



TEATRO NACIONAL D. MARIA II



Sound Archaeology

10 - 20 de September 2024 | Centro de Criação de Candoso (CCC), Guimarães

Starting from theater texts from classical antiquity, this open lab proposes a form of study that listens to the acoustic and sound impact of the experience of antiquity on the rhetorical structure and textual evidence. Trying to bridge the gap between a more speculative perspective (with artists) and a more theoretical perspective (with scientists), we try to imagine Theater as a form of experimental archaeology.

ARTISTS INVOLVED

ODETE

works between performance, text, visual arts and music. Her work is obsessed with historiographical writing, using erotics and paranoia as two somatic ways of relating to the archival materials. She writes through her body, speculating biographies of historical characters through epidermic pleasures: fashion, personality, presence, fragrance, grace, sensibility. She claims to be a bastard daughter of Lucifer, descending from the medieval practice of satanic pacts to alter one's gendered body. Lately she has been researching and working around building connection points between "effeminate" histories, from the baroque Castrati to the 19th century dandies. Her portfolio and cv can be reached through her website www.odete.pt

SCIENTISTS INVOLVED

JOÃO PAULO ANDRÉ

earned his doctorate from the University of Basel and is a Chemistry professor at the University of Minho. He is the author of the book "Poções e Paixões – Química e Ópera" (Potions and Passions – Chemistry and Opera) and "Prometheus Sisters", both published by Gradiva. The National Library of Portugal produced the books in Braille and audio versions for the visually impaired. In addition to his academic work, he is known for his strong interest in music and literature. He has been involved as an opera commentator on Antena 2.
<https://www.cienciavita.pt/portal/en/6C10-F99F-11AB>

PEDRO AUGUSTO

(Leiria, 1983) graduated from FBAUP and is studying for a PhD in Fine Arts at the same faculty. Since 2021, he has been a guest assistant for the UC Sound Practices at FBAUP and, since 2023, for the UC's Digital Culture, Digital Image and Sound Design at IPCA. He works as an artist and musical composer for dance, theatre, performance and cinema. Since 2005, he has actively participated as a producer, sound engineer and editor in various Portuguese music albums, with an extensive discography and collaborations. He is responsible for the Found Tapes Porto magnetic archive and the Live Low music project. In recent years he has dedicated his work to artistic curation and literary publishing on the themes of mobile music, serendipity and walking, publishing some volumes under the ETAK label. He is a collaborating member of the Institute for Research in Art, Design and Society - i2ADS and organises the annual Klaxon Sound Art Seminar.

PUTA DA SILVA

(Leiria, 1983) graduated from FBAUP and is studying for a PhD in Fine Arts at the same faculty. Since 2021, he has been a guest assistant for the UC Sound Practices at FBAUP and, since 2023, for the UC's Digital Culture, Digital Image and Sound Design at IPCA. He works as an artist and musical composer for dance, theatre, performance and cinema. Since 2005, he has actively participated as a producer, sound engineer and editor in various Portuguese music albums, with an extensive discography and collaborations. He is responsible for the Found Tapes Porto magnetic archive and the Live Low music project. In recent years he has dedicated his work to artistic curation and literary publishing on the themes of mobile music, serendipity and walking, publishing some volumes under the ETAK label. He is a collaborating member of the Institute for Research in Art, Design and Society - i2ADS and organises the annual Klaxon Sound Art Seminar.

GISELA CASIMIRO

is a writer, artist, performer, translator and activist born in Guinea-Bissau. She is the author of Erosão (poetry), Giz (poetry), Casa com Árvores Dentro (theatre play), and Estendais (nonfiction). She translated Audre Lorde's "Sister Outsider" into Portuguese and wrote its preface. In theatre, she worked with Ana Borralho & João Galante, Romeo Castellucci, Raquel André, Cláudia Semedo, and Marco Mendonça. Her artwork is part of the António Cachola Collection. She co-coordinates the reading club at Batalha Cinema Center. She is a founding member of UNA - União Negra das Artes.

THE RESIDENCY

The first thing that posed a challenge was that, while we were doing a residency Portugal was on fire. We couldn't breathe, we couldn't go outside. There was smoke everywhere, ashes falling from the sky. etc. That created a sort of apocalyptic scenario that brought forth a climate panic in us. The question that raised was a somatic one: how could we gather the strength to do art when our bodies wanted to protect themselves and runaway? When we were watching the sky get red, the moon disappear, and helicopters hovering over? What is the role of art when things get tough? The question that this residency planted into my heart was: ok, art can bring awareness and raise questions when the end is near ... but when the end is already here, what can art do? If everything is burning, where is art? Is it even viable to think about it? The way we answered that was by insisting on the sound aspect of the research. Song can bring us together for example and calm our nervous systems. Sirens can clear the way out to go save someone. Birds can communicate exit routes. Sound can map out possibilities. How does that relate to theatre making? And how does one stage all this?

We continued the residency by discussing Aristophanes "Women at the Thesmophoria", as it is an interest of mine to use this text in this project. At a certain point, the character sees himself in imminent death and tries to escape through theatre making and even through sound effects (echo). That felt incredibly funny, due to our situation in the residency. How could I approach that in the text? How can performance lead us out of the misery of the contemporary world? Is it by performing what we are not that we bring forth change? Is the stage the place to make the impossible...possible? And does that plant a seed in the imagination of an audience?

UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

- Engaging with theatre as a mode of knowledge production and gathering, without the need for things like Scenography, a stage, etc.
- Translation as a theatre making: the space of the translated text as the stage - translation as independent of physical resources
- The connection between art making and scientific discourse. How analysis of a text can nourish political discussion of the future. Discussing the future is essential to imagine a different world
- How sound and music are "immaterial" art forms that can spread through borders and communities without the concept of "touring", for example. Analysis of sound as sustainable art practice. The relationship of sound and theatre
- Text and religiosity. How sacrality can bring forth respect for the past and the earth we live in.