

PhD, artistic researcher and sound artist born in 1979, in Lisbon, Portugal. Based between Copenhagen and Stockholm, since 2009.

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EDUCATION

- 2010-2016** PhD (Philosophy/Phenomenology of Sound), supervised by António Castro Caeiro, Nova University of Lisbon, Portugal, concluded in January 2016.
- 2012-2015** visiting PhD researcher at the School of Culture and Education, supervised by Márcia Cavalcante Schuback, Södertörn University, Stockholm, Sweden.
- 2010-2012** visiting PhD researcher at Center for Subjectivity Research, supervised by Dan Zahavi, University of Copenhagen, Denmark.
- 2006-2007** Filmmaking & Production, Deutsche Film- und Fernsehakademie Berlin (dffb), Calouste Gulbenkian Foundation, Lisbon, Portugal.
- 2000-2005** BA + MA – Philosophy & Film Studies at Nova University of Lisbon, Portugal.

Areas of specialization: Phenomenology, Continental Philosophy, Aesthetics, Embodiment, Sound Art, Performance, Artistic Research, Film.

PhD Dissertation theme: “Voice and presence, a phenomenological inquiry – on phenomenology of sound and embodiment through the voice” – awarded full scholarship by the Portuguese Foundation for Science and Technology.

Participation in Research Projects:

- 2018-ongoing:** *Resonant Encounters - Intersections Between Sound Art and Mental Health* - in collaboration with Psykiatriske Center Amager, Region Hovedstadens Psykiatri.
- 2016-2018:** *Encountering the Hyperobject* - Research Project on Sonification and Expanded Ecologies, with Christina Berg Johansen, Copenhagen Business School, and in collaboration with Inters Arts Center Malmö and LUCSUS, Lund University.
- 2012-2014:** *In Situ-Action (Playing the Space) – Resonance, Improvisation and Variations of Public Places*, led by Monica Sand and Ricardo Atienza, Konstfack University College of Arts, Crafts and Design, Stockholm, Arkitekturmuseet Stockholm, Sweden.
- 2010-ongoing:** Nordic Summer University (NSU) research circle *Crossing Context: interventions through artistic research*.
- 2010-ongoing:** Member of the Nordic Society for Phenomenology.
- 2010-ongoing:** Member of PSI (Performance Studies International) network.

Online:

www.eduardoabrantes.com

www.researchgate.net/profile/Eduardo_Abrantes2

CONFERENCES / PRESENTATIONS (SELECTED)

- 2019:** “Resonant Communities – On-Site Intersections Between Sound Arts and Mental Health” - Nordic Arts & Health Research Network, Clinical Research Center, Malmö, Sweden.
- 2018:** “Sounding Shift (Reconfigured)” - Audio Paper Seminar, Inter Arts Center, Malmö, Sweden.
- 2018:** “Resonant Encounters - Intersections Between Sound Art and Mental Health”, CENSE Conference, University of Art and Design Budapest (MOME), Budapest Music Center (BMC), Hungary.
- 2013:** “On protest songs and the voice of intervention”, Nordic Summer University Winter Session in Artistic Research, Iceland Academy of the Arts, Reykjavík, Iceland.
- 2012:** “A voice as a sound object? – a phenomenological inquiry into the acoustic manifestation of presence”, What Are Artworks and How Do We Experience Them? Winter Symposium, Center for Semiotics, Aarhus University, Aarhus, Denmark.
- 2012:** “A voice as an art object? – an inquiry into the manifestation of presence in sound art and beyond”, Nordik 2012 – 10th International Meeting of the Nordic Committee of Art History, Stockholm University, Stockholm, Sweden.
- 2012:** “Bounding and breaking — An inquiry on the voicing of acoustic territories”, 2nd International Congress on Ambiances, Canadian Centre for Architecture, Montréal, Canada.
- 2012:** “Mother, child and their “sound envelope” – a phenomenological inquiry on embodied awareness”, Phenomenology of Pregnancy and Drives – Erotic Intersubjectivity Conference, Center for Practical Knowledge, Södertörn University, Stockholm, Sweden.
- 2012:** “The task of translating experience – on the phenomenological viability of documenting embodiment”, Nordiskt Sommaruniversitet Vintersymposium – Artistic Research – Strategies for Embodiment, Theatre Academy Helsinki, Finland.
- 2011:** “A voice as a sound object? – a phenomenological inquiry into the acoustic manifestation of presence”, The Sensuous Object Workshop, Medical Museion, University of Copenhagen, Denmark.

- 2011:** “Hand-sight: Kinaesthetic Perception Beyond Visual Categories”, 2011 CSGSA Conference, “Mind, Body, Cinema”, Cinema Studies Graduate Student Association – San Francisco State University, USA.
- 2011:** “On the uses of the voice – sharing through resonance and other metaphors”, NSU Winter Symposium Conference, Study Circle 7: Artistic Research – Strategies for Embodiment, Arkitektuskolen Aarhus, Denmark.
- 2011:** “The pronoun performed, or, on how to make sense of things unsaid”, NSU Summer Symposium Conference, Study Circle 7: Artistic Research – Strategies for Embodiment, Falsterbo, Sweden.
- 2011:** “Wandering with Voices – a phenomenological inquiry on the vocal experience of everydayness”, Tuned City Tallinn: Conference “Sonorities of Place”, Tallinn, Estonia.
- 2010:** “Insignificant Voices – the Phenomenology of Vocal Improvisation and Meaninglessness”, Sonorities – Festival of Contemporary Music – Two Thousand + Ten Symposium, Sonic Arts Research Centre, Queen’s University Belfast, Ireland.
- 2010:** “The Task of Translating Experience – On the Phenomenological Viability of Documenting Embodiment”, Embodiment, Intersubjectivity and Psychopathology – International Conference, University of Heidelberg, Germany.
- 2010:** “The voice as vessel – acoustic uniqueness and the construction of the character in French film”, 4th Music and the Moving Image Conference, Steinhardt School of Culture, Education, and Human Development – New York University, USA.
- 2010:** “Tying Vocal Chords – a phenomenological inquiry into the ‘fabric’ of the voice”, 6th European Meeting of the Society for Literature, Science, and the Arts, The Stockholm School of Economics, Riga, Latvia.
- 2010:** “Voicing Presence – The “Musical” in Transitional Public Spaces”, SoundActs 2010 conference, Aarhus University, Denmark.
- 2009:** “Listening for the eruption – a philosophical approach to the role of voice in psychiatry”, Understanding Mental Disorders: 12th International Conference for Philosophy and Psychiatry - International Network for Philosophy and Psychiatry, University of Lisbon, Portugal.
- 2009:** “Dumb and Standing - Voice on Stage and the Phenomenology of Interruption”, Theatre Noise – The Sound of Performance International Conference, The Central School of Speech and Drama, University of London, UK.
- 2009:** “Night Vision - mediated perception of invisibility”, amber’09 Art and Technology Festival, Istanbul Modern Museum, Turkey.
- 2008:** “Too Long, Too Loud, Too Much – Synaesthetic Shock and Cruel Detail”, Cine-Excess II Conference , ICA, London, UK.
- 2008:** “The Bus Ride - the “Musical” in Transitional Public Spaces”, Communication and Space/Place - 2nd Annual Postgraduate Conference, University of Leeds - Institute of Communications Studies, Leeds, UK.

PUBLICATIONS (SELECTED)

- ABRANTES, E. 2019. Interpenetration of Vibrating Thresholds – Eroticism, Sound and Sensorial intimacy. *SoundEffects*, 9 (1).
- ABRANTES, E. 2018. From soundscape to soundwalk and beyond - strategies for the sonic exploration of urban narrative. In: RECCHIA, I. (ed.) *Le Arti del Suono*, Rome: Aracne.
- GREENFIELD, L., TRUSTRAM, M. & ABRANTES, E. (eds.) 2018. *Artistic Research: Being There, Explorations Into the Local*, Copenhagen: NSU Press.
- ABRANTES, E. 2018. Local sound families and a choir in Estonia: Inquiring into acoustic specificity through multi-layered soundscapes. In: GREENFIELD, L., TRUSTRAM, M. & ABRANTES, E. (eds.) *Artistic Research: Being There, Explorations Into the Local*, Copenhagen: NSU Press.
- ABRANTES, E. 2016. Sounding shift – the transitional core in everyday sound objects. In: Burzynska, J. & Keys, R. B. (eds.) *Writing Around Sound #3 – The Contemporary Sound Object*, Christchurch NZ: Auricle Sonic Arts.
- ABRANTES, E. 2016. *Voice and presence*. PhD Thesis, Nova University of Lisbon.
- ABRANTES, E. 2015. On the uses of the voice – sharing through resonance and other metaphors. In: FENTZ, C. & MCGUIRK, T. (eds.) *Artistic Research: Strategies for Embodiment*, Copenhagen: NSU Press.
- ABRANTES, E. 2012. Bounding and breaking — An inquiry on the voicing of acoustic territories. In: THIBAUD, J. P. & SIRET, D. (eds.) *Ambiances in action / Ambiances en acte(s)*, Montréal: Ambiances International Network.
- ABRANTES, E. 2010. Twice Johanne, Once Juliet – Kierkegaard and the Phenomena of Aesthetical/Ethical Convergence in Theatre Performance. In: MEYER-DINKGRÄFE, D. & WATT, D. (eds.) *Ethical Encounters: Boundaries of Theatre, Performance and Philosophy*, Newcastle Upon Tyne UK: Cambridge Scholars Publishing.

SOUND ART / PERFORMANCE

- 2019:** *Reality-Based Audio* - Collective multi-channel performance, Sound Hub, BEK Bergen Center for Electronic Art / Struer Tracks Urban Sound Art Festival, Struer, Denmark.
- 2019:** *The Waves Give Way – on “phoning in” and other forms of longdistance participation* - Performance-lecture, Nordic Summer University Symposium “Absences and Silences”, Roosta, Estonia.
- 2019:** *Animal Empire - You Are Not Invited* - Choreographic collaboration with artists Peter Vadim & Linh Le, debate moderation, and sound installation, Bådteatret, København, Denmark.
- 2019:** *Earscape Takeover* - Binaural sound installation, CPH Art Week, Copenhagen, Denmark.
- 2019:** *Heterophonics* - Lecture-performance and sound installation for localized radio, Departures, Deviations and Elsewheres Artistic Research Symposium, European Humanities University, Vilnius, Lithuania.
- 2018:** *Þykkt, Þungt og Hratt / Thick, Heavy and Fast* - Sound piece for radio, RÚV (Icelandic National Broadcasting Service), in collaboration

- with Elisabet Gunnarsdóttir (ArtsIceland) and Elisabet Ragnarsdóttir (Mengi), Ísafjörður & Reykjavík, Iceland.
- 2017:** *Dust: Encountering the Hyperobject* - Lecture-performance/ surround sound installation in collaboration with Christina Berg Johansen (DK), Inter Arts Center, Malmö, Sweden.
- 2017:** *Neitar að forðast/Refuse to refrain* - Site-specific composition/surround sound installation, Edinborgarhúsið, Ísafjörður, Iceland.
- 2017:** *Opkald og svar/Call and response* - Multi-channel sound installation/performance, Æstetisk Salon, Copenhagen, Denmark.
- 2017:** *Back to Work/Cities and Memory* - Sound composition for *Protest & Politics* Global Soundmap, London, UK.
- 2017:** *Horn eru beygjur/Corners are curves (that is why we walk into them)* - Quadraphonic (4 channel surround) sound installation + walk + improvised choral encounter, Edinborgarhúsið/Gallery Outvert, Ísafjörður, Iceland.
- 2016:** *The Three Enemies of the Soul* - sound composition based on Rural Field Recording Archive Viseu 2.0, Portugal.
- 2016:** *Heaven : Haven : Havn* - Site-specific audiovisual installation, Læsø Kunsthall, Denmark.
- 2016:** *The Here and Now Again* - series of collaborative workshops on living soundscapes between the body and its surroundings, Sisters Academy - The Takeover immersive performance project - The Iceland Academy of Arts, Reykjavík, Iceland.
- 2016:** *Travessias e Encontros - Susana Escuta Eduardo Depois Eduardo Escuta Susana* collaborative sound piece based on binaural spatial correspondance and distance, with filmmaker Susana Mouzinho (PT), curated by Nuno Barbosa and commissioned by the interdisciplinary online platform ESC:ALA, Porto, Portugal.
- 2016:** *Sound Portrait Sessions* - one-to-one performative encounters and series of multi-channel compositions, Projekrum Vera, Copenhagen.
- 2016:** *Some Days Series* - soundscapes, electroacoustic compositions, Copenhagen/Stockholm.
- 2016:** *Outside In* - Live sound performance, Cantabile 2 Inspirationslaboratorium III, Grønnegade Teater, Næstved, Denmark.
- 2015:** *The Here and Now* - series of collaborative workshops on territoriality and strategies for cohabitation, performed with the context of the Sisters Academy Boarding School immersive performance project - Inkonst, Malmö.
- 2015:** *Soundsite/Listeningcape Correspondence* - site-specific sound performance in collaboration with artist, researcher and performer Christina Burkolter (CH, DK), presented in Druskininkai, Lithuania, during the NSU Summer Session.
- 2015:** *Some body in the landscape (and there were other bodies)* - sound piece, based on field recordings collected during residency at MoKS, Mooste and Tallinn (EE), commissioned by the interdisciplinary online platform ESC:ALA, Portugal.
- 2015:** *Sing-a-longing* - sound piece, based on field recordings collected during residency at MoKS, Mooste (EE), street interviews in Tartu (EE), and presented at Kanuti Gildi SAAL, Tallinn, Estonia.
- 2015:** *Silent Dinner* - site specific soundscape installation, collaboration with Luisa Greenfield (US/DE) and Sebastian Dietrich (DE/CH), Kanuti Gildi SAAL, Tallinn, Estonia.
- 2013:** *Two in transit* - sound piece for LUR Levande Urban Radio, Arkitektur- och designcentrum, Stockholm, Sweden.
- 2013:** "On protest songs and the voice of intervention", Nordic Summer University Winter Session in Artistic Research, Iceland Academy of the Arts, Reykjavík, Iceland.
- 2012:** Percussion in *CERN Spelplats – Fältstudier* Exhibition by Monica Sand presented at Vetenskapsfestivalen, Göteborg, Sweden.
- 2012:** Lecture/sound performance *Mother, child and their "sound envelope" – a phenomenological inquiry on embodied awareness, Phenomenology of Pregnancy and Drives – Erotic Intersubjectivity Conference, Center for Practical Knowledge, Södertörn University, Stockholm, Sweden.*
- 2011:** Lecture/sound performance *A voice as a sound object? – a phenomenological inquiry into the acoustic manifestation of presence, The Sensuous Object Workshop, Medical Museion, University of Copenhagen, Denmark.*

ARTISTIC CONSULTANCY

- 2019:** *Virtual Reality, Learning and Experience Seminar* - co-curating, Centre for Virtual Learning Technologies & Experience Lab, Roskilde University.
- 2016:** *The Flower Collector* with Maj Horn (DK) - outdoors site-specific installation/performance, part of Moselandet/The Marshland, Ejby Mose, Copenhagen.
- 2016:** Immersive soundwalk/performance collaboration with Osynliga Teatern (SE) - Pinnstolsfabriken, Side-Show Art Project, Nässjö Konsthall.
- 2016:** Pedagogic soundwalk development for theatre play *Vi ses, Rafiq-e-man!*, with Maj Horn (DK) and Ingrid Tranum Velásquez (DK) from Next Door Project, Copenhagen.
- 2016:** *Technoshaman* - soundscape/immersive design collaboration with Studio la Cour (DK), Copenhagen.
- 2016:** *Eriko Makimura & Eja Due* - concert-performance at Teater Bæst, Copenhagen.

EXHIBITIONS / RADIO BROADCASTS

- 2018:** Cashmere Radio, Wanderlust Soundscape Program, Berlin.
- 2017:** Fixed media acousmatic composition, Electroacoustic Music Festiva OUA, Osaka University of the Arts, Japan.
- 2017:** Sound collage, *Cities and Memory* Global Soundmap programme, ResonanceFM, London, UK.
- 2017:** Fixed media multi-channel installation, FILE - Electronic Language International Festival, SESI Art Gallery, São Paulo, Brazil.
- 2016:** Fixed media multi-channel performance, Sonorities- Festival of Contemporary Music, Sonic Arts Research Centre (SARC), Queen's University Belfast, Ireland.

2016: Radio Free ISSTA, Temporary Autonomous Zones Festival - Irish Sound, Science and Technology Association, Derry/Londonderry, UK.

2015: Collective exhibition "Sound and the Urban Environment", ONCA Gallery, Brighton, UK.

2015: Radiophrenia sound art broadcast series, Centre for Contemporary Arts, Glasgow, Scotland.

FILM / VIDEO ART

2019: Sound design for *Anders* - documentary by Nanna Wibholm, København, Denmark.

2016: *Til Vandkanten/Meeting the Horizon*, video-installation as part of the *Laboratorium for Vadehavets Ånd* project at the ship Rebekka, Vadehavsfestival / The Wadden Sea Festival, Fanø, Denmark.

2015: *Objects & Speech*, collaborative video performance with Swedish artist and choreographer Tove Salmgren, combining a triptych video projection and live performance, made together with choreographers Stina Nyberg (SE) and Manon Santkin (BE), MDT, Stockholm.

2013: *Åsiktsmaskinen*, video performance in collaboration with Teater Barbara, Stockholm.

2012: *Glänta*, video documentary on *Glänta – konstinstallation med program i domkyrkan*, Uppsala by Monica Sand and Ricardo Atienza, Uppsala, Sweden.

2012: *Connecting Space*, video documentary on *Connecting Space*, a performance/workshop in the public space by artist Anna E. Weiser, Montréal, Canada.

2012: *Vävskaäl*, video documentary on *Vävskaäl – 2160 silkessträngar i rum*, a performance/installation by artist Anna E. Weiser, Arkitekturmuseet Stockholm, Sweden.

2011: *Mind the Gap*, video documentary on *Mind the Gap*, interdisciplinary performance led by Monica Sand, Ricardo Atienza, My Lindh, Stockholm.

GRANTS / RESIDENCIES

2019: Artistic Research Residency, Listaleyapurin, Faroe Islands.

2019: Mobility Funding Grant, Nordic Culture Point.

2018: Statens Kunstfonds Projektstøtteudvalg, København, Denmark.

2017: Artistic Research Residency, InterArts Center, Malmö, Sweden.

2017: Artist Residency, Artsiceland/Gallery Outvert, Ísafjörður, Iceland.

2017: Mobility Funding Grant, Nordic Culture Point.

2016: Artist Residency, Reykjavík School of Visual Arts, Iceland.

2016: International Cultural Exchange Grant, Swedish Arts Grants Committee.

2016: Mobility Funding Grant, Nordic Culture Point.

2016: Artist Residency, Inspirationslaboratorium III, Cantabile 2, Grønnegade Teater, Næstved, Denmark.

2015: Artistic Research Residency, Sisters Academy - Boarding School, Inkonst, Malmö, Sweden.

2015: Mobility Funding Grant, Nordic Culture Point.

2015: Artist Residency, MoKS, Mooste, Estonia.

2014: Mobility Funding Grant, Nordic Culture Point.

2014: Artist Residency/Workshop Choreography for Micropractice: Gender, Trogen, Switzerland.

LANGUAGES

Portuguese - native speaker

English - Fluency both written and spoken

Danish - Good knowledge both written and spoken

Swedish - Good knowledge reading, basic written and spoken

French - Good knowledge reading and spoken, basic written

Spanish - Good knowledge reading and spoken, basic written

Italian - Good knowledge reading, basic written and spoken