



Artist: Vitor Joaquim, Draftank /// **Title:** At Fonoteca, Lisboa, 2005

Label: Own Release /// **Catalogue number:** 06 /// **Release Date:** 03 August 2020

File Under / Tag: abstract, avantgarde, glitch, drone, ambient, ambient electronic

Format: digital /// **Available:** <https://vitorjoaquim.bandcamp.com/album/at-fonoteca-lisboa-2005>

Track list:

1 – At Fonoteca 2005 (35:14)

Nuno Moita: compact disc player

Vitor Joaquim: CD live sampling & processing, sounds, granular synth

Composed by Nuno Moita, Vitor Joaquim

Mastered by Vitor Joaquim at Xara during July 2020

Cover by Vitor Joaquim

Recorded live at Sonic Scope Festival, Fonoteca Municipal, Lisboa, on 01 July 2005.

(C) Nuno Moita / Vitor Joaquim (SPA)

(P) Vitor Joaquim 2020

vitorjoaquim.pt | draftank.bandcamp.com

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

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

“splendido e poetico” - *Aurelio Cianciotta*, **Neural**

“Highly recommended” - **Boomkat**

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

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

“Ein kleines Meisterwerk” - *ms*, **Ikonen Magazine**

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

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

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

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Following the previous releases with Simon Fisher Turner and Carlos Zíngaro this new **LIVE Series +** edition with Nuno Moita as Draftank encompasses 1 long track resulting from one file recording of the concert. The continuous flow is preserved and no performative changes were added to the original.

Recorded live on 01.07.2005 at Fonoteca Municipal de Lisboa as part of the Sonic Scope Festival.

The recording was made essentially for future memory and for that reason some tech tweaking was needed, mostly for noise removal, enhancing and EQ.

CONCERT CONCEPT

The idea was very simple: Nuno Moita would play the compact disc player and his signal would be split in two ways: the mixing desk (FOH) and my RME sound card. From there, I could only play with him with "his own sound".

Based on my perception of his aural content, I needed to make choices at two different levels. The first level corresponds to the appropriation process, and it had 4 major steps: choosing what to sample, i.e. when should I hit the rec, when should I hit the stop and where to locate the sample after being recorded.

After every single sample was located, I needed to deal with a second level of choices: what to do with what I had and make that decision while NM was playing, and new "motives" were also claiming to be sampled. In practical terms, my attention needed to be split, all the time, in two completely different operations: appropriation and treatment.

On this concert, I added a few personal sounds in a minimal way, to create some sort of counterpoint to the material produced by NM, but basically 95% of my input was derived from real time processing.

Thank you Nuno Moita for your passion and love for music, and for feeding Sonic Scope during all this time.

Nuno Moita (aka DRAFTANK)

Born in Lisboa in 1970, Nuno Moita is a portuguese sound and visual artist. Experimental electronic music, photography and abstract digital art are his main artistic fields.

He has been playing live since the late nineties, in projects such as Stapletape, Gigantiq, Ghent and solo as Draftank, Stilb and 

He is also a co-founder of the Sonic Scope Festival, the Grain of Sound label and founder of the new electronic music publishing platform Black Hole Time Warp.

+ Draftank info: draftank.bandcamp.com

Vitor Joaquim

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

He started performing music and working with contemporary dance by the mid 80's. Since then, he has created extensively for dance, theatre, video, installations and cross media platforms.

Collaborations with collectives and creators such as Mark Haim, Coogan Dancers, Vera Mantero, Errequeerre, Mónica Calle, Paulo Ribeiro, João Galante, João Samões, Annabelle Bonnery, Stephanie Thiersch, La Macana, Guillermo Weickert and Rui Horta. With Rui Horta he created the music for LP and the widely acclaimed and prized Pixel, among other works. With the Spanish choreographer Guillermo Weickert, among several musical compositions, he directed the also acclaimed and prized Go With The Flow, a dance stage adaptation of his cd Flow.

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

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

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

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

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

In Portugal he has presented work in virtually all the regular places for experimental art like ZDB, CCB, Culturgest, Gulbenkian Foundation, Serralves Foundation, and Casa da Musica. Simultaneously to his own artistic work on sound and music, he directed a few pieces in contemporary performance, video art and video mapping, and has been invited to advise programmers and curators in several festivals and events in Europe. From 2000 to 2009, he produced EME Festival, an event dedicated to experimental arts and non-standard music. Among other acts, he underlines Paolo Angeli, Oval, Tim Hecker, Hauschka, Frank Bretschneider, Scanner, Tina Frank, Lia, Gabriel Anton Irrisari, Freiband, Stephan Mathieu, Colleen, Freiband, Biosphere, Zavoloka, Murcof, Sanso-xtro, etc.

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

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