consisted of a duo formed by Kevin Martin and DJ Vadim. And the sonority brought a branch that tended more to downtempo and trip-hop. Afterwards, with his second album, *Pressure*, released by Rephlex Records in 2003, and with the contribution of Russian DJ Vadim, the sound started to turn into a style more similar to the one these days: tracks infused in dub with constant references to ragga, dancehall and dubstep.

His most recent record, *Angels & Devils*, was one of the most expected in 2014 and, according to FACT, one of his best albums so far. It has a clear separation between his more silence and sinister sides, with compositions sometimes without a beat, in which artists such as Liz Harris (Grouper) and Inga Copeland (copeland, Hype Williams) collaborate, and on his more intense, brutal, explosive and chaotic side, there are artists like Flowdan, Death Grips, Manga and Warrior Queen.

Playing with Kevin – who will also perform at the festival with his other project, the trio King Midas Sound – is the Israeli MC Miss Red. Constant collaborator in The Bug, the artist has an enviable vocal reach, which gives pop saliences to the violent bass music.

**Timespine**

(Shhpuma/ Portugal)

[www.soundcloud.com/shhpuma-records/shh008-adriana-s-t-trips-john](http://www.soundcloud.com/shhpuma-records/shh008-adriana-s-t-trips-john)

It's impossible to label the music by the Portuguese trio TimeSpine. It would be something like a folk song played in the flow of conscience, but there is also certain connotations from the contemporary erudite formats (although without the mathematic purity). It's impossible to detect that characteristic balance from music freely improvised, but then again it's a vague impression, because graphic scores are used. This (intentional) idiomatic uncertainty is the result of gathering musicians with different languages: Adriana Sá has a path in experimental electronic music, combining performances with art and technology; Tó Trips is a guitarist inspired by blues, co-founder of the singular and intriguing country-fado-jazz-rock band Dead Combo; and John Klima was a member of pop group Presidents of United States of America (before their MTV phase).

There is a predominance of string instruments in TimeSpine: a zither, a dobro and a guitar-bass. They appeal to some sampling and to percussion, but those are put to the service of combined flow of strings which are plucked, pinched, hit and manipulated with a bow, in unconventional tuning. Everything happens smoothly, slowly, in an abstract and non-linear way, gaining a hypnotic perspective, that seems to stop time. This is music without metric and timer – only human biological timing is followed.

**Trudat Sound**

(Escócia)

[trudatsound.tumblr.com](http://trudatsound.tumblr.com)

[vimeo.com/128617400](http://vimeo.com/128617400)

Trudat Sound is Charlie Knox, a musician and multimedia artist interested in creating new contexts for the experimentation of sound practice. His “Public Experiments”, performing installations that include the use of sounds, lights and the space itself where they are inserted, are not exactly a concert to observe, listen and contemplate like the traditional ones, but a complete experience in which the listener is surrounded and swallowed.

His works explore plural perspectives, using the relative nature to details as a theme and having as source of inspiration the sculptural and architectonic arts, as well as the contemporary culture (mainly British) of clubbing, in its several electronic and electroacoustic branches. Through the reconstruction of immersive audiovisual environments and the engineering of parallel textures, Charlie Knox seeks to learn about the nature of experience (as much the sound experience as the experience in the ontological sense) and about our relationship with the space we live in and in what circumstances we occupy them.

Invited by Novas Frequências, Trudat Sound comes to Brazil to perform and, through an artistic residency, research the work of Oscar Niemeyer with the mission of preparing a sound piece inspired by his main architectonic projects located in Rio and in Brasília. This new piece will be premiered in April 2016, at Counterflows, a Scottish festival and partner of Novas Frequências.

### **Tunga apresenta: Delivered in Voices**

<http://www.tungaoficial.com.br/pt/>

<https://www.youtube.com/watch?v=-A4QSO8DUxQ>

Tunga's artistic career, one of the most fundamental and established Brazilian artists, who started in 70s, when he graduated in architecture and, 1974, held his first individual exhibition at the Museum of Modern Art in Rio de Janeiro. His work has been widely displayed in Latin America and Europe for two decades and started to be significantly presented in the USA in the mid-90s. Tunga participated in several collective exhibitions and biennale in institutions in the whole world, among them, the Venice Biennale, Bienal de São Paulo, MoMa in New York, Ludwig Museum and Kassel's Documenta, in Germany, and The Louvre, in Paris.

Tunga creates pieces of an exuberant imaginary in drawing, sculpture, installation, film, video and performance. His multimedia drive is associated with the comprehension of art as a multidisciplinary field, where philosophy, poetry, psychoanalysis, theatre and literature – in addition to subjects like exact sciences and biology – walk side by side in visual arts. Not rarely, to an artist it's important to surpass limits between science and phantasy, reality and fiction, resulting in the creation of his own mythology. In a few of his works, the artists invites *performers* to make something similar to rituals, “premiering” the piece. To name these pieces, Tunga prefers the term “establishment” rather than performance or installation, which would define in a more satisfactory way something that, from that moment, starts to exist. It's the case, for example, of the pavilions, True Rage and Galeria Psicoativa, displayed at Inhotim. And also the unseen sound installation (better, establishment) that the artist will premiere at Novas Frequências. During the whole festival, his shed in Barrinha, place where the piece will be exposed, will be open to visitors. It'll be a type of occupation where different sound artists and experimental musicians will dialog live with the piece. They are: **Luísa Nóbrega** and **Barrão** (30/11 – vernissage – guests only); **Ava Rocha & Eduardo Manso** (1/12), **Dissonâmbulos** (2/12), **N-1** (3/12), **Lilian Zaremba & Fred Paredes** (4/12), **Lucas Santtana** (5/12), **Meteoro** (6/12), **Thingamajicks & Marcelo Mudou** (7/12), **DEDO** (8/12), **Félicia Atkinson** (9/12 – Closing – guests only).

**Tyondai Braxton**

(Warp, Nonesuch Records/ Estados Unidos)

[www.tyondai.net/](http://www.tyondai.net/)

[www.youtube.com/watch?v=0nO9yIbQzJY](http://www.youtube.com/watch?v=0nO9yIbQzJY)

Tyondai Braxton is a North American musician who has composed as much on his own as part of very influential groups since the 90's. The artist is specially known for being the founder of post-rock and avant-rock band Battles, from which he was the guitarist, keyboardist and vocalist until 2010. The band received world acclamation for their debut *Mirrored*, that, among other awards and honours, was pointed by Time and Pitchfork as one of the best ten albums of 2007.

Recently, Braxton, son of vanguard multi-instrumentalist and improviser Anthony Braxton, released his first solo album in six years – *HIVE1* is a compilation of eight pieces conceived originally as part of a performance entitled "HIVE", which premiered at Guggenheim in New York.

Tyondai Braxton's music is extremely dense, full of sound and aesthetic possibilities. While in Battles, the math-rock allowed complex and dissonant melodic structures with a free jazz influence; in *Hive1*, the mechanic and orchestrated loops overlapping each other give consistency to the electric chaos of noises.

**Movie synopses****Brazil 84 (2014)**

Movie and music by Phill Niblock

(United States/ 77 minutes)

[www.moderecords.com/catalog/273-niblock.html](http://www.moderecords.com/catalog/273-niblock.html)

*Brazil 84* is part of a series from multidisciplinary artist Phill Niblock, *The Movement of People Working*. It's images in 16mm that have long takes without edition, carefully framed to compress individual movements. The images were filmed in rural and urban environments, capturing their work environments, men and women using their hands and body for an eternal work choreography that seems tuned with Niblok's universe of microtonal music

Originally silent, Niblok chose to add his own music as the soundtrack, which he normally plays simultaneously at public screenings of the movie. The images are raw, the colours are

saturated and the soundtrack seems to be a psychic phenomenon that overflows in every scene.

### **Learning to Listen (2014)**

by Dan Linn-Pearl, Marianna Roe & Andi Spowart  
(United Kingdom/ 59 minutes)

[www.learning-to-listen.info/](http://www.learning-to-listen.info/)

[vimeo.com/79916040](https://vimeo.com/79916040)

*Learning to Listen* is a documentary produced by Deaf Pictures that crosses the dividing lines between experimental music and sound art. The movie presents a series of testimonials from important artists about their work regarding thought and creative process at the same time as it explores scenes of performances, improvisation, technology and sound art.

The movie uses guerilla filming techniques with basic equipments at their disposal, which turned the process, as a last instance, more simple and refined. Historical narratives are explored as well as being presented as new work, new visions, concepts and comprehensions about the tools of sound creations. *Learning to listen* hopes to toast a new audience with information about techniques of experimental and non-commercial composition, and at the same time, appeal to the sensibility of musicians who already perform and professionals intimately linked to business.

### **Phantom Nebula (2014)**

by Makino Takashi  
(Japan/ 52 minutes)

[www.youtube.com/watch?v=4vOEVjRHPI4](http://www.youtube.com/watch?v=4vOEVjRHPI4)

The experience of watching Makino Takashi's may be more well expressed through the title of one of his movies: *Still in Cosmos*. The filmmaker tries to create a state of frenzy through multiple exposition and overimposition, but ends up prevailing a notion that abstract chaos always exists inside a type of transcendental order. Graduated in Cinema by Nihon University of Art, Takashi moved to London to dedicated himself to the study of the techniques of musical cinema, photography and lighting. He then starts to produce his own movies after returning to Japan in 2004, influenced by Jim O'Rourke, with whom he had contact with at the time. From then on, Takashi started to challenge the traditional cinematographic production, making use of digital transfers, edition of frames per second, and overlapping visual and sound layers for the limit of digital technology and of cinema and abstract music.

*Phantom Nebula* is, according to the San Francisco Cinematheque, “a duel between the immaculate domination of digital and the organic irregularity of the material dissolving in multiple facets of chaos, unexchangeable fizzy masses with no definitive shape”.

### **Um Ouvido por um Olho (2015)**

by Lilian Zaremba

with works from: Lenora de Barros, Vivian Caccuri, Alex Hamburger, Julio de Paula, Cadu Tenório, Marco Scarassatit, DEDO, Thelmo Cristovam e Lilian Zaremba  
(Brazil/ 75 minutes)

“Until what point, the image is a radiophonic transmission and until what point visual impressions are part of a sound impression that encompasses them? If music takes to visual maps and ears can see, roar, when capturing the mute yell of images, what is exactly cinema and what is the radio? These are essential questions in a moment where media transmission was guided by the mass media, globalised, practically universalized, in a nauseating speed.” In *Um Ouvido Por Um Olho*, special series developed for the Austrian netradio, Kunstradio, one of the most prestigious in the world, Lilian Zaremba invited artists from different medias to create exercises of what would be a “visual radio”.

Lilian Zaremba is a visual artist, screenwriter, broadcaster and researcher with a PHD in communication theory. Since 1997, she explores different aspects of language and radiophonic transmissions associated to sound arts. Created, curated and coordinated the I Radio-Forum: a radio outside the Radio, at Centro Cultural Banco do Brasil (1997) bringing to Rio de Janeiro representatives from public stations from France, Germany and England, and also national artists. Among her most recent work are “Evasão” (sound installation displayed at Fundação Eva Klabin, as part of project “Respiração”, curated by Marcio Doctors, 2010) and the series “Entreouvidos, sobre Rádio e Arte” (produced as a request from Rádio Visual, of the 7<sup>th</sup> Bienal do Mercosul, curated by Lenora de Barros, 2009). Lilian participated in the X Documenta of Kassel with the transmission of her phantasy radio Crab Nebula (2007).

### **Taking the dog for a walk (2014)**

by Antoine Prum

(Luxembourg, United Kingdom/ 128 minutes)

[vimeo.com/123870358](https://vimeo.com/123870358)

*Taking the dog for a walk* presents a map of the free improvisation music scene in Great Britain, past and present. The documentary alternates extensive musical sequences with led conversations that gravitate around the idiosyncrasies of improvisation. Produced by Paul Thiltges and Antoine Prum for NI-VU-NI-CONNU Productions, the movie premiered in 2014 at East London Film Festival. It includes interviews conducted by Stewart Lee e Tony Bevan com Eddie Prévost, Steve Berford, John Butcher, Alex Ward, Maggie

Nicols, Phil Minton and many others. In a structural work of researching shooting archives *Taking the dog for a walk* analyses the net of small meeting points and labels that help shape this niche of the British music scene.

### **What We Leave Behind – Jean-Luc Godard Archives (2015)**

by Soundwalk Collective

(44 minutes)

[soundwalkcollective.com/index.php?/what-we-leave-behind---jlgodard/](http://soundwalkcollective.com/index.php?/what-we-leave-behind---jlgodard/)

*What We Leave Behind* is a sound piece composed with only heard sound fragments that were recorded in the movie sets of Jean-Luc Godard, but that ended up never being published. The sounds composition, rediscovered by accident somewhere in France, show us a very real (in the sense of authentic, sincere) audiovisual archive and in a certain way forgotten by the director.

*What We Leave Behind* is the portrait of contemporary cinema and a reflection about the archive as a streaming idea in artistic and philosophic thought. The intention of the piece is to show the power of the archive: keep a constellation of memories and identifies, stories, narratives. Stage directions, atmospheres of recording sets, fake beginnings, new takes and all of those details of every moment that usually pass by inconspicuous, but at the last instance, what we leave as a legacy to eternity.

### **About Novas Frequências**

#### **Chico Dub – artistic director and curator**

Based in Rio de Janeiro, Chico Dub is a curator, music promoter and artistic director with a focus on new trends and vanguard and experimental music. He is the curator and artistic director of Novas Frequências, festival held since 2011 that integrates the international network ICAS which has over 40 events of music and advanced sounds. Chico is the consulter for ECCA (International forum of Economy, Creativity, Culture and Art), event that will be held in November in Rio and was already the curator for Sónar São Paulo (2012), Eletronika Festival in Belo Horizonte (2013, 2014 and 2015), SESI Cultura Digital (2014 and 2015) and Red Bull Music Academy (2014 and 2015), not including the series Invasão Paraense and Invasão Baiana for CCBBs in Brasília, São Paulo and Rio de Janeiro (2012, 2014 and 2015). Last year, he coordinated the project of cultural programming from the new Museum of Image & Sound (MIS) of Rio de Janeiro. Member of the technical and deliberative board of Casa Rio, multi-use space from the Secretariat of the State of Rio de Janeiro and FUNARJ dedicated to the development of projects linked to art, culture and creativity, Chico Dub is the founder and curator of the collection series Hy Brazil, whose goal is to map and to

promote the new electronic and experimental Brazilian productions – until this moment, 9 volumes were released. From 2007 to 2011 worked as an assistant director of the festival of audiovisual performances Multiplicidade and is the co-founder and screenwriter of the documentary Dub Echoes, first feature film to show the importance of Jamaican dub to the birth of hip-hop and electronic music.

### **Tathiana Lopes/ Cardápio de Ideias Comunicação e Eventos – production director and executive producer**

Tathiana Lopes is the founder and director of Cardápio de Ideias Comunicação e Eventos, a production and projects development in cultural, corporative and social areas opened in 2008. She is the production director, executive producer and founder of Novas Frequências Festival, developed and held since 2011 in Rio de Janeiro, winner of Noite Rio Award, member of ICAS (International Cities of Advanced Sound), that had its first international showcases in April and May 2015 in Scotland, London and Germany. She will conduct in 2016 the 1<sup>st</sup> Edition of the Festival “+ Performance” with the main international and local names of performance art. Tathiana is responsible for elaboration and production of Cine Daros in the museum's courtyard, an open air film festival that in August had its 3<sup>rd</sup> edition. She developed and organized the opening events of Casa Daros Latino America. In partnership with the visual artist Vik Muniz and the Ministry of Environment, developed and produced the project “Paisagem para Rio+20”. She was responsible for the creation and production of the launching event of the Oscar nominated documentary 'Wasteland'. Between 2009 and 2011, Tathiana coordinated the production of the festival Multiplicidade. She graduated in Art, Advertising, and Marketing and Business Management and, in the last few years has conducted lectures in universities like PUC, ESPM, Facha and Estácio.  
[www.cardapiodeideias.com.br](http://www.cardapiodeideias.com.br)

### **About Oi Futuro**

O Oi Futuro é is Oi's social responsibility institute, that develops and supports programs and projects in the Culture, Education, and Sustainability areas. Oi Futuro has a commitment with the transformation and social inclusion, having the mission of promoting human development through information and communication technology. Since 2001, their actions aim at democratizing access to knowledge and reducing geographic and social distances, with a special attention to the young population.

In the Education area, **Nave (Advanced Educational Center)** and **Oi Kabum! Arts and Technology School** programs use communication and information technology capacitating youngsters for professions in digital and creative areas, providing educational content to the

formation of educators in the public system and encouraging the development of innovative methods.

In the Culture area, Oi Futuro keeps three cultural centers: two in Rio de Janeiro (in **Flamengo** and **Ipanema** neighborhoods) and one in **Belo Horizonte**. The Flamengo and Belo Horizonte Centers house the two Telecommunications Museum units maintained by the Institute. They also support festivals and events in various Brazilian cities, by means of Oi's Cultural Sponsorships Program.

The program **Oi Novos Brasis** reaffirms the commitment of the Institute in the sustainability area, with the support and development from partnerships with nonprofit organizations to the feasibility of innovative ideas that use communication and information technology to speed human development. Sports complete their acting scope supporting projects approved by Sports Incentive Laws, being Oi the first telecommunications company to bet on socio-educational projects embedded in the Federal Law. [www.oifuturo.org.br](http://www.oifuturo.org.br)

#### **About British Council/ Transform**

Transform is an arts programme from the British Council, with a duration of four years, created to connect promoters, artists, authorities and the main art organizations in Brazil and in the United Kingdom, aiming to strength the bonds between these professionals and institutions from both countries for long term results.

“Supporting discussions in contemporary music production from the exchange of experiences between Brits and Brazilians in this area, meets one of the main goals of the arts program from the British Council, Transform, which is to promote innovation in Brazil and in the United Kingdom through collaborative projects like the ones that be born from Novas Frequências.” - Lucimara Letelier – Arts Associate Director - British Council  
[www.britishcouncil.org.br/transform](http://www.britishcouncil.org.br/transform)