

PORTFOLIO
GABRIEL FRANCISCO LEMOS
2023



re_plica vocalis is a video that experiments with different ways of representing the human voice. Whether in the context of religious singing prayer or scientific study, the work uses sounds, texts, and images to animate a digital vocal cord. Synthesized by neural networks and synchronized with saturated images, the video invites the viewer to follow the changes of a hybrid choir in a search for its voice.

re_plica vocalis (2022)

Generative composition and vídeo, 7'

Commissioned by Casa de Cultura do Parque (BR)

[VIDEO LINK](#)

Plasticophagus Edulis (2022)

Composition for instrumental septet

[Video Link](#)

Commissioned by the Spaceship Ensemble and the Gaudeamus Festival in 2022, this composition for extended piano, harp, accordion, harpsichord, viola, marimba, and clarinet is a work inspired by Dutch scientist Gerard 't Hooft's futuristic animals.

Inspired by the molecular structure of polymers, this composition experiments with repetitive rhythmic patterns, contrasting disruptive gestures, and sonic resonances as an analogy to the long process of decomposing plastic materials.





"If modern enterprise colonized bodies, territories, and the imagination, botany was no different. Numerous plant species, many previously named by original peoples, were (re)named with misogynist, racist, anti-Semitic, and prejudiced names, creating another layer of symbolic violence against identities outside hegemonic models."

Felipe Arruda, Executive Director of the Jewish Museum of Sao Paulo

Botannica Tirannica (2022)

Sound installation and generative composition

*Commissioned by artist Giselle Beiguelman
and the Jewish Museum of Sao Paulo (BRA)*

[Audiovisual Documentation](#)

Yet We Laugh is a performance script in which an human agent explains to a laptop what laughter and humor could mean to a human being. During 45 minutes, the audience will also listen to the sonic learning process of a machine attempting to laugh. Based on text and sound, Yet We Laugh is a speculative lecture that articulates some reasons we are sometimes possessed by laughter. The research that motivates this work concerns laughter's effect on psychology and how humor and absurdity could break with daily control feedback loops.

The text was published by Ikrek Editora and also as an interactive online text in the Artificial Intelligence dossier of Rosa Magazine, number 5.

<https://revistarosa.com/5/aindassim-rimos>

This edition also has original contributions from McKenzie Wark, Giselle Beiguelman, Bruno Moreschi, Rodrigo Ochigame, Alessandra Gomes and Ester Borges.

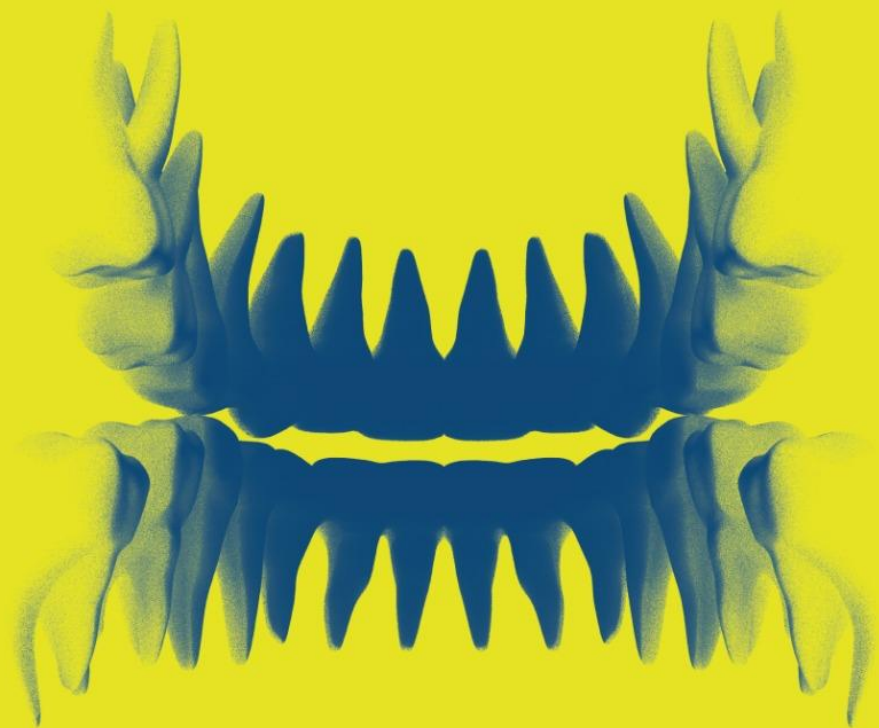


Yet We Laugh [Aindassim Rimos], 2021-22

Lecture performance and interactive text

Commissioned by Rosa Magazine

Project Documentation



o_riso

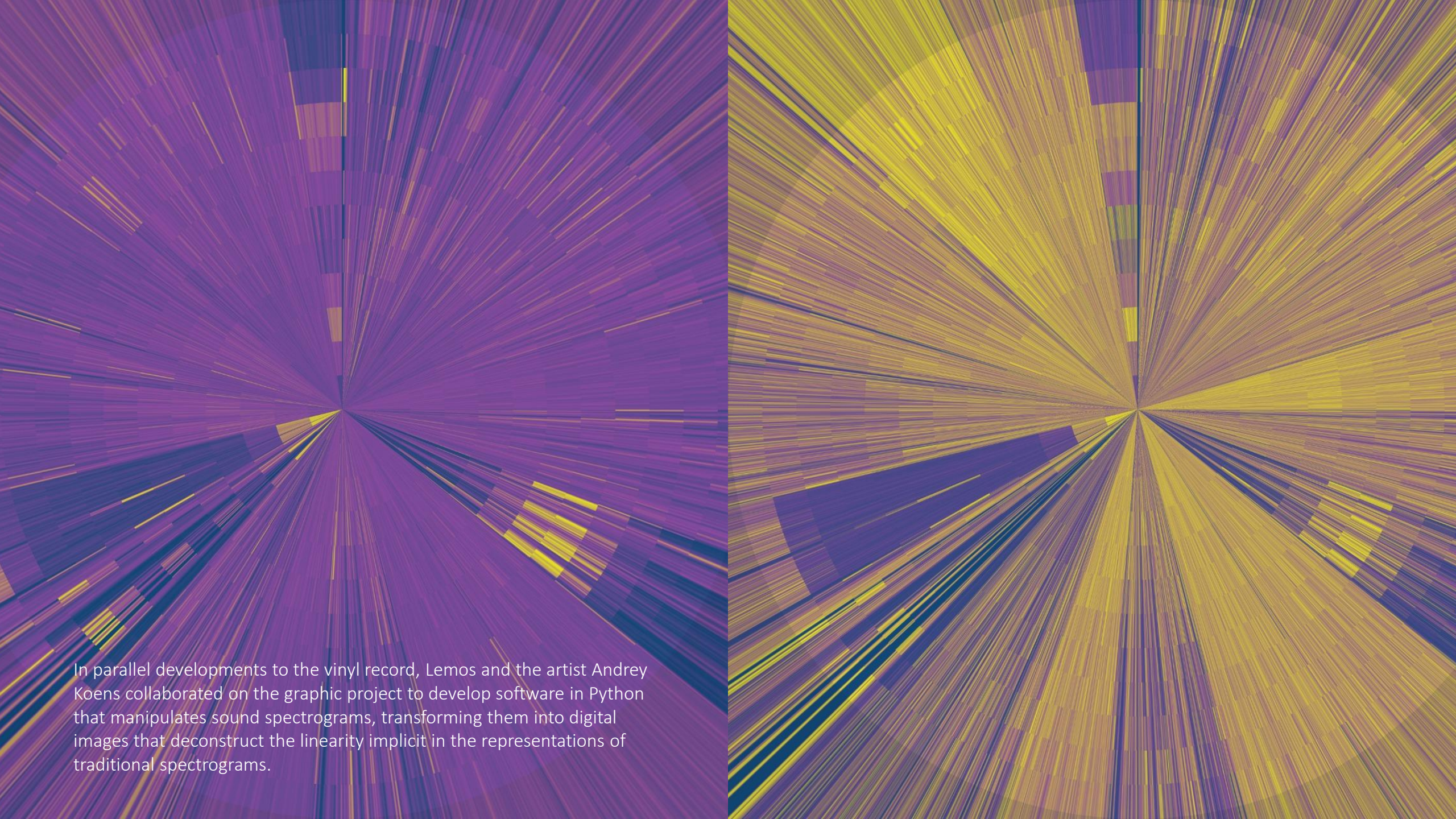
o_riso, 2021

Vinyl record and generative composition

The sound and graphic material recorded on the o_riso vinyl correspond to the sonic experimentations made by the artist while training a neural network to laugh based on hours of recordings of human laughter.

The vinyl was conceptualized during the art residency Ybytu (São Paulo-BR) from November 18th to December 20th, 2021. It was also part of an individual exhibition.

[sounds \(Side A\)](#)
[documentation](#)



In parallel developments to the vinyl record, Lemos and the artist Andrey Koens collaborated on the graphic project to develop software in Python that manipulates sound spectrograms, transforming them into digital images that deconstruct the linearity implicit in the representations of traditional spectrograms.



The Absurd Gest (individual exhibition), 2021
Ybytu residency program
São Paulo, BR



untitled (altar), 2021

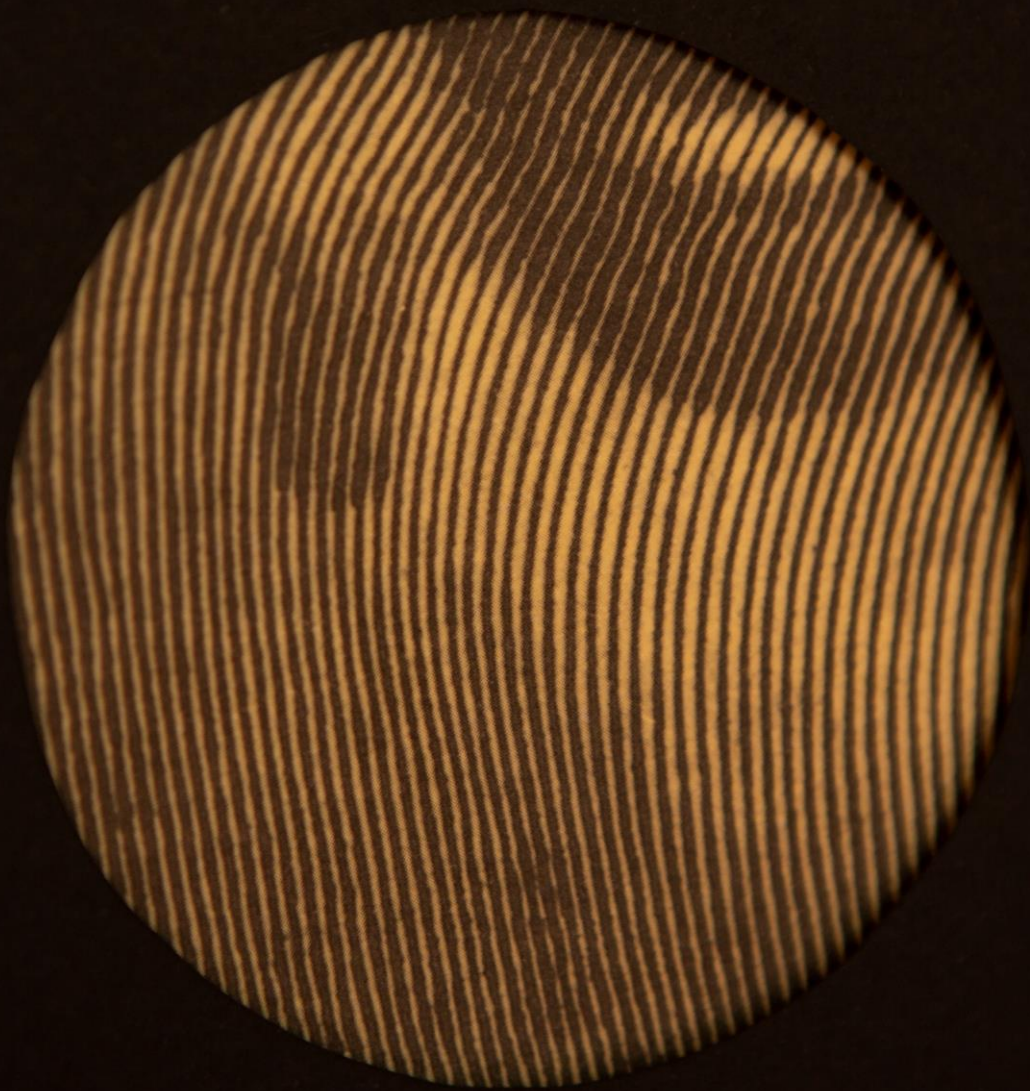
Sound cable, needle, piezo, magnifying glasses
Aprox. 18 x 30 x 11 cm



untitled, (needle drop), 2021

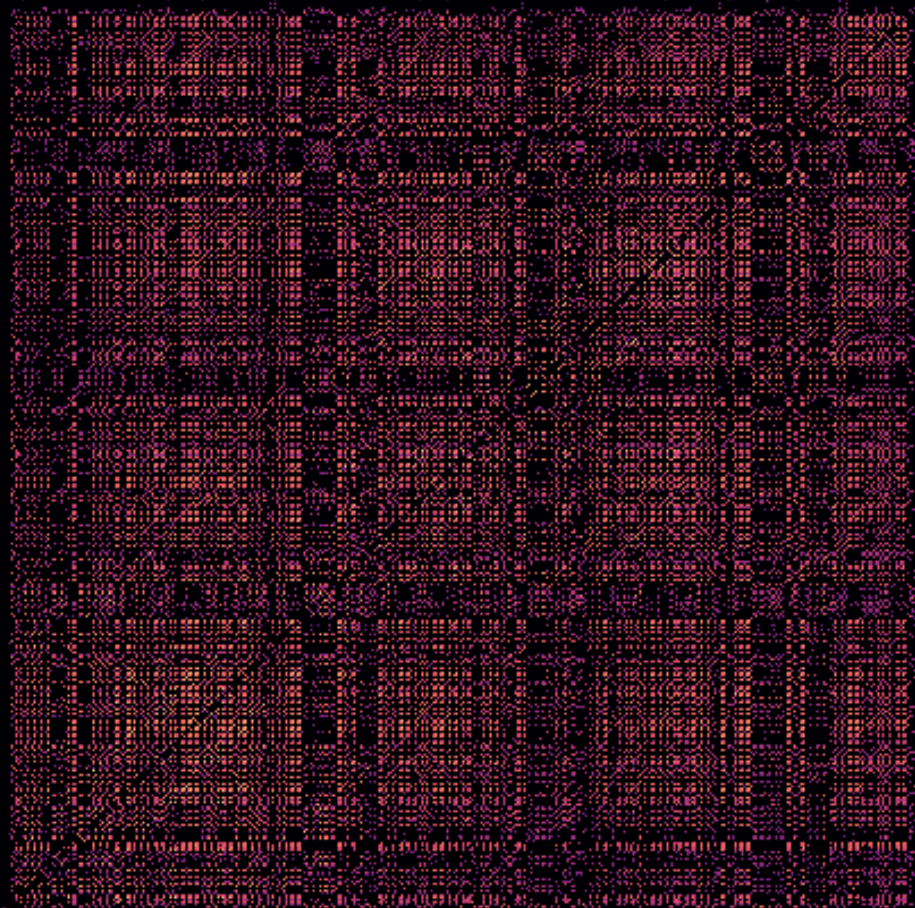
Drawing on paper
24 x 24 x 2,5 cm





untitled, (Formatur Unicus Una), 2021

Paper collage
27 x 21 x 3 cm



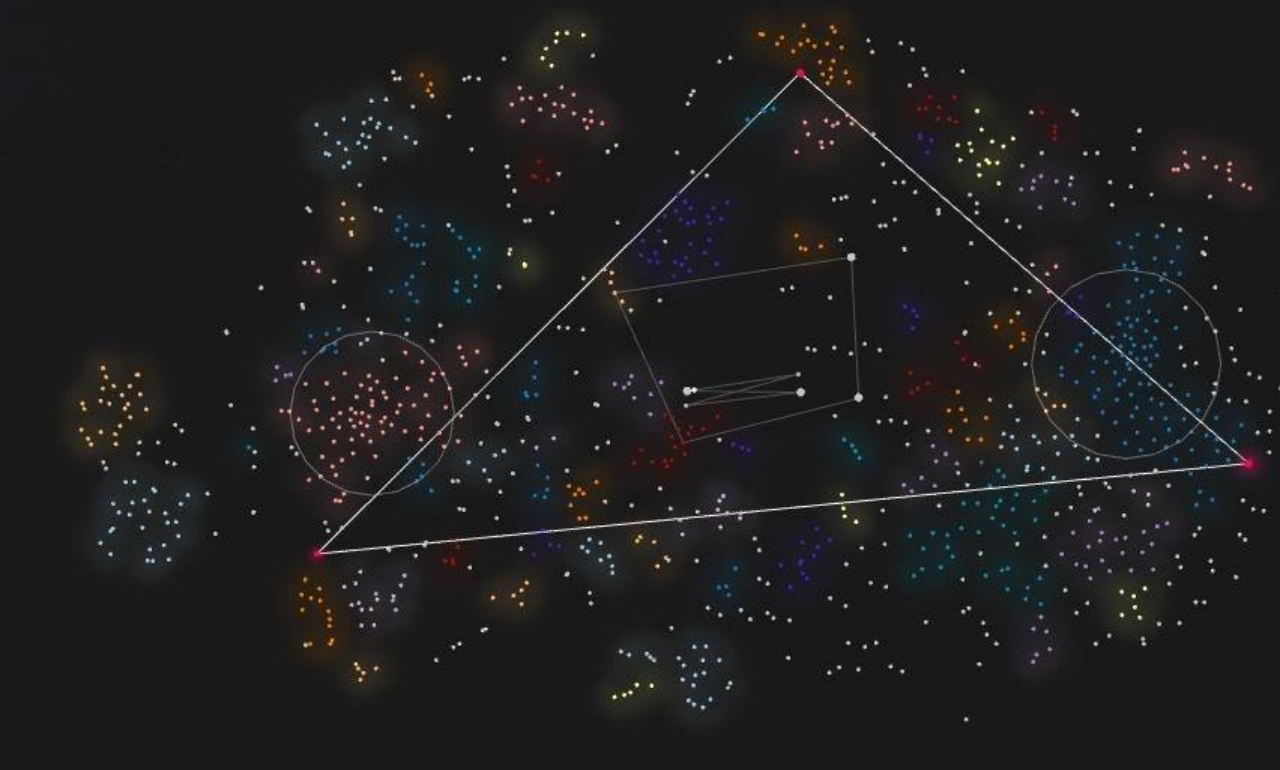
Espaço Latente [latent space], 2021

binaural electroacoustic composition

spectrogram visual deconstructions

https://gabrielfranciscolemos.hotglue.me/?latent_space/

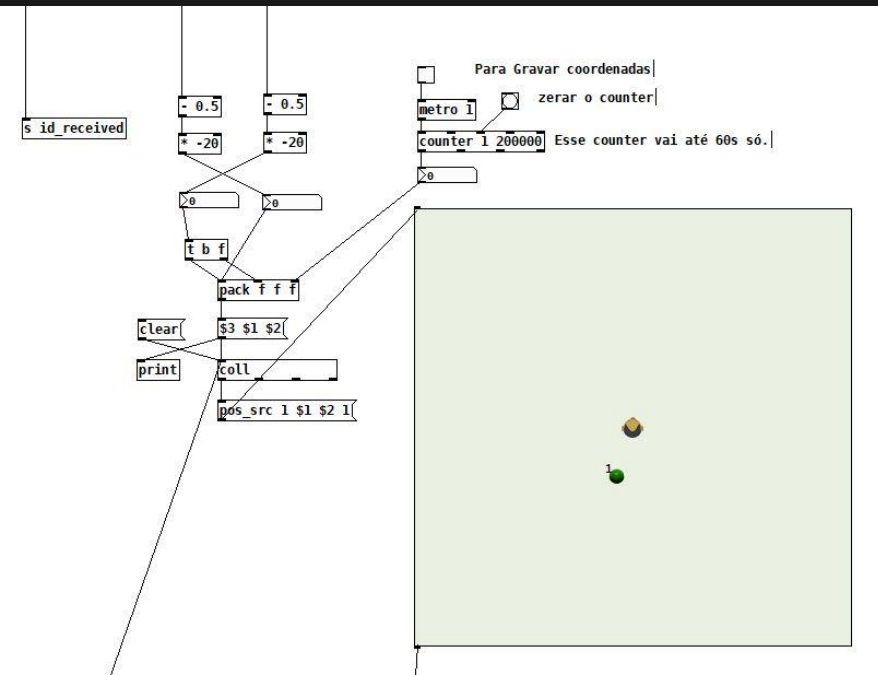
<https://soundcloud.com/gabrielfranciscolemos/espaco-latente-2021?si=abbd651ef59a49bfb919254f737eco8b>



The composition Latent Space (2021) came from the motivation to experiment with latent space as a structuring basis for a spatial installation piece. Although currently exists only as an electroacoustic study, the work aims to integrate different machine-learning technologies during the creative process to create an immersive sound installation.

As part of the composition process, the *Self Organizing Maps* (S.O.M.) produced by *AudioStellar* were used as the primary tool to “navigate” the latent space and score the gestures, textures, and transitions presented during the composition.

Through proper editing procedures and juxtaposing sound masses and dynamic moving gestures, the composition emphasizes the hybrid coral sound synthesized using the neural network *SampleRNN*.



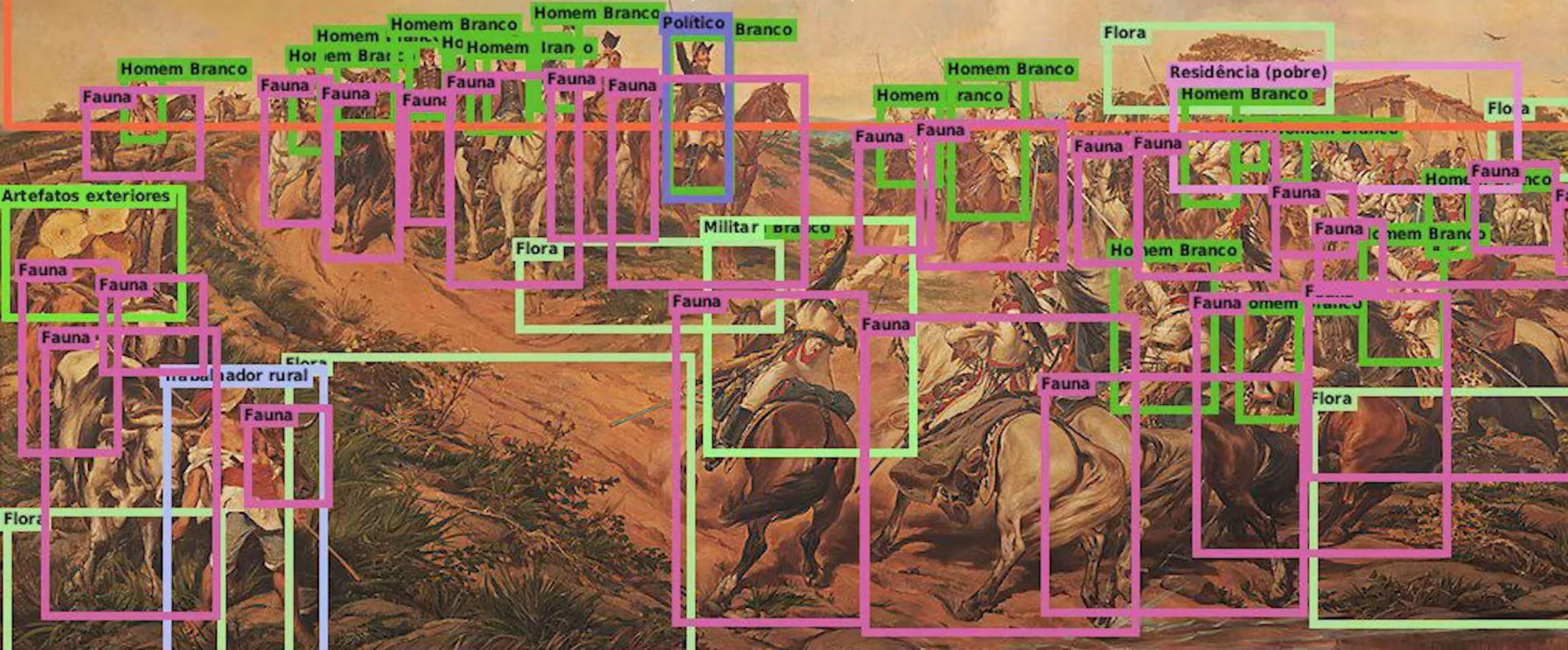
For the spatialization project (implemented in *PureData*), the fragmentation of the sound scene was achieved by coordinating both correctly and otherwise, the OSC between *AudioStellar* and the auralization engine used (image on the upper left).

As a further development of this project, it was developed software in Python that manipulates sound spectrograms that turns them into digital images that deconstruct the linearity implicit in traditional spectrogram representations.

demonumenta, 2021

Sound design and algorithmic composition.

<http://demonumenta.fau.usp.br/iapiranga>






nhonhồ, 2020

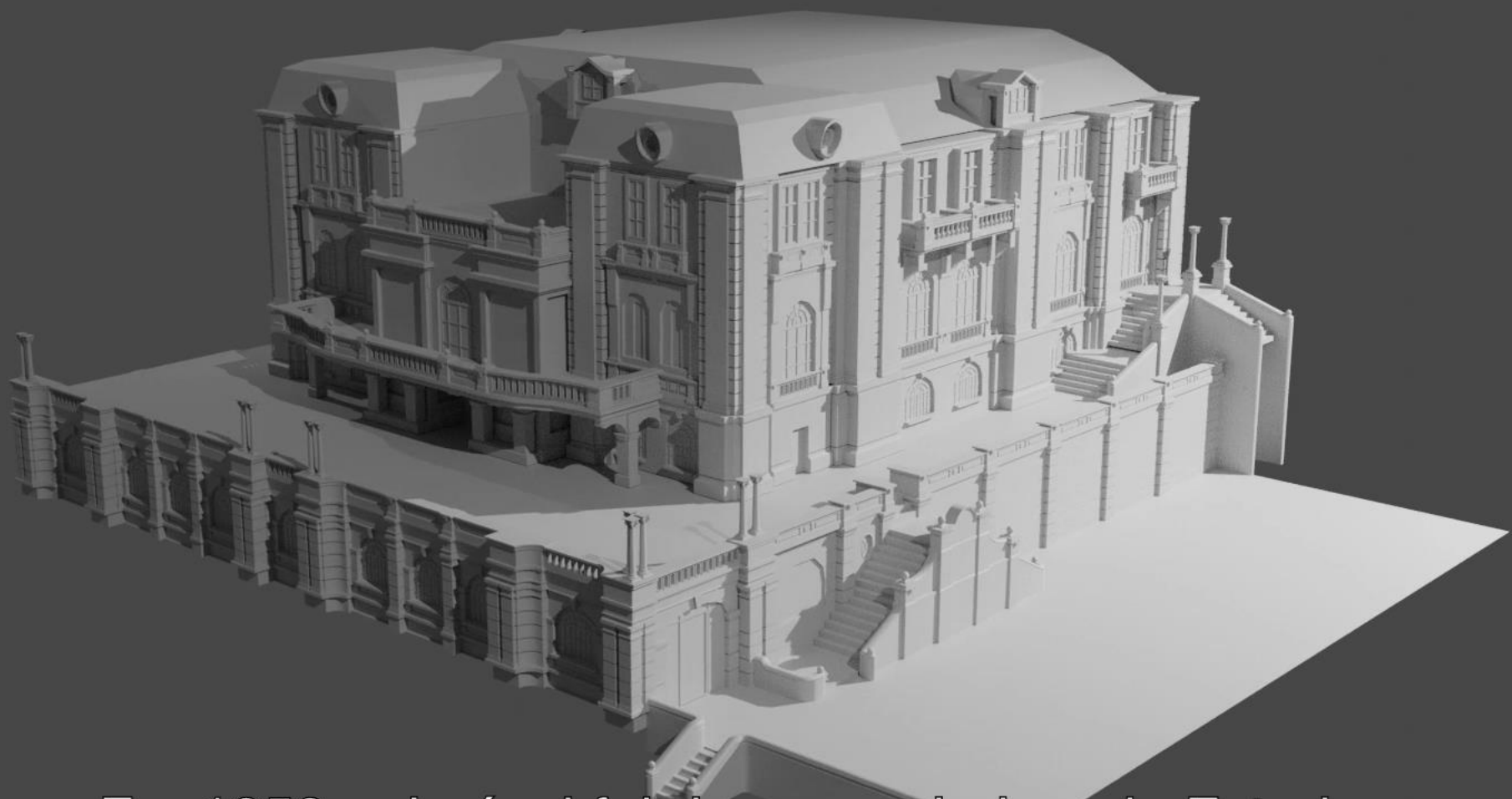
video

Sound design and algorithmic composition
comissioned by Giselle Beiguelman e Ilê Sartuzi

[VIDEO LINK](#)

A photograph of an ornate, light-colored stone or plaster architectural detail, possibly a corbel or part of a column, featuring intricate carvings of floral and scrollwork motifs. It is set against a wall with a dark, checkered tile pattern. To the left, a glass display case is visible, and a small, rectangular, light-colored object hangs on the wall to the right. The lighting is warm and focused on the architectural detail.

É isso que os guias de arquitetura chamam de estilo eclético
[That's what the architecture guides call eclectic style]



Em 1952, o imóvel foi desapropriado pelo Estado
[In 1952, the building was expropriated by the State]



Guerra Não Linear [Non-Linear Warfare], 2019

Collective performance developed in collaboration with André Damião

Commissioned for the 9th edition of the Novas Frequências Festival, curated by Chico Dub.

MAM – Rio de Janeiro



The relational composition *Guerra não linear* [Non-linear Warfare] explores different relationships between noise and architecture, mobile audio technologies, and traditional musical instruments. Through portable speakers and hybrid sound devices, musicians and the audience perform a parade guided by visual and verbal scores developed by Lemos and André Damião.

During the route made with the voluntary performers, composers, and participants, a mobile soundscape is created with the architecture and sounds of the city. Besides imposing their historical narrative on the work, the alleys and avenues become sound filters that affect the noises through reflections, resonances, and cancellations of spectral bands. The composition experiments with the threshold between these acoustic elements and the narrative aspects that can emerge in the path of people on the urban territory.

[DOCUMENTATION](http://novasfrequencias.com/2019/programacao-atracao/)

<http://novasfrequencias.com/2019/programacao-atracao/>



Ø 2019

Performance

Exhibition *Somos muit+s: experimentos sobre coletividade* [We are many: experiments on collectivity], at the São Paulo State Pinacoteca Museum.

[WATCH PERFORMANCE](#)



Composed for quarter tone electric guitar and effect pedals, Ø is a durational piece that explores continuous sounds and gentle movements of the performer. A site-specific of deep-listening character, the composition is guided by reiterating sounds and textures that bring forth indeterminate acoustic properties of the space where it is presented. Of almost imperceptible development, the performance/composition explores the continuous (bio)feedback between the room's reverberation, the amplification of the instrument, and the performer's choreography within this environment.

This piece was commissioned by curators Amanda Arantes, Fernanda Pitta and Jochen Volz to be presented in two consecutive days as part of a series of performances that activated the installation *untitled 2019 (demo station no. 7, freedom cannot be simulated)* by artist Rirkrit Tiravanija, during the Exhibition *Somos muit+s: experimentos sobre coletividade* [We are many: experiments on collectivity], at Sao Paulo State Pinacoteca Museum.

Day One:

[VIDEO PERFORMANCE](#)

Day Two:

[SOUND RECORDING](#)



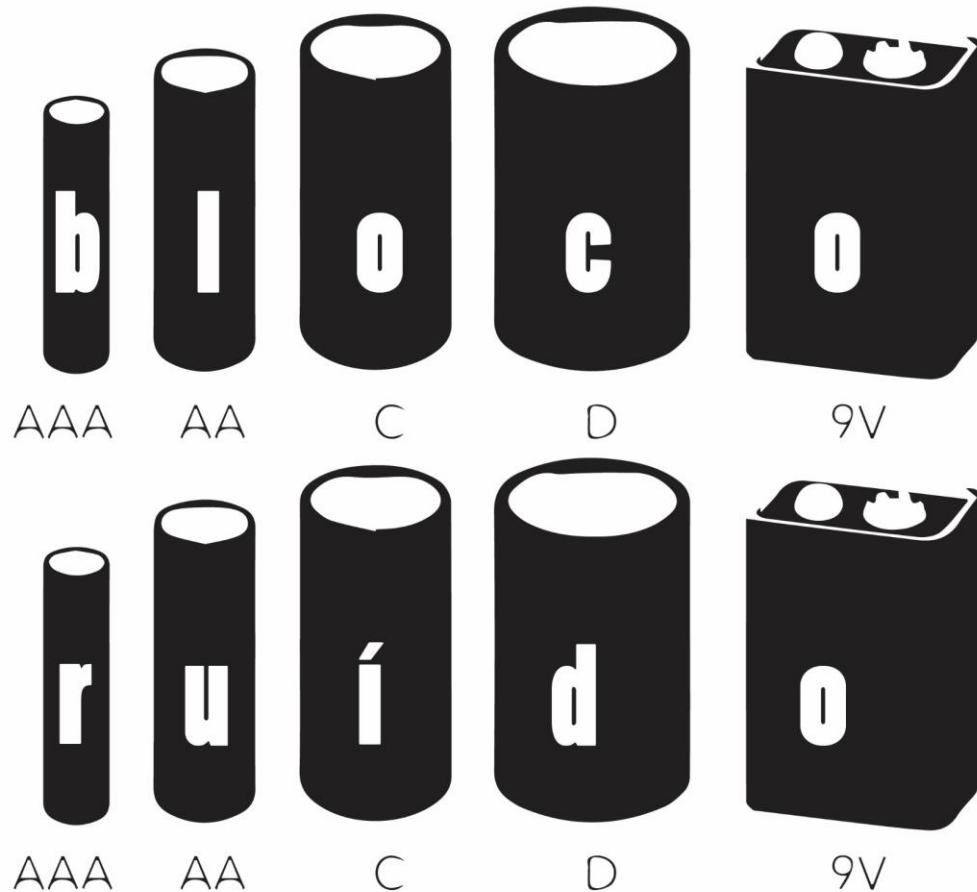


POSLUDIO, 2018

Composition for solo oboe and reader
Comissioned by artist Rafael Rg
lithography, cassette tape, wood, glass
Oboe player: Alexandre Barros



Voice/narrator: Rafael Rg
Premiere at the exhibition *Despedida de Onde Envelheço*
[Farewell From Where I Grow Old]
<http://periscopio.art.br/exposicoes/#1>
<https://www.facebook.com/rafael.rg/videos/10217098977690260/>



Collectively organized by artists André Damião, Gabriel Francisco Lemos, and Rita Wu, Bloco Ruído is an experimental carnival parade that has been roaming the streets of São Paulo for 6 years now. The action of the parade is not limited to the performance. It extends throughout the entire process of organizing and manufacturing the objects played during the celebration. Autonomous creation is essential for the success of the parade. In this collective space, formed on the move, a bond of mutual dependence is created from the beginning of production to the end of the walk.

One of the objectives of the parade's path is to go through different architectural spaces. The walk of the block provides a sound and mobile ecology that deforms itself with the architecture, choreography of the group, and sounds of the city. The movement of the participants oscillates between gradations of density, queues, and moments of stativity. For each situation, different sounds and forms of listening can be activated. The echoes of the parade sound radically different when passing through different urban areas, whether they are open or underpasses of the subway. At each moment of the route, new acoustic perceptions can be accentuated by architecture. By contrast, the continuous sound of noise makes the modulation of sound through space noticeable.

[VIDEO DOCUMENTATION](#)
[VIDEO DOCUMENTATION](#) (Black Sabbath Festival)



BLOCO RUÍDO, 2016
Quarta feira de cinzas, last day of Carnaval
Performance detail
VIDEO DOCUMENTATION



BLOCO RUÍDO, 2017
Quarta feira de cinzas, last day of Carnaval
Performance detail
VIDEO DOCUMENTATION



BLOCO RUÍDO, 2018
Black Shabbat Festival
Bom Retiro Neighborhood, São Paulo - SP



BLOCO RUÍDO, 2016
DIY electronics workshop
[VIDEO DOCUMENTATION](#)



CHANCE STREET, 2017
Surroundings of Arnold Circus
Boundary State, Londres



CHANCE STREET is a performative sound installation commissioned by curators Chris Lübbert and Christina Ramos for the *Interlude for a Summer Night* event held at the Art Night festival program and in partnership with the Whitechapel Gallery. This site-specific piece is based on two parts: an open-form live coding and a group of performers transporting the radios receiving the algorithm's sonic output. The sonic material is several recordings of local soundscapes and personal narratives of local residents, especially street vendors (pedlars). The final work consists of the interaction between the architecture (with its acoustic peculiarities) and the chance generated between the interferences of the radio signals, the musical syntax of the composition, and the performers themselves.



CHANCE STREET, 2017

Sound installation and performance

Part of the project *Interlude for a Summer Night*

algorithmic composition, AM-FM signal

transmitter, 8 portable analog radios

Interlude for a Summer Night

Curated and produced by Chris Lübbert and Christina Ramos, the project consisted of a series of site-specific performances located in the vicinity of the Arnold Circus bandstand. The event was.

<http://ramosluebbert.com/projects/interlude-for-a-summer-night/>





THE BITTER PLUMS OF CHELSEA MANNING

AN OPERA IN THREE ACTS

BY
AVENIR INSTITUTE
DEYSON GILBERT
GABRIEL FRANCISCO LEMOS
TOM N.

22TH JUNE
19:30HS
AT DELFINA FOUNDATION,
29-31 CATHERINE PL.,
VICTORIA, LONDON SW1E 6DY



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**THE BITTER PLUMS OF CHELSEA MANNING:
AN OPERA IN THREE ACTS 2017**

*Two panelists present images on a screen and discuss the contradictory parts of an amputated body. A singer struggles to remember an unknown hymn. Backstage, an audio technician searches for radio waves while a cameraman thinks about Ivanka Trump. A libretto handed to the audience quotes Richard Wagner:
"Joy is not in things: it is in us".*

[VIDEO TEASER](#)



PROJETO RADIOFÔNICO, 2015

Performance detail

jun.2015 | Teatro Maria de Lourdes Sekeff |



PROJETO RADIOFÔNICO, 2015

performance
analog radio, electronic track, AUX
cable, piano used as resonance box
and scenography

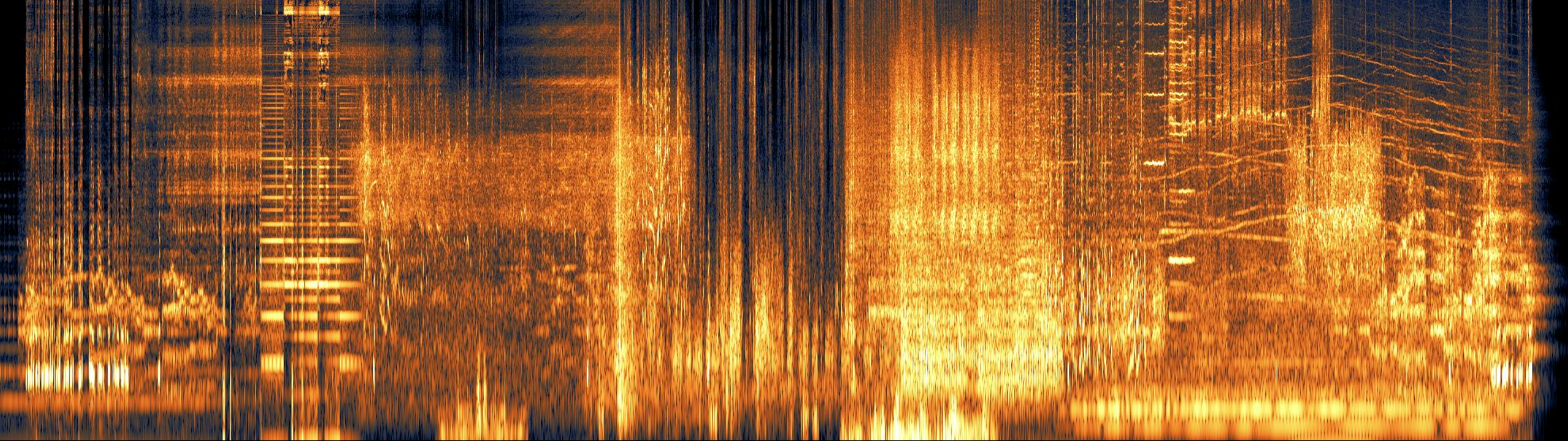
[VIDEO](#)



PROJETO RADIOFÔNICO, 2015

Performance detail

jun.2015 | Teatro Maria de Lourdes Sekeff |



LIST OF ELECTRONIC COMPOSITIONS

[Humanism is an Interrupted Machine](#) (stereo), 2018

[Suite Chiasmata](#) (stereo), 2017.

Commissioned by Saout Radio as part of the 14 documenta Radio Program.

[Fogos, Vozes e Vidros](#) (octophonic), 2017.

Premiered at the Monaco Electroacoustique - Rencontres Internationales de Musique Electroacoustique.

[Hindol with Alex Buck](#), 2016. Electronics and drum set.

[Tafelmusik](#) (stereo), 2015. Algorithmic composition.

[Hindol – Homage to Maryanne Amacher and Zbigniew Karkowsky](#), 2015. Stereo electronic version.

[DOOLLI](#), 2015. Live coding duo with André Damião.

LIST OF INSTRUMENTAL COMPOSITIONS and PERFORMANCES

[Plasticophagus Edulis](#), 2022. For septet ensemble.

[IMAGO SONORUM](#), 2021. For tuba, piano and voice.

[RECURSIVIDADE E CONTINGÊNCIA](#), 2020. For solo vibraphone.

[Ø](#), 2019. For electric guitar and quadraphonic sound system.

[REQUIEM](#), 2019. For rock band formation. [Score](#).

[SOBRE A NÃO POLARIZAÇÃO DE GÊNEROS](#), 2019. For solo vibraphone.

[POSLUDIO](#), 2018. For oboé and voice performer.

[CONVOLUTION](#), 2017. For solo clarinet.

[BINAH](#), 2016

Composition for percussion sextet. [Score](#).

[ACERCA DO ESTUDO](#), 2013. [Score](#).

[TREATISE](#) (excerpts), 2013

[Video 1](#), [Video 2](#), [Video 3](#).



BINAH premiere
nov.2013 | Teatro Reynuncio Lima |

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