

Alexandre Alagôa

## Portfolio

2022



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## 1. BIO & CV

### ALEXANDRE ALAGÔA



Filmmaker / Multimedia Artist  
Co-Founder of [turva](#)

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#### **bio**

Alexandre Alagôa (1994) is an experimental filmmaker and multimedia artist working between Lisbon and Luxembourg.

His work investigates the material and mechanical rawness of the audiovisual medium, by exploring its technical, plastic and durational qualities in order to enhance an immediate physical and xamanic-like experience in the observer, challenging their perceptual organism, and emphasizing a conscious awareness on the act of seeing and listening.

Graduated in Multimedia Arts (2015), Master in Audiovisuals (2018) and Post Graduated in Sound Art (2019) from the Faculty of Fine Arts of the University of Lisbon. From 2017 to 2018 integrates the Multimedia Art Department of the Faculty of Fine Arts of Lisbon as a Technician and Assistant, supporting the Audiovisual students in the development and presentation of film, video and installations.

Invited lecturer for Cultural and Educational Portuguese Institutions such as Atelier de Lisboa (Alvalade, Lisbon) and CineReactor (S. Sebastião, Lisbon), giving speeches on Experimental Film, mostly focused on the Structural Film approach. Also collaborated as a video and sound technician for portuguese Cultural Associations such as Associação Gandaia (Costa da Caparica, Portugal) and Gerador (Lisbon, Portugal).

In 2020 launches a new project entitled **turva**, an audiovisual label focused on the production and publishing of experimental art, along with portuguese musician and sound artist **Luís Neto**.

Alagôa's films and audiovisual pieces have been present in portuguese and international festivals and exhibitions, such as *Festival Tous Courts* (France, 2021), *Cairo Video Fest* (Egypt, 2021), *Vienna Shorts* (Austria, 2021), *Flatpack* (UK, 2021), *Split Video Art Festival* (Croatia, 2021), *Stranglescope* (Brazil, 2021), *Art Madrid* (Spain, 2020), *A Descida ao Maelstrom* (Cossoul, Lisbon, 2019), *InShadow: Lisbon Screendance Festival* (Lisbon, 2018); *Festival Ecrã* (Brazil, 2018); *Festival Video Art Miden* (Greece, 2018); *Richterfest* (Russia, 2017); *IVAHM* (Spain, 2017); *Festival Reverso 02* (Lisbon, 2016); *I stood up and... never sat down again* (Plataforma Revólver, Lisbon, 2016).

## education

2018 - 2019, **Post Graduation in Sound Art**, Faculty of Fine Arts of the University of Lisbon  
2015 - 2017, **Masters degree in Audiovisuals**, Faculty of Fine Arts of the University of Lisbon  
2012 - 2015, **Graduation degree in Multimedia Art**, Faculty of Fine Arts of the University of Lisbon

## individual exhibitions

2019, *A Descida ao Maelstrom*, Cossoul, Lisbon, Portugal

## festivals and group exhibitions

2021, *Festival Tous Courts*, Aix-en-Provence, France  
2021, *Transient Visions*, New York, USA  
2021, *Over The Real*, Luca, Italy  
2021, *Cairo Video Festival*, Cairo, Egypt  
2021, *Concept*, CICA Museum, South Korea  
2021, *Vienna Shorts*, Vienna, Austria  
2021, *Flatpack Festival*, London, UK  
2021, *Split Video Art Festival*, Split, Croatia  
2021, *This Is Where We Are Now*, Aggregate Space Gallery, Oakland, California, USA  
2021, *Strangoscope Festival*, Brazil

2020, *ADAF: Athens Digital Arts Festival*, Athens, Greece

2020, *Art Madrid '20*, Madrid, Spain

2019, *Fear*, Athens School of Fine Arts, Greece

2019, *Fulgente*, Desterro, Lisbon, Portugal

2019, *Cairo Video Fest*, Cairo, Egypt

2019, *Tridecasónico*, Zaratan, Lisbon, Portugal

2019, *RUA* (Caldas Late Night), Silos, Caldas da Rainha, Portugal

2019, *Ibrida Festival*, Fabbrica delle Candele, Italy

2019, *VideoLands*, MOMus-Experimental Center for the Arts, Thessaloniki, Greece

2019, *CINENOVA*, Nova School of Social Sciences and Humanities, Lisbon, Portugal

2019, *Mostra Nacional de Jovens Criadores*, Nova School of Business and Economics, Lisbon, Portugal

2018, *InShadow: Lisbon Screendance Festival*, Lisbon, Portugal

2018, *Counterpath: The Unseen Festival*, Denver, Colorado, USA

2018, *Pugnant Film Series: Fuck the Narration*, Chimeres Space, Athens, Greece

2018, *MOITAMOSTRA18: V@curral*, Moita Village, Castro Daire, Viseu, Portugal

2018, *Festival Ecrã*, Cinemateca do MAM, Rio de Janeiro, Brasil

2018, *Festival Video Art Miden: From Zero to Infinity*, Historic Center of Kalamata, Greece

2018, *Festival Images Contre Nature 18*, Videodrome 2, Marseille, France

2018, *Now&After International Video Art Festival*, ARTPLAY Design Center, Moscow, Russia

2017, *Festival Video Babel*, Centro Cultural USIL Cusco, Peru

2017, *Expanding Film #1*, Pica Studios. York, England

2017, *Richterfest 2017*, Science and Art space. Moscow, Russia

2017, *Germinal Experimental - This Is The Day*, Germinal Gallery. Lisbon, Portugal

2017, *IVAHM: International Video Art House Madrid*, Museum La Neomudéjar, Madrid, Spain

2017, *GAB-A 11ª Ed.: Galerias Abertas das Belas Artes*, Faculty of Fine Arts of Lisbon

2017, *Filmideo 2017*, Index Art Center. Newark, New Jersey, USA

2017, *Proceso de Error: Festival Internacional de Video Arte*, Casa Plan. Valparaíso, Chile  
2017, *Um Mês Português*, Faculty of Letters of the University of Lisbon, Portugal

2016, *180 Anos das Belas Artes*, Faculty of Fine Arts of the University of Lisbon, Portugal  
2016, *Festival Reverso 02 - Sessão Apostas: Novíssimos Realizadores Portugueses*, Galeria Germinal & Sociedade Guilherme Cossoul, Lisbon, Portugal  
2016, *GAB-A 10ª Edição: Galerias Abertas das Belas Artes*, Faculty of Fine Arts of the University of Lisbon, Portugal

2015 - 2016, *I stood up and... never sat down again*, Plataforma Revólver, Lisbon, Portugal

#### concerts

2021, *Festival Semibreve*, Braga, Portugal  
2021, *The Jar*, SMUP, Parede, Portugal

2020, *A Invenção da Amnésia: sessão de escuta*, Casa d'Avenida, Setúbal, Portugal

2019, *A Descida ao Maelstrom: Concerto com Pedro Tavares e Z*, Cossoul, Lisbon, Portugal  
2019, *Elite Gymnastics, Bbb Hairdryer, Alagoa, Marie-Pascale Hardy*, Zaratan, Lisbon, Portugal  
2019, *SOMA*, Faculty of Fine Arts of the University of Lisbon, Portugal  
2019, *Tridecasónico: inauguração da exposição*, Zaratan, Lisbon, Portugal  
2019, *Alagoa / Tra\$h Converters*, Lounge Bar, Lisbon, Portugal  
2019, *Here and I*, Faculty of Fine Arts of the University of Lisbon, Portugal, Portugal  
2019, *Alagoa / Tra\$h Converters*, Café au Lait, Porto, Portugal

2018, *Super Sonic Stereo Scope*, Espaço Pogo Teatro, Lisbon, Portugal  
2018 *Mariana + Pedro (visuais por André) / Alagoa (visuais por Tiago)*, Faculty of Fine Arts of the University of Lisbon, Portugal

#### talks & lectures

2021, *Artist Talk: This Is Where We Are Right Now*. Moderated by Conrad Meyers. Aggregate Space Gallery, West Oakland, California, USA  
2021, *Animation Avantgarde Artist Talk: Alexandre Alagôa & Katharina Huber*. Moderated by Thomas Renoldner and Wiktoria Pelzer. Vienna Shorts, Austria  
2021, *Strangoscope Artist Talk*. Moderated by Rafael Schlichting & Claudia Cardenas. Strangoscope Festival, Rio de Janeiro, Brazil

2020, *Vortex e o Filme Estrutural*, CineReactor: Curso Geral de Cinema, invited by professor Marco Laureano, Lisbon, Portugal

2018, *Michael Snow e o Filme Estrutural*, Associação Gandaia, Costa da Caparica, Portugal  
2018, Presentation of *Vortex*, at Atelier de Lisboa, invited by professor Luís Mendonça, Lisbon, Portugal

#### catalogues

2021, *Cairo Video Festival 2021*  
2021, *Vienna Shorts 2021*  
2019, *Mostra Nacional de Jovens Criadores*  
2018, *Now & After 2018*  
2016, *I stood up and... never sat down again*

### articles

FIORE, Matheus (2018) *Festival Ecrã – Vortex; Rochas Em Forma de Vento: 1048 Luas*, Festival Ecrã

MENDONÇA, Luís (2016) «*O caso português: cinema experimental, esse estrangeiro*», *Revis•ta*, number 2, 26 November 2016, pp. 45-55

### interviews

2019, *turva: entre a música e o vídeo*, Rimas e Batidas, 2020

## 2. PORTFOLIO

### 2.1. Film & Video

Drawing a direct influence from the experimental film approach of the 60s-80s, with a special focus on Structural Film research (P. Adams Sitney, Michael Snow, Ernie Gher, Takashi Ito, Toshio Matsumoto), Alexandre Alagôa's films often explore the actual immediate experience of the medium, emphasizing its mechanical and technical qualities (from investing in a conscious presence of the camera and the importance of its properties and movements), its material aspects (from an emphasis on the frame, and an awareness on the relationship between the flat screen and its tridimensional illusion), and its time and endurance (duration, rhythm, repetition, velocities and their physical impact on the spectator).



Still-frames from GRID, 2021

**GRID, 2017 - 2021**  
produced by turva



Digital Video, 3000x2000px, 3:2 Aspect Ratio, Black & White, Stereo Sound, 14'00"

#### **synopsis**

A ritual of grids, reflections and chasms; a complete state of entropy; a space that devours itself; a vertigo that destroys the gravity of the Earth; a trap that captures us inside the voids of the screen of light: «That blank arena wherein converge at once the hundred spaces» (FRAMPTON, 2009, p.72).

**private stream link**     <https://www.youtube.com/watch?v=3mdmkql14dM>

**trailer**     <https://www.youtube.com/watch?v=YYDmeX2We2M>

#### **turva**

facebook  
Instagram

<https://www.facebook.com/turvalabel>  
<https://www.instagram.com/turvalabel/>

## conceptual basis

GRID unfolds from two main premises: **the Structural Film theme and the conceptual dimension of the Grid.**

### the Structural Film

P. Adams Sitney presents the Structural Film thematic in the 60s, in the 47<sup>th</sup> issue of *Film Culture*, and, later on, as part of his celebrated epic book *Visionary Film*. The term is used to bring together the experimental approaches of several artists such as Michael Snow, Ernie Gher, Tony Conrad, George Landow, Hollis Frampton, Joyce Wieland, Paul Sharits, among others, who moved away from narrative, representation, symbolism, metaphor or poetry, in order to invest more precisely in the raw processes of the film as a *medium*: its material, mechanical, technical, perceptive and durational qualities. Sitney would consider it «a cinema of structure wherein the shape of the whole film is predetermined and simplified, and it is that shape that is the primal impression of the film» (SITNEY, 1974, pp. 407-408).

In 1967, Michael Snow creates *Wavelength*, one of the most celebrated avant-garde pieces of all time, and considered by Sitney as one of the most epic embodiments of Structural Film. The experience is, still today, quite unique: a long zoom, of 45 minutes, compresses the space-time of a studio until its center, where we find a photograph of (sea) waves. Despite some human action taking place, we understand that «Snow deliberately impoverishes or destabilizes the elements of fiction that conventional films depend on — character, plot, setting, narrative pace — in order to secure the audience's focus on the immediate, actual experience of the film» (JOHNSON, 1994, p. 74).

With *Wavelength*, Michael Snow intends «to balance out in a way all the so-called realities that are involved in the issue of making a film» (SNOW, 1994, p. 41): the reality of our world, inevitably captured by the camera, but also the reality that is inherent to the processes of the film strip as a material and physical object. Sitney would add: «Things happen in the room of *Wavelength*, and things happen to the film of the room» (SITNEY, 1974, p. 416).

Snow continues this sort of game between illusion (what we see inside the screen) and surface (the physical film) in *Back and Forth* (1969), although in a different way: now, he transforms a class room into a completely blurred and slurred set of images created by the increasing speed of the camera's obsessive panoramic movement.

Left and right start to melt within each other — while the sound enhances the intensity of the whole experience. Wees says that these kind of continuous repetitive rhythms evoke a sort of primitive state deep within us, a ritual, a mantra: «Like them, *Back and Forth* subjects the brain to repeated stimuli in such unrelenting abundance that it cannot translate them into normal perceptions of the world» (WEES, 1992, p. 165). Snow himself states that his «films are (to me) attempts to suggest the mind to a certain state or certain states of consciousness. They are drug relatives in that sense (SNOW, 1994, p. 22)».

We can see that Snow consciously eliminates the camera's usual dependency on the humane figure, characteristic of more traditional cinema, to empower its use as a unique element, a mechanical eye, free to explore and produce movements that immediately interfere with the viewer's eye and nervous system.

These perceptive, physical and xamanic qualities of Michael Snow's films can be present in the works of other experimental filmmakers such as Ernie Gher's *Serene Velocity* (1970), Tony Conrad's *Flicker* (1966), and the virtuosos Takashi Ito and Toshio Matsumoto.

With *Spacy* (1981), Takashi Ito explores the infinite possibilities of moving the camera through a space, a basketball field, with a meticulous work of still-frames. The geometrical movements and increasing frenetic speed of the camera unleash a devouring infinite fractal structure, a mise en abyme, draining the space itself, as well as the viewers vision. We get trapped inside an abyss of screens.

GRID is born from this experimental tradition. The film amplifies a feeling of claustrophobia through a detailed and obsessive movement of the camera pushing against a grid/cross shape on a concrete wall. The whole film is made from a thorough and exhaustive manipulation of more than 10.000 still frames, taken daily and captured equally during each

month through the course of 4 years, so revealing the different natural and atmospheric qualities specific to every season.

This persistent repetition in exploring different camera movements along the building in such a long period of time reveals subtle changes in the intensity of the sunlight, interplays of shadows caused by the moving clouds, seasonal transformations of humidity and dirt in the space, and infiltrations of water, therefore multiplying the ways the building can be explored and seen. This singularity and diversity present in each variation of light, shadow, water and dirt through each hour, day, week, month, season and year unveil - not only one - but an infinite amount of buildings, consequently and exhaustively enhancing the possibilities to invest on the experimentation of the camera movement, of the speed of the still-frames, and the rhythm of the montage.

A state of entropy is triggered — a ritual of grids, reflections and chasms; a space that devours itself; a vertigo that destroys the gravity of the Earth; a trap that captures us inside the voids of the screen of light: «That blank arena wherein converge at once the hundred spaces» (Hollis Frampton).

### the Grid

In the chapter “Horizontalité”, from the book and exhibition catalogue *Formless, a User’s Guide* (1997), Krauss mentions that, during the horizontal and animal state, human beings would use vision only as a hunting tool, an extension of the sense of smell. It is only when we adopt the vertical posture that we assign our vision a new function: *contemplation*.

However, from the moment we start to stand up, we also start to lift the earth along with us — on one hand, to circumscribe the limits of a given space, creating shelter for us and our animals; on the other hand, maybe more unexpectedly, we start to build walls that inevitably interact with our field of vision, therefore offering alternatives to that contemplation state. The wall would then start to affirm itself as a crucial element to our relationship with the image.

In *The Grid Book* (2009), Hannah Higgins also makes relevant observations about the wall. In the first chapters of the book, Higgins presents the brick as an immediate comparison to human flesh and blood, due to its red and brownish colours; its size, as well, is predetermined by the human hand, so that it can be manipulated along with mortar, which gives it its skin-like texture, to build a grid shape vertical wall. This comparison establishes an immediate connection to the Babylonian myth, Higgins argues, where God creates humans in Its own image through clay — pieces of the earth — and gives them life with Its breath — a symbol for fire and language. In due time, walls also gain their own warmth, just like a body protects its organs.

We can therefore conclude, just like Higgins tells us, that the wall is an elemental self-portrait of human beings — first, because it’s an immediate materialization of the human body in its vertical posture; secondly, because it is the *support* for the relationship between humans and images.

The repetitive camera movements towards the grid shape on the wall, that are the basis for the whole film GRID, constitute an attempt to invest in this challenging act that we constantly submit ourselves to: the vertiginous relationship between the image, projected on the blank screen of light, with our gaze that, in turn, projects itself beyond its surface — and so cinema is born, through that train (by the Lumière brothers) that shatters the wall and pierces through the canvas into the room, scaring the audience out of the cinema.

The wall is, as such, the support and the intersection point between these two elements: the projected image of light and the human visual perceptual organism. The main subject of the film GRID is this confrontation with the artifices underlying the medium and the process of making *film* - a sort of *laying bare* or *unveiling* of its process of production; a raw presentation of the dialect that composes the *film as film*.



Still-frames from GRID, 2021

## VORTEX, 2015 - 2017



HD Video (1280x720), 3:2, Color, Stereo Sound, 9'05"

### **synopsis**

A corridor of an apartment is transformed into a claustrophobic and vertiginous vortex that swallows and imprisons you in the infinite fall through the mise en abyme: it's a pure enclosure inside the image world, it's the Descent into the Maelstrom.

**public stream link**      <https://www.youtube.com/watch?v=HEBJYWEkxjU>

### **conceptual basis**

The first premise of the film focuses on the Structural Film, as it is introduced by P. Adams Sitney (1974). From this theme, VORTEX tries to explore the idea of *film as film*, a notion that focuses on the film as a powerful medium within itself. As such, it proposes to expose and invest on the structural, formal and material processes and elements of the audiovisual organism — on its qualities of light and colour, on the durability and rhythm of the moving image, on the mechanical character of the film camera, on the visibility of the montage as a mean of spacial and temporal (de)construction. Such characteristics, usually eliminated or hidden by mainstream cinema, oppose to, as well as reject, the illusory methods of the traditionally narrative based audiovisual production, which resorts exclusively to modes of continuity and invisibility of the montage as a mere instrument of representation of a given reality, and whose main priority is the dependency on the human presence, (inter)action and/or performance (story and characters):

*Structural/Materialist film attempts to be non-illusionist. The process of the film's making deals with devices that result in demystification or attempted demystification of the film process. But by 'deals with' I do not mean 'represents'. In other words, such films do not document various film procedures, which would place them in the same category as films which transparently document a narrative, a set of actions, etc. (...)*

*The dialectic of the film is established in that space of tension between materialist flatness, grain, light, movement, and the supposed reality that is represented. Consequently a continual attempt to destroy the illusion is necessary. In Structural/Materialist film, the in/film (not in/frame) and film/viewer material relations, and the relations of the film's structure, are primary to any representational content. The structuring aspects and the attempt to decipher the structure and anticipate/recorrect it, to clarify and analyse the production-process of the specific image at any specific moment. are the root concern of Structural/Materialist film. (GIDAL, 1978, p. 1)*

The second main premise deals with the concept of *mise en abyme*, as it is analysed by Lucien Dallenbach (1991), considering its origin in the writings of André Gide (1970). The function of the concept is to present the circumstances *sine qua non* to a certain work of art by unveiling and emphasizing the condition of the elements inherent to its process of production/construction, almost like reflecting the work of art upon itself, therefore taking the act (process) of creation as the own motif (subject) of the creation. Consequently, the *mise en abyme* inevitably captures us in a sort of *trap* triggered by the reciprocal confrontation between the *oeuvre* and the means which compose it as such: hence the fall into the abyss. For this purpose, Vortex tries to capture and imprison its viewers in Alice's universe, by creating a claustrophobic and repetitive space that closes (or opens) itself in an infernal, agonizing and vertiginous black hole of screens inside of screens, mirrors inside of mirrors, frames inside of frames — and therefore film inside of film: it's a pure enclosure inside the Image World; it's the Descent into the Maelstrom.

«(...) gritou: Moeskoe-ström!

«Ninguém saberá nunca o que eu senti nesse momento. Tremi dos pés à cabeça como se tivesse o mais violento dos ataques de febre. Bem sabia eu o que êle queria dizer com aquela palavra, bem sabia eu que êle queria que eu percebesse. Com o vento que tínhamos agora sôbre nós, íamos ter ao turbilhão do Ström e nada nos poderia salvar!

«Bem vê o senhor: ao passarmos o canal do Ström, íamos sempre muito mais acima do redemoínho, mesmo com o tempo mais seguro e depois tínhamos que esperar com todo o cuidado pela calma; mas agora íamos mesmo sôbre o redemoínho e com um furacão daquela ordem! (...)

«Estávamos agora na faixa de ressaca que existe sempre à volta do turbilhão; e claro está que pensei no momento seguinte mergulháramos no abismo, cujo fundo mal podíamos ver por causa da extraordinária velocidade com que éramos transportados. (...)

«Ao sentir a volta vertiginosa da descida, instintivamente me prendi com mais fôrça ao barril e cerrei os olhos. Durante alguns segundos não ousei abri-los, porque esperava uma destruição imediata e admirava-me de já não estar na água, no estertor da agonia. (...) (POE, no date, p. 17, 19, 21)



Vortex at the Videolands Exhibition at MOMus-Experimental Center for the Arts, Thessaloniki, Greece April 2019

## 2.2. Music and Sound

Deeply rooted in modern trends of ambient music, Alagôa's compositions operate in a constant dialogue between electronics, acoustic instruments, field recordings, samples, and daily recordings of any sources, often revealing a cinematic sense, a landscape to be felt and experienced (with the example of *To Be A Mountain*, 2018); while his sound pieces manifest a more raw and visceral approach (as it is the case with *Speaking in Circles*, 2021), many times resulting in a more bodily/physical experience, and therefore revealing the artist's versatility when working with the medium: both for live concerts and gallery spaces.



To Be A Mountain, 2018



As If You Could Kill Time..., 2018



Alagôa playing live at gnracion (Braga, Portugal) as part of turva's showcase at the acclaimed portuguese electronic music and digital arts festival Semibreve

UNTITLED (SPEAKING IN CIRCLES), 2021



**Speaking in Circles I** available at  
<https://www.youtube.com/watch?v=azESt9mgIPY>

**Speaking in Circles I**

*Your ears listening to the sound of my voice speaking into (your ears listening to the sound of my voice speaking into...)*

**Speaking in Circles II**

*What you are listening now inside this tape does not need to mean anything besides (what you are listening now inside this tape does not need to mean anything besides...)*

**Speaking in Circles III**

*Sounds are nothing but sounds (are nothing but sounds are nothing but...)*

**Speaking in Circles III**

*If I keep repeating what I say you will understand that each time you listen to it is different because (if I keep repeating what I say you will understand that each time you listen to it is different because ...)*

In a threshold between sound, performance and poetry, Alagôa's *speaking in circles* pieces revolve around circular phrases that can be spoken throughout eternity. Taking its root on the Sator Square, and Jackson Mac Low's Fluxus Gathas, the phrases are built in a way that the end can again connect to the beginning, creating a repetition of the same speech over time, inducing a xamanic-like quality to their chant.

## AS IF YOU COULD KILL TIME WITHOUT INJURING ETERNITY, 2020



full album at:

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

Continuing Alagôa's journey through ambient music, *As If* unveils a collaboration with portuguese artist **Inês Pascoal** on the violin, emphasizing Alagôa's persisting interest to create dialogues between different means of sound — electronic and acoustic.

Taking its name after a passage from Thoreau's book *Walden*, the artist requests the listener to experience the album only during sunrise: an early rise, a simple action of awareness of time and space, an inner reflection of where we stand towards ourselves and the world.

The music piece had a vinyl self release, with a limited edition of 2 copies - one for Inês and one for Alexandre.

## TO BE A MOUNTAIN, 2018



full album at:

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

Marking Alagôa's first steps in electronic experimental music, *To Be A Mountain* is born from recurring visits and soundwalks around a small mountain in Sesimbra (Portugal), Alagôa's hometown, a place dearly known to the artist since his childhood.

In an attempt to reflect the landscape's nostalgic memories, while slowly moving away from youth and his hometown, Alagôa creates a simple dialogue between the piano, electronics and field recordings of trees, wind, footsteps, leaves, rocks and water, hopefully capturing/emphasizing the uniqueness of the place.

The subtle atmospheres purposely entail the participation of the listener's surroundings. The listener is invited to experience the album while doing any other activity — while gazing a landscape, while listening to the sea, while painting, while walking, while travelling on a train, or any other action the listener sees fit.

The CD had its release by the portuguese label **Variz** (Miguel Sá + Fernando Fadigas), in 2018, and the edition emphasizes Alagôa's intimacy with the artwork— the entire 100 copies were made by hand by the artist himself, with screenprinting by Paulo Sousa.



To Be A Mountain, photos of the CD release

### 2.3. Performance and Actions

The body has always been an important element to Alagôa's work. From the structural films (GRID and VORTEX) experience, which can be not only perceptual but also sculptural, to the sound pieces (To Be A Mountain, or Speaking in Circles) which literally involve the body in their conception, we always find a presence, an awareness and an impact towards physicality and endurance.

#### IT GOES ON WITHOUT US, 2019



**It goes on without us** (2019) marks a specific action of building an aeolian harp and carrying it to the top of a small mount in Sesimbra, Portugal. The instrument is then left there forever, to be played with/by the wind, until it is inevitably swallowed by nature's imposed decay, destroyed by time.

The performance brings forward the presence of sound and noise in the world without human activity. There is, of course, human activity in the act of building the aeolian harp itself, but the sound produced by it endures in time without the need of human touch.

## 2.4. Objects

Following on a continuous influence from Conceptual Art (Duchamp, John Cage) and Fluxus (George Maciunas), Alagôa's objects can be understood not necessarily as sculptures or finalized products with any aesthetic or contemplative intention, but rather as simple ideas or shared experiences presented in the form of physical pieces (with the example of *There is no such place as an empty space or an empty time*) or requested performances activated by the audience (with the case of *Blank Letter*), which unfold in their relationship with space and time, often then reflecting a poetic sense, even if small (such can be the case with *To Be With Time*).

The use of mundane and accessible materials like paper and pieces of fruit, and the conducting of simple actions like sending a letter, reflect Alagôa's idea of art being a daily and continuous act, often left to time's own uncertainty, that can be done by — and shared with — **anyone**, emphasizing notions of indeterminacy, chance, repetition and infinity in order to encourage critical thought and poetical dialogue, in an inherent fluid movement and connection between people.



Orange peel for *To Be With Time*, Ad Infinitum



Wooden Aeolian Harp for *It goes on without us*, 2019

## TO BE WITH TIME, Ad Infinitum



Orange Peel on Wooden & Glass Box, Variable Dimensions

### **synopsis**

A family tradition of peeling an orange in the shape of two locked rings is passed on from generation to generation. The parent teaches the offspring. Once the offspring knows how to peel the orange in that exact same way, she/he must exchange the old peel inside the glass wooden box with their new one. The old peel must then be buried alongside with a citrus plant, an orange tree, giving birth to a new fruit. In turn, the same commitment will be asked of them towards their future sons and daughters. And so on. Ad infinitum.

### **about the work**

*To Be With Time* presents an infinite action passed on through generations of the Alagôa family, where parents teach their children how to peel an orange in the shape of a locked ring, materializing it as a poetic symbol of infinity rooted in the importance of respect, obedience, love and care towards family - past, present and future generations.

UNTITLED (There is no such thing as an empty space or an empty time), 2019



Headphones attached to each other through microphone cable, Variable Dimensions

*For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment. This openness exists in the fields of modern sculpture and architecture. The glass houses of Mies van der Rohe reflect their environment, presenting to the eye images of clouds, trees, or grass, according to the situation. And while looking at the constructions in wire of the sculptor Richard Lippold, it is inevitable that one will see other things, and people too, if they happen to be there at the same time, through the network of wires. There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. For certain engineering purposes, it is desirable to have as silent a situation as possible. Such a room is called an anechoic chamber, its six walls made of special material, a room without echoes. I entered one at Harvard University several years ago and heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music. (CAGE, 1961, p. 7-8)*

### **about the work**

Following on John Cage's statement "There is no such thing as an empty space or an empty time", Alagôa's headphones piece concentrates on an awareness of the act of listening.

The visitor is invited to put the headphones on, along with any other person in the exhibition room, or even by her/himself. By posing two people in front of each other connected through headphones that do not output any audio, the audience is confronted with a moment of silence and all the specific noises that operate within it. After sharing that moment, visitors can then describe and reflect on their experience with each other, what sounds they heard or paid attention to, while sharing that moment of silence.

Marking its obvious influence on John Cage's work, the piece not only establishes the importance of listening, and being aware of the act of listening, but it can also be seen almost as a *totem*, a symbolic object that immediately reflects and encapsulates Alagôa's approach to his own sound work: any sound has its own beauty and specific qualities, despite whatever its source. As such, any sound or noise can be incorporated into a music piece/composition. One need not fear about the death of music.

In this sense, Alagôa's albums and compositions always operate in a dialogue between everyday/daily recordings (from field recordings of traffic, wind, trees, lakes and rivers, the sea, people speaking in different — or sometimes invented or senseless — languages, intimately or incoherently, to noises created with random objects or found materials) and more traditional musical approaches (from classical compositions, to the use of acoustic instruments, to analog synthesizers, electronic digital tools and software, to hand built instruments).

UNTITLED, (Send a blank letter to a loved one), 2021



Paper, variable dimensions

**Guidelines for activating the piece:**

Send a blank letter to a loved one.

Ask that loved one to send you a blank letter as well.

Both of you must carefully save and carry each other's letter.

Write on that letter how much you miss each other.

Send the letter back.

Repeat the same process until infinity.

UNTITLED (Aeolian Harp piece), 2019



Wooden Aeolian Harp, 14 (d) x 40 (w) x 150 (h) cm.

## 2.5. turva

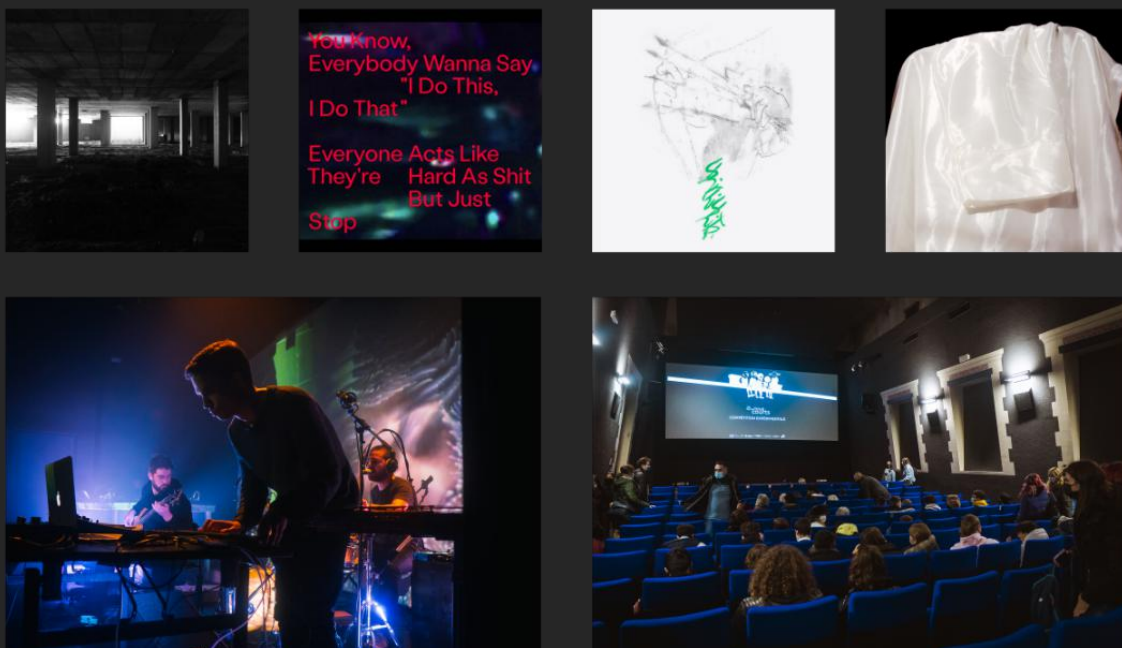
<https://turva.bandcamp.com/>  
<https://www.instagram.com/turvalabel/>

Founded in 2020 by Alexandre Alagôa and Luís Neto, turva establishes itself as a portuguese audiovisual label focused on the production and publishing of art.

Assuming as its basis the *informe* (Bataille) character intrinsic to the contemporary arts, turva's conception follows on the idea that art is not something static, defined or unique, but rather formless, in constant movement, intersection and interchangeability (1). As such, the label does not restrain its releases/events to a unique genre or approach. Instead, the project operates in a multidisciplinary framework, establishing a continuous dialogue between artists from different areas such as music, sound, cinema, video, photography, drawing, painting and design.

The criteria to the physical releases or events is not, then, at all pre-conceived to a certain visual or audio format, but rather conceptual. **turva** aims, above everything, to vigorously contribute to a rich artistic historical archive, by supporting the diversity and quality of portuguese and worldwide artists, as well as the experimentation and innovation that they reveal with their mediums.

The result, so far, has been a set of 4 physical releases (3 CDs and 1 DVD), 1 music live event where different creative means / mediums have always been put into context, as well as several participations in film festivals around the globe.



1) «the informe is a conceptual matter, the shattering of signifying boundaries, the undoing of categories. In order to knock meaning off its pedestal, to bring it down in the world, to deliver to it a low blow» (KRAUSS, 1994, p. 157)

**TRV001, 2020**  
**Compilation, Various Artists**

1. Neto - Malonko
2. ciplinarian - arps\_---
3. funcionário - Corrida Onda Sky
4. Z - ----.-.-.-...
5. Lorr No - alfg1
6. Alagoa - it goes on without us
7. AG.R97 - 009
8. Martiska - Bine

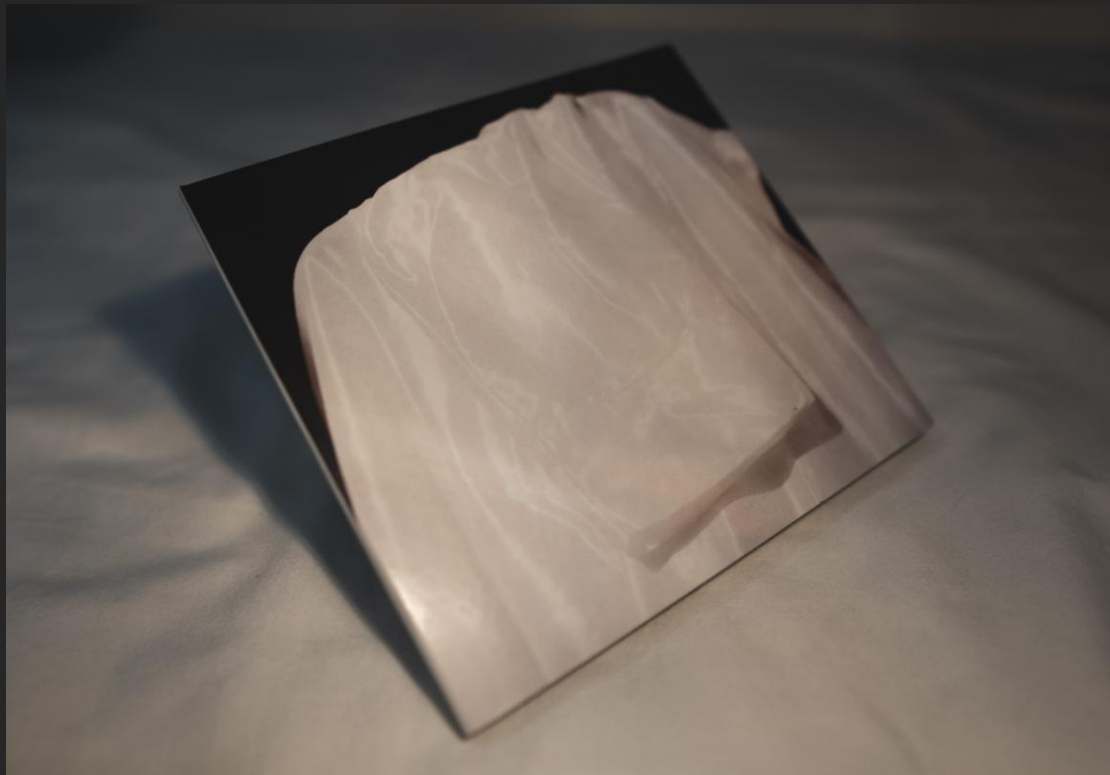
Mastered by Luís Neto  
Produced by Alexandre Alagôa & Luís Neto  
Designed by AALTAR System  
Photography by Elisa Azevedo  
All Rights Reserved © 2020



CD release, 100 copies

Available at  
<https://turva.bandcamp.com/album/trv001>

**turva** gathers eight portuguese artists on its first compilation, unveiling a diverse and experimental mixture of electronic and acoustic music. eight different unique approaches, brought together as one single universe



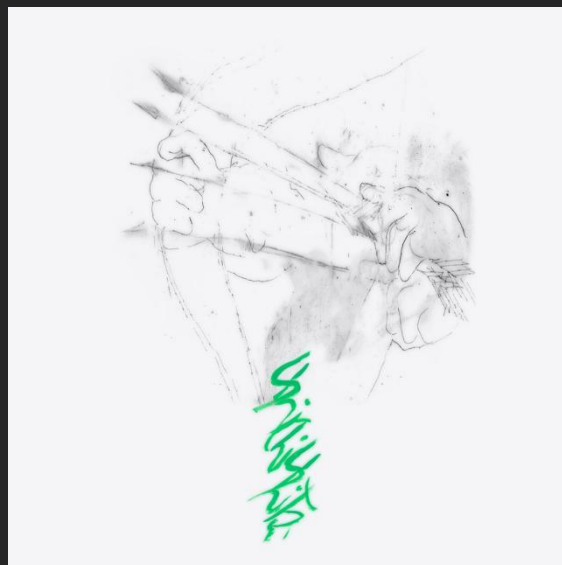
Photography by AALTAR System  
 Hand Model Júlia Valente



TRV002, 2020  
funcionário, *Shichishito*

1. Ramo
2. Rolex Vitória
3. Ramo VI
4. Maya
5. Escudeiro (Ramo II)
6. Shichishito
7. Família (Ramo IV)
8. Ramo V
9. Percurso Night Light / Lua Falsa
10. Mariana Trench
11. Ramo III
12. Lost Angels

Mastered by Benjamim Castanheira  
Drawings by Pedro Tinôco  
Designed by AALTAR System  
All Rights Reserved © 2020



CD Release, 100 copies

Available at  
<https://turva.bandcamp.com/album/shichishito>

"Shichishito, seven branched sword. The new album from funcionário borrows its name from a ceremonial artifact, invoking an introspective journey through the alleyways of the main plot/blade that make up our own personal life. A precise and melodic brush painting what feels like blank sound canvases. At the 36 minute mark, after all the detours, we find a smooth and polished image, resulting in one unique experience, exactly like the sword aforementioned.

In comparison to previous releases, this body of work finds its landscapes more fluid and organic, a more familiar sound in its irregular linearity. The various branches of the blade is where we find the continuous stroke that sets the tone to this story's arch. It's in the foggy frontier between recordings and sample work that lives this serene ambient record. All branches of life in one single object, sound."

Text by Luan Bellussi

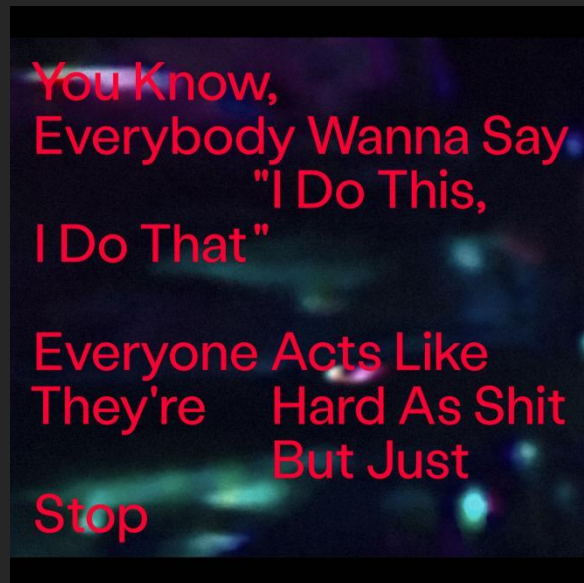




TRV003, 2021

Vasco Lé, *You Know, Everybody  
Wanna Say "I Do This, I Do That"  
Everyone Acts Like They're Hard  
As Shit But Just Stop*

1. Hy
2. An Uncertain Desire For Warmth
3. I Fall In Love, Too Easily
4. Fury
5. Breath
6. U Knew
7. Attentive --- Moves
8. So Many Manifestations
9. With Such Beautiful Violence

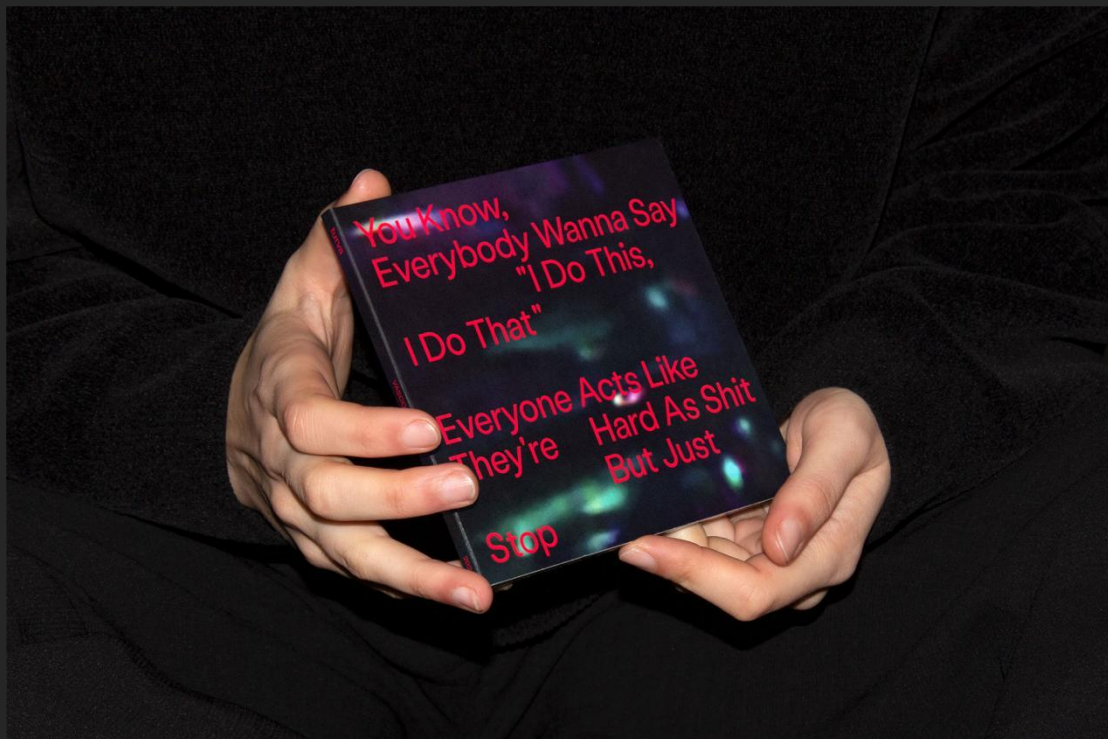


CD Release, 50 copies

Available at:

<https://turva.bandcamp.com/album/you-know-everybody-wanna-say-i-do-this-i-do-that-everyone-acts-like-theyre-hard-as-shit-but-just-stop>

Mixed and Mastered by Luís Neto  
Designed by AALTAR System



Photography by AALTAR System



Photography by AALTAR System

### turva's showcase at Semibreve, 2021

On October 2021, turva had its first live event at the prominent electronic music festival Semibreve, in Braga, Portugal.

The showcase consisted of a durational music performance of around 3h30, taking place at gnration's blackbox venue, with concerts by Lorr No, Vasco Lé, funcionário, Alagoa and AG.R97.



«Each record label is a small sound nation, plural and diverse, with its own language and laws. The records are its eloquent representatives, like statues in a future museum. But here are other ways to listen to these territories, and the Semibreve Festival has called upon two Portuguese record labels to show themselves offering their music but looking the word straight in the eye. In fact, they are moments for better understanding these family portraits which we so admire. In these showcases, there is live music, records playing, images and movement. There are new ideas (and releases) being prepared. We can therefore be the first to understand where these labels are going.

TRV001 is a very clear statement of intent: the first release by Turva, apart from taking its inaugural release reference, has a lineup which serves a promise for what can be expected from the label's musical future. But both Alexandre Alagôa and Luís Neto, the decision makers (and also artists) want Turva to be more than a record label: in the midst of all possibility, there will be music but also image, creation and production, a lot of records and a never ending stream of different artistic objects. Therefore, the presence in the Semibreve Festival could be no different, explosively multidisciplinary, made up of concerts, electronic and acoustic music, performance and visual arts.»

**text by Semibreve**

<https://www.festivalsemibreve.com/programme/10-31/foco-turva>



Lorr No performing live at Semibreve as part of turva's showcase



Vasco Lé performing live at Semibreve as part of turva's showcase



funcionário performing live at Semibreve as part of turva's showcase



Alagoa performing live at Semibreve as part of turva's showcase



AG.R97 performing live at Semibreve as part of turva's showcase

TRV004, 2021  
Alexandre Alagôa, GRID  
DVD Release, 50 copies



## Film Festivals

GRID is the first film produced and released by turva, marking the first steps of the label on film distribution. turva has been screening GRID in several international film festivals and galleries since it's release in March 2021, and will continue to mark its presence in upcoming events throughout 2022.



Artist Talk with Katharina Huber, Wiktoría Pelzer and Thomas Renoldner at the Vienna Shorts Festival, in Austria, May 2021



Outdoors Screening at the Vienna Shorts Festival, Austria  
May 2021



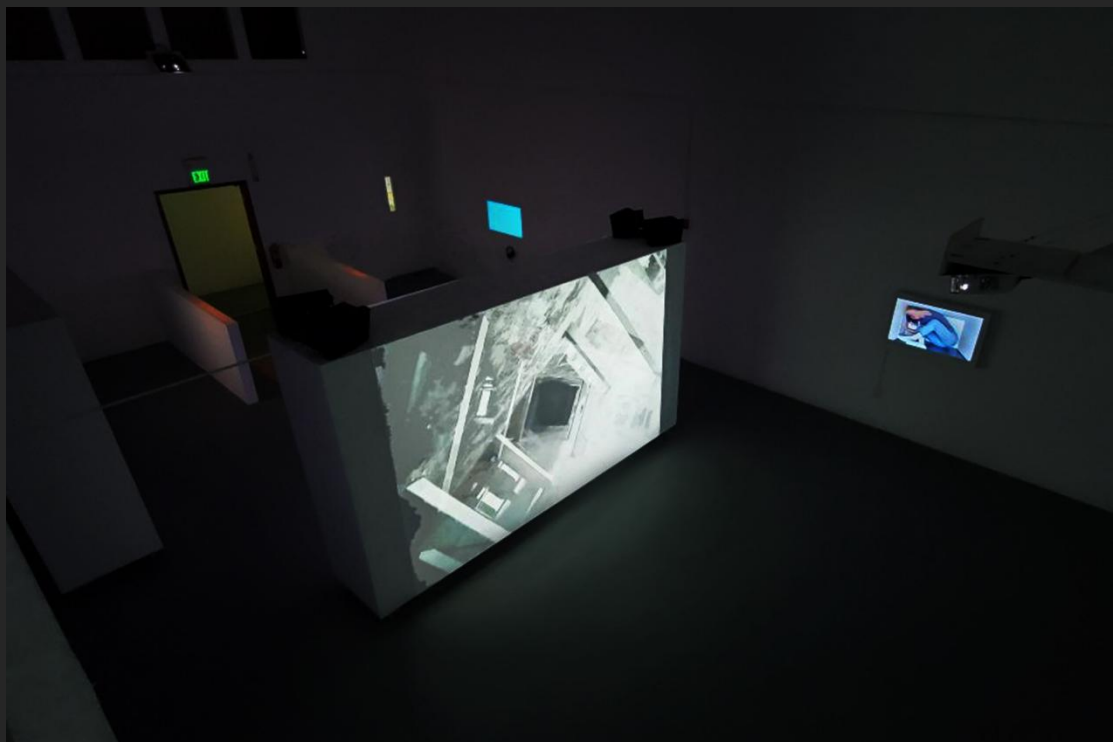
Screening and Artist Talk at Festival Tous Courts, in Aix-en-Provence, France  
December 2021



Screening at Cairo Video Festival, in Egypt  
October 2021



Exhibition and Outdoors Screening at Split Video Art Festival, in Croatia  
May 2021



Loop Installation at the Aggregate Gallery, in Oakland, California, USA  
May 2021

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