



Artist: Vitor Joaquim /// **Title:** The Construction of Time

Label: Own Release /// **Catalogue number:** 07 /// **Release Date:** 30 October 2020

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

Format: cd + digital /// **Available:** <https://vitorjoaquim.bandcamp.com/album/the-construction-of-time>

Track list:

1 – Beginning (8:40)

2 – Space Time Energy Matter (2:54)

3 – Middle (7:35)

4 – End (2:30)

5 – No End (22:29)

Bonus Track * - Memory and Expectation (8:59)

* - available only on digital Bandcamp release

All tracks written, played, produced and mastered by Vitor Joaquim at Xara, during 2019/20.

Bonus track: based on trumpet samples recorded at Lisboa Soa Festival, September 25, 2020.

Vitor Joaquim: trumpet sampling & processing, voice, granular synth, piano, keyboards, electronics, hiss, humming, crackling

João Silva: Trumpet

Includes: excerpt from an unknow Bororo song (1, 5), random radio broadcasts and tv sounds captured during the invasions of Iraq (August 1990 – February 1991, March 2003 - December 2011)

Cover design by Raul Reis www.no-frame-creativestudio.com

Cover image: The Tower of Babel (Vienna) from 1563 by Pieter Bruegel the Elder (Wikimedia Commons)
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vitorjoaquim.pt | joaosilva.music.blog

This album follows on from the previous works Nothingness (2019), Impermanence (2018), Filament (2011) and Flow (2006) albums that focus on the questions of time, flow, interiority and breadth of perception that we create from the world in which each of us lives.

Since time is one of those perceptions, subjectively and intimately dependent on our state of mind, life experience, knowledge, etc. it ends up being relativized in different ways by each one of us, according to the moment we live. If we are happy, we feel that time flies, if we live unpleasant moments, time seems to never end. What are these differences in perception if not to the construction of the time we make within each of us?

And when we think about the Universe, in its extension and depth, what capacity do we have to assimilate time as a space-time correlation? Will we ever be able to really understand what 10 light years means and what happens with time in us across that travel?

From perception to perception, we feel the impermanence and relativity of our lives, while we rely on vague certainties collected from the remains of the day "*l'écume des jours*" (Boris Vian) and some scientific certainties that we may anticipate can also be temporary. Knowing our finitude, each one in their own way, we deal with the paradox of our entire existence having to fit into a meaning of which we do not know the name. In the meantime, while experiencing the elasticity of the path, each one of us does his own emotional construction of time.

As Carlo Rovelli reveals on his book *The Order of Time*, "*time for us is memory and expectation*". Just like music is.

"Our own perception of what time is, is emotion (...) The emotion of time is not the fog that makes hard for us to understand time but it is precisely what time is for ourselves"

- **Carlo Rovelli**, "Carlo Rovelli: The nature of time", *New Scientist* ([listen](#))

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

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

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

"Highly recommended" - **Boomkat**

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

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

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

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

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

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

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

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

- *Ed Pinsent*, **The Sound Projector**

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

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

Vitor Joaquim

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

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

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

He collaborated with many international artists, such as @c, Scanner, Stephan Mathieu, Simon Fisher Turner, Phil Niblock, Harald Sack Ziegler, Colleen, Pure, Sergi Jordà, Marc Behrens, o.blaat, Ran Slavin, Julien Ottavi, Greg Haines, Gunther Heinz, Joe Giardullo, Carlos 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.