



TEATRO NACIONAL D. MARIA II



Science's Aurality

5, 12, 19 and 26th of November 2023 | Online

WORKSHOP CONTENT

The days of the workshop were used to find a middle ground between the three involved subjects. Not only to see how areas of interest could intersect but also how could we bridge an artistic language and a scientific one. We concluded that it is very hard to translate scientific discourse into an artistic language, unless we somewhat “betrayed” science itself. The paradigms of scientific discourses (and its rules) are not applicable to art. When art enters the language, it corrupts what is deemed a scientific truth. We accepted that, and decided to focus on the intersitial space between art and science

in certain art forms and mediums, like sound/music. It seemed to us that that area provided a glimpse of a symbiosis between two different languages (the scientific and the artistic) and therefore we committed to explore it's history. Each session served to distribute a focus point of research, leading to the following one (which will culminate in the open lab): *Odete: The Castrati: Voice Machinery and body Politics* ; *Pedro Augusto: Bernini's insomnia/white noise machine* ; *João Paulo André: an overview of the importance of music to the history of science* .

DISCUSSION SUMMARY

1) We believe that every research method that happens through the digital realm, without the need to move resources to travel or accommodate people is a somewhat better framework for thinking sustainable work practices.

2) We believe that having a critical and historical perspective on the influence art and science have been having on each other provides us with tools to re-imagine what “sustainability” also means. Because education is a keyword in this research, we think that art has been a language that educates people on scientific perspectives through opening up possibilities of empathy with the materials of science. And empathy is an emotional path to understand and re-think how technology has been shaping our world.

3) We believe as well that “sustainability” needs to be thought of outside of the constraints it has been placed into. To think how can we live a more sustainable life style we need to address critically that life and that society, and history is one of the ways we think could initiate a process of criticality.

4) Connected to the previous point, solutions are useful but positionality is important as well. How can we come to solutions for our life on the planet if we don't know how we arrived here? Hence our insistence on studying the past of the connection between art, our bodies and science.

5) Lastly, I - Odete - believe that focusing on how the body has been placed as the intermediary between technology, science, art and society we might discover how concepts and practices of a “sustainable” world unfold. The body is the place where coloniality, primitive accumulation, reproduction control (and in general health concerns) all happen, It is the body that connects with the planet and it is also through the body the planet has been showing it's changes. I will dedicate the research to bring 7 the material connection between bodies and the earth so as to make clear the threads of the past that still linger in our cells.



Fausto e mefistofeles

BIOGRAPHY OF THE ARTIST:

ODETE:

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



BIOGRAPHY OF THE SCIENTISTS:

JOÃO PAULO ANDRÉ

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.

PEDRO AUGUSTO

Pedro Augusto is a multidisciplinary artist based in the city of Porto since 2001. He has been actively involved in the areas of electronic music (performative), sound design, and production (mixing and mastering) under the alter ego Ghuna X. Pedro has collaborated with various artists and entities in diverse contexts,

showcasing a highly versatile and experimental approach. He has worked with Black Bombaim, Ana Deus, Alexandre Soares, Jonathan Saldanha, Vera Mota, Nuno Moura, Henrique Fernandes, among others, in various concerts and phonographic releases. Pedro has created original soundtracks for theatrical productions with Marionet (Coimbra) and films by André Gil Mata. In recent years, he has produced albums for other musicians, including Calhau!, Stereoboy, and Capicua. He is a co-founder of the Porto collective Faca Monstro and the independent DIY label Marvellous Tone, through which he typically releases his works. Pedro works as a monitor at Digitópia (Educational Service of Casa da Música) and is part of the Digitópia Collective, an ensemble focused on electronic music. Since 2011, he has collaborated with Rey in the Ghunagangh project. Pedro also works as a researcher and professor in the areas of archives and sound at the Faculty of Fine Arts of Porto.

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

