

André Avelãs

1976, Caldas da Rainha, PT

André Avelãs is a sound artist who lives and works in Amsterdam. His works (performances, sculpture, installations, and recordings) explore the ways in which sound is produced, and how sound creates meaning in relation to space and the conditions under which it is heard. Central to his practice is a focus on sound not as a carrier of content but as a malleable material that shifts and changes in relation to the methods and machines through which it is generated, reproduced and experienced.

He has showed and performed in places like Amsterdam, Basel, Lisbon, London, Melbourne & New York.

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**Parametrically driven
pendulum music
(feedback
botafumeiro)**
Microphone, PA, MDF,
rope, sage
2015

A piece based on the
giant thurible in
Galicia's Santiago de
Compostela cathedral,
the *Botafumeiro*, and
Steve Reich's
Pendulum Music.

The manually driven
pendular movement
creates feedback with
the room's audio
installation, while
filling the room with
smoke. The thurible
is made to scale from
the original one.

Performed live at
C'hu - Teatro
Cibernético, W139,
Amsterdam, NL,
7.11.15

Click [here](#) for a
audio recording &
[here](#) for a "10x time
stretched" version

More info on
avelas.net/works.html
[#BOTAFUMEIRO](https://twitter.com/BOTAFUMEIRO)



Two frequency sweeps and one oscillator on elevated asphalt
asphalt, wood, metal, wire, bass shakers, CD player, oscillator
2013

Three elevated pieces of an asphalt floor with "Aura Bass shakers" attached to them. The bass shakers make the surface of slabs vibrate as audio speakers.

Each of the bigger slabs plays an one hour long looped frequency sweep (from 30hz to 60hz).

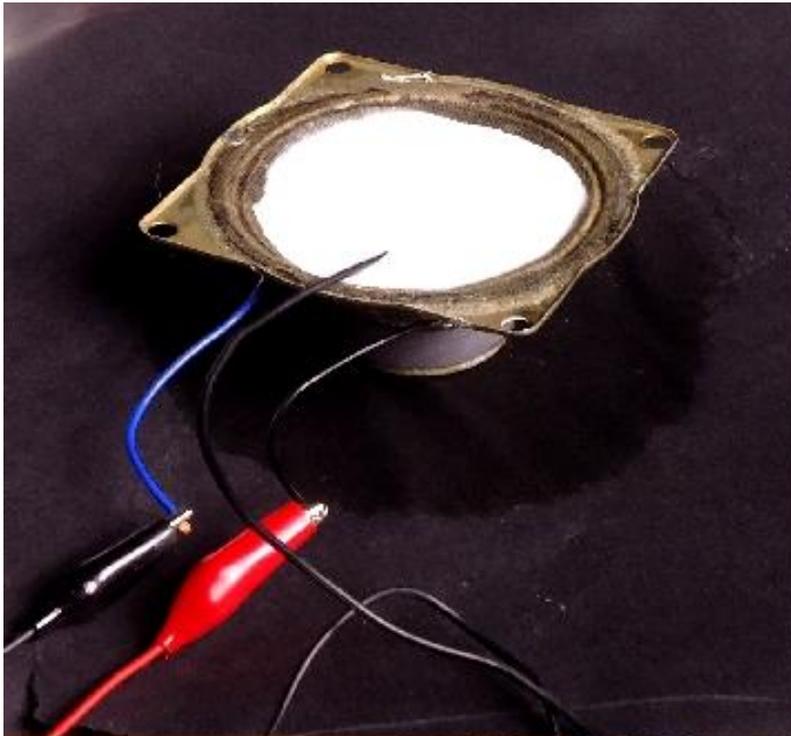
The sweeps are approximately one octave apart, creating a kind of lo-fi risset, or Shepard tone, that reverberates in the room.

The smaller slab plays a continuous random low tone on a lower volume.

Click [here](#) for a recording.

[More info on avelas.net/works.html#ASPHALT](http://avelas.net/works.html#ASPHALT)





Substance drying as a feedback modulator

Contact microphones, speaker cones, amplifier, wood glue, epoxy, wall filler, contact glue
2012

radio piece aired on
or-bits.com via basic.fm

Several microphones are placed in contact with different speaker cones, immersed in an hardening substance.

As it gets harder it modulates the resulting feedback until it dries completely. Different substances - glues, plaster, epoxies, silicone, paint - with their distinctive densities and drying times have diverse influences on the resulting sound.

The characteristics of the different speakers cones also affect the final result.

The piece ends when all materials are dry and there is no more change to the overall sound.

Click [here](#) for a recording.

More info on avelas.net/works.html#DRYING





50hz (mains & oscillators)

speakers, transformers & oscillators
2011

A system of translation where by the existing power sockets in the gallery walls are directly connected to speakers amplifying the frequency from the buildings power mains (50hz in Europe and Australia).

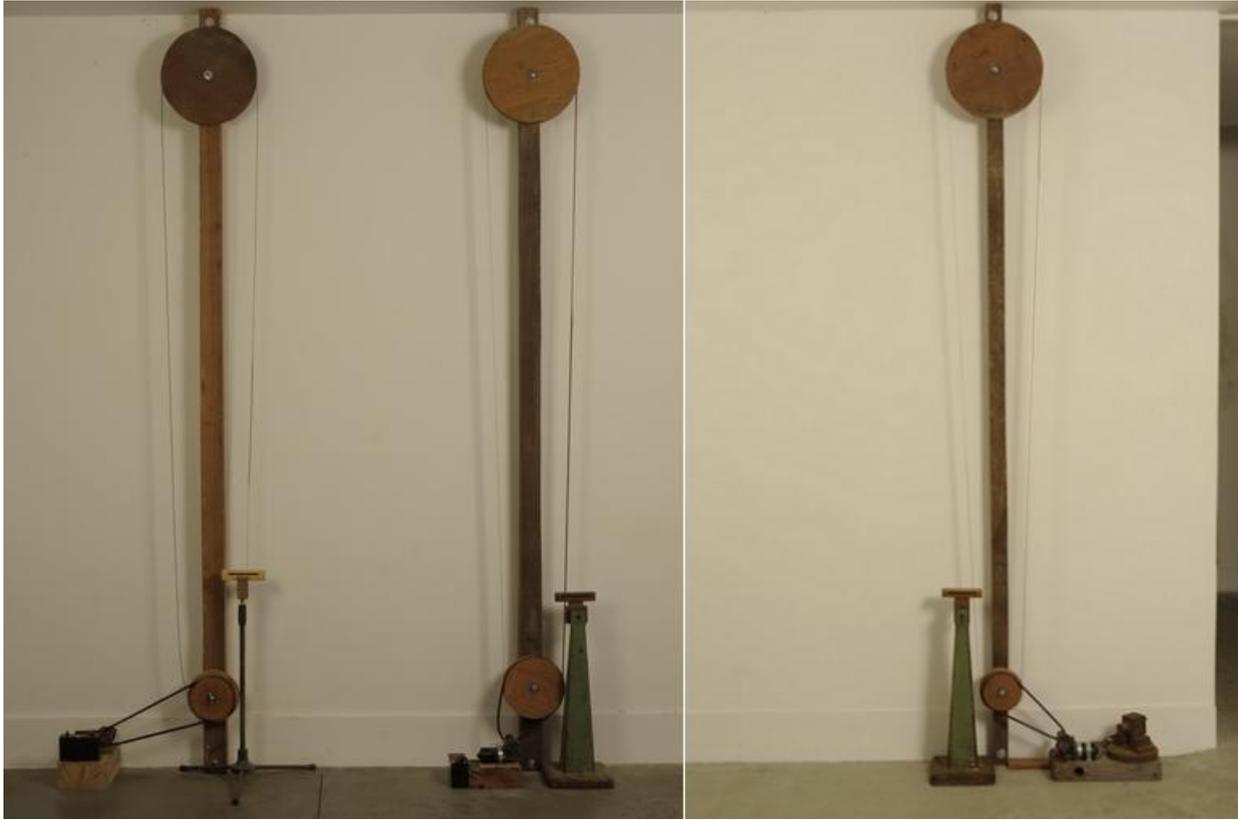
Clusters of electronics and cables are coupled in pairs with oscillators on the same frequency. These multiple pairs are installed in the space according to a logic determined by the existing architecture of the buildings power outlet network.

Picture: Gertrude Contemporary, Melbourne, AUS, 2011

Click [here](#) for an audio recording.

[More info on avelas.net/works.html#50hz](http://avelas.net/works.html#50hz)





BANDSAWS (Scraping sawblades on musical woodblocks (1, 2 & 3) & vibrating box of broken blades)

wood, sawblades, metal stands, electronics, motors
2011-ongoing

Series of works exploring the sound possibilities of rusty blades for large bandsaws and other objects found in the artist's family sawmill.

The top piece consists of three structures inspired by the rig used to sharpen the saw blades, made to rotate slowly, and some musical woodblocks mounted on found pedestals so that the metal blades touch the woodblocks creating strong squealing sounds.

The bottom piece was made to vibrate on predetermined intervals until the broken blades found their "final" position and there were no more changes to the sound.

Picture: Galeria Boavista, Lisbon, 2011

Click [here](#) for a short sound sample.

[More info on avelas.net/works.html#BANDSAWS](http://avelas.net/works.html#BANDSAWS)





untitled

weather balloons, wind instruments, valves,
plastic tubing, air exhaust, timer
2009

This work is based around the airflow of three large scale weather balloons, more commonly used by meteorologists and scientists to test atmospheric pressure and other environmental conditions. In this case, these imposing and potentially explosive objects were fitted to an automatic device that channels air to a series of discrete musical instruments connected by pipes. The result is a makeshift drone which references redundant technologies as well as setting up a network of sonic associations to do with the noises experienced in everyday life.

Inflated nightly, the weather balloons fill half of the installation space at the start of each day. Slowly releasing their internal pressure through sound-making devices the balloons deflate until they are left limp on the floor by evening. While this reading emphasizes the space occupied by the balloons themselves, visitors are forced to occupy the acoustic space between the balloons which expands over the course of each day and is compressed each night.



Picture: N.I.M.k., Amsterdam, NL, 2011

Click [here](#) for a short recording.

[More info on avelas.net/works.html#BALLOONS](http://avelas.net/works.html#BALLOONS)



Avelas 16, octet, quartet and 0
for performers with small noise devices, with score by
K. Nutters
2010-ongoing

Each player is assigned a small electronic noise machine built by André Avelās, plus one amplified speaker. For each consecutive period of ten seconds each player has a designated on/off state.

These states are generated by throwing the dice: 1-3 = on, 4-6 = off

On the case of Avelas 0, there are no performers. All devices are connected to a sound system, and are automatically turned on and play unassisted and simultaneously for 10 minutes.

Top picture: Avelas 16, DNK Open Days, SMART project Space, Amsterdam, NL, 2010

Bottom Picture: Avelas 0, Call & Response, London, ENG, 2011

Click [here](#) or [here](#) for a short sound recording.

[More info on avelas.net/works.html#AVELAS](http://moreinfoonavelas.net/works.html#AVELAS)





earphones

earphones, mixer, amps, speaker cable
2007

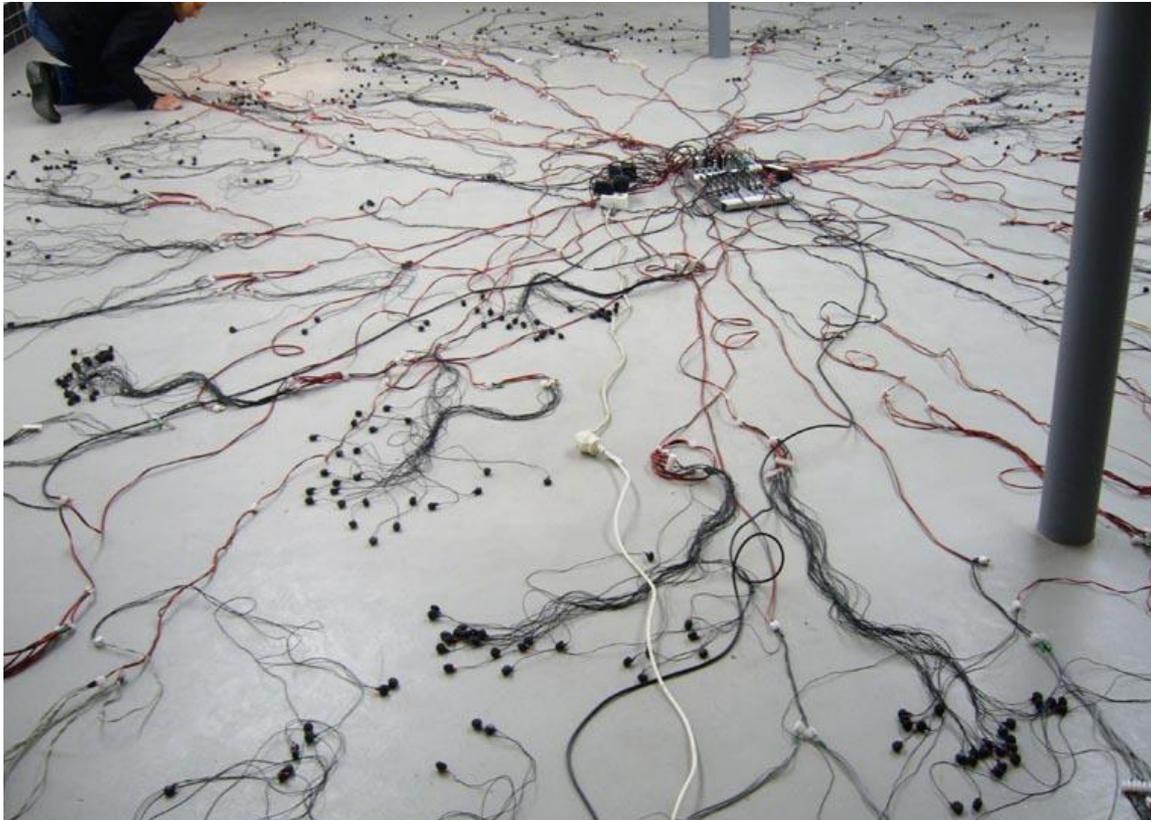
1000 disposable earphones are spread on the floor, 960 working as speakers, 40 as microphones, making a feedback loop you can control on the mixer.

Top picture: Tou Scene, Stavanger, NO, 2007

Bottom picture: Smart Project Space, Amsterdam, NL, 2008

Click [here](#) for a recording (warning! Very noisy).

[More info on avelas.net/works.html#EARPHONES](http://avelas.net/works.html#EARPHONES)





seebeck-savart saw

air compressor, modified table saw, slide projector stand
2007

An interpretation of the early developments of sirens and auditory alerts, using a perforated circular saw, some pieces of scrap metal and an air compressor.

Picture: Galerie 66east, Amsterdam, NL

Click [here](#) for a recording (warning! Very noisy).

[More info on avelas.net/works.html#SIREN](http://avelas.net/works.html#SIREN)

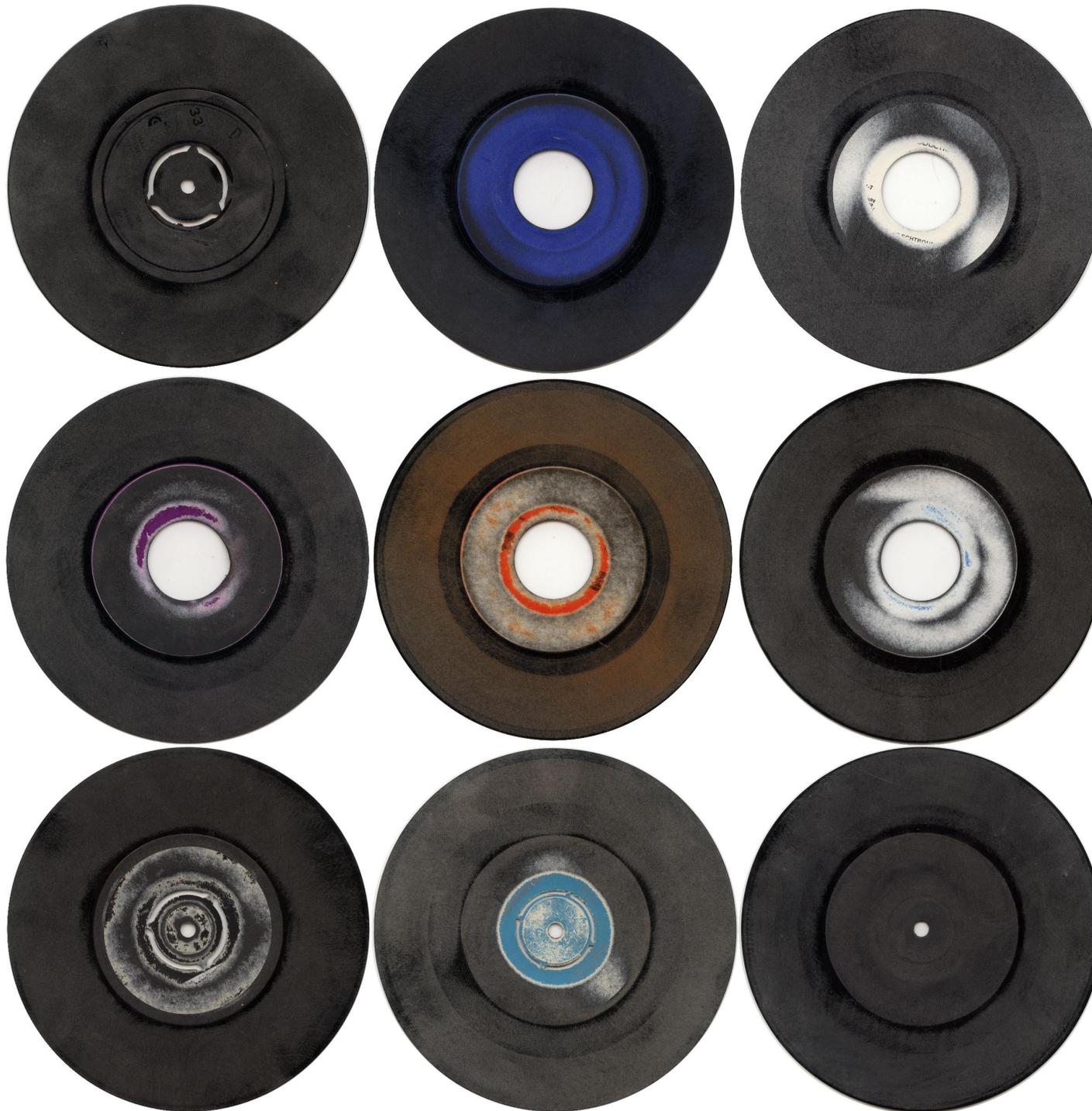


Untitled
speakers, amps, electronics, turntables, mixers, radios, effects,
tape players, cd players, records, tapes, cds, tables, wood.
2005-08

Picture: Kunsthalle Basel, Basel, CH, 2008

Click [here](#) for a video documentation

[More info on avelas.net/works.html#UNTITLED](http://www.avelas.net/works.html#UNTITLED)



AQ003 - power tools on vinyl
Altered vinyl records
Edition of 100
2005

7" vinyl records erased with an orbital sander and worked on with different drills.

Click [here](#) for a video documentation

[More info on
www.avelas.net/archive.html#power](http://www.avelas.net/archive.html#power)



snails & microphone

snail bag, microphones, amplifier & speaker
2004-07

A bag of live snails with a properly protected microphone introduced in its core. The resulting sound is amplified in the same room as the bag is standing.

Later versions also had a microphone on the floor under the bag to amplify the sound of the snail droppings.

Click [here](#) for a short sound sample.

[More info on avelas.net/works.html#SNAILS](#)