

Three days of several perspectives on and from Oporto city and its inner lives. The video selection presents, reflects and projects questions of nowadays living situation in Oporto and its relation to actual social-political questions within an European scale.

11 december

// **"The Roundabout"**, 47', 2013

Francisco Babo

Audio:

— Astor Piazzolla - "Milonga del Angel".

— Joly Braga dos Santos - "To the Heroes and Martyrs of the last World War"; 1947 – Symphony No. 1 (in D).

— Lou Reed - "Hangin' round".

Other tracks composed by Francisco Babo.

Elegy to the sensation of the wounded horse jockey when he sees every other jockey riding away in order to later catch him from the back.

// **"This Is not Manchester" (A route in Campanhã)**, 33' , 2012

José Oliveira

"So the industrialization shapes the urban space in Porto, introducing new forms of settlement and occupation of the space, as well as new modes of urban life – in other words, new ways of living of the city and in the city." Paula Guerra, 2008.

This is a route across Campanhã, a territory comprising a particular part of the city's history, its development, and its community. A specific territory and community that being a part of the city, sometimes looks detached from it.

// **"Ruído ou As Troianas"**, 71', 2012

Tiago Afonso

"For we are inert, see? / There's nothing to do / except waiting and dying. Inert, but – painfully! – aware".

Sartre's Adaptation of Euripides' The Trojan women

Porto's uncertain dawn, where the recent mutations criss-cross with open wounds of the urban body. Opposing the sing-a-long of progress, the bustling of everyone left behind. Opposing the uproar of wrecking machines, the distress of the outcasts.

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12 december

Short-videos compilation:

Rita Medinas Faustino - Adjacent Portugal and Overseas or Notes

Felícia Teixeira - S/título

João Brojo - 26

Catarina Miranda - Amenta

Rui Pinheiro - Repérage

Fernando Sebastião - Here #1

Diana Carvalho - Olá, Adeus / Hello Goodbye

Amarante Abramovici - dezembro / december

Nuno Cassola Marques - "Hino da Alegria" / "Ode to Joy"

Leonor costa - Lesson #1

Adriana Romero - Rei e Rainha / King and Queen

Fernando Sebastião - Here #2

Hernâni Reis Baptista - Lá Fora / Outside

Susana Chiocca - We don't need to die for the euro!

Fernando Sebastião - Here #3

Diana Carvalho - Olá, Adeus / Hello Goodbye

José Oliveira - "We Will Fight Until The End"

Tiago Afonso - Histórias do Fundo do Quintal

Rita Faustino

Portugal adjacente e ultramarino ou apontamentos / Portugal next door and overseas, or annotations.
Super 8 movie, 3', 2012

At my request, the former soldiers indicated on the map the places where they've been during the war period. The maps used are also part of the set of separate objects; they were bought in an old store next to Praça da Liberdade, in Porto. These were school maps of the time, where the colonialist designation of the cities is preserved.

The gestures that manifest when the soldiers point out the places they had previously told me about are the same gestures I subsequently mimic with an action of appropriation, in which I wore blue hued gloves. This action is filmed with a Super8 camera in black and white film, whose features suggest another temporal space, previous, distant, questioning my position as a present day active agent.

Felícia Teixeira

Without a title
HD film, 1', 2013

A projector. We click on the "on" button. The film was not working. An error. We have sound, but we don't have images. The VGA was incorrectly fitted.

Meanwhile, I filmed that moment...

The dust that is passing through the projector light.

When we don't have images, the attention focus is in what is around us. There are always other images.

João Brojo

"26"
HD video . 4'31''

There's a plan where chaos is hiding.

Located within a clash, the silence of this look over a colourless background will maintain shadows, while concealing the chaos that lurks. We continue the journey, time hiatus where everything happens. From the plain and common, coming by other means, was proven in that moment, the broken rhythm, in a continuous trip cycle, as much as possible.

In the center, and in front of the march, before the intensity of horns, images seek the silence and its force, even in a revolt situation.

Besides the sound, the lights guide towards the darkness of impossibility.

Catarina Miranda

Amenta
video, 6'56'', 2012

The portuguese term "Amenta" means to pay tribute to the dead, to remember.

A suspended atrium crossed by bodies travelling in concentric pathways on simple geometric structures that intersect, overlap, duplicate and converge. This continuous stream is composed by a succession of canonical pathways, folds that are repeated by the cyclical movement, distinct in each recovery, the body acts while regulatory element of time. Hands hold the preponderance and they introduce the motion traced by the body, where the gesture approach vegetative and zoomorphic forms.

This structure organizes the gestures and pulsations of the performers, a group variable of 3-6 people and can expand their paths enabling the development of the piece with different groups of artists or local communities.

The sound composition is inspired by the music of Fanfare and Procession (common in Portugal) as well as cyclic constructions found in music of static nature.

PROCESS

During the conception of the piece we used the concept of reiterating actions backwards and forward, in order to build a structure of repetition where the positions occupied by the performers in space, within the relation of it's geometrical organisation, became simultaneously annunciations of the future as well as memories of the past.

From the intention of "containing" and "dropping" the performers draw a vocabulary of gestures that arise sometimes hollow or filled of matter, according with co-ordinates of time and space.

Rui Pinheiro

REPÉRAGE,
HD video, 13'14'', 2014

In (...) both the sense of the infinitely large and the infinitely small the belief was kept that, while much had already been seen, there was yet much to reveal.

In Figuras do espanto, PMF (1992)

Cinematography
Rui Pinheiro
<http://rui-pinheiro.net/>

Music
João Ricardo
<http://joao-ricardo.org/>

Editing
Pedro Rodrigues

Fernando Sebastião

Aqui / here

stéreo, 16:9, ± 01' (each), 2014

Diana Carvalho

Olá,Adeus / Hello, Goodbye. (break version)

Video PAL, 16:9, 30", 2014

Hello, Goodbye is a video in one long shot with a fixed camera where the two figures are the only movement on the image. These two people are related with the scenery we see, they work or they live there. There is a doubt on the arm movement, sometimes seems a greeting, other times seems a farewell, becoming confused.

More info > <http://adianacarvalho-t.blogspot.pt/>

Amarante Abramovici

dezembro/december

10' , 2007

shot and edited on the 13th of december 2007

image & editing: Amarante Abramovici

with: Tiago Afonso

music: A Internacional, lyrics by Franco Fortini, sang by Ivan della Mea

- lyrics:

Noi siamo gli ultimi del mondo.
Ma questo mondo non ci avrà.
Noi lo distruggeremo a fondo.
Spezzeremo la società.
Nelle fabbriche il capitale
come macchine ci usò.
Nelle scuole la morale
di chi comanda ci insegnò.

Questo pugno che sale
questo canto che va
è l'Internazionale
un'altra umanità.
Questa lotta che uguale
l'uomo all'uomo farà,
è l'Internazionale.
Fu vinta e vincerà.

Noi siamo gli ultimi di un tempo
che nel suo male sparirà.
Qui l'avvenire è già presente
chi ha compagni non morirà.
Al profitto e al suo volere
tutto l'uomo si tradì,
ma la Comune avrà il potere.
Dov'era il no faremo il sì.

Questo pugno che sale...

E tra di noi divideremo
lavoro, amore, libertà.
E insieme ci riprenderemo
la parola e la verità.
Guarda in viso, tienili a memoria
chi ci uccise, chi mentì.
Compagni, porta la tua storia
alla certezza che ci unì.

Questo pugno che sale...

Noi non vogliam sperare niente.
il nostro sogno è la realtà.
Da continente a continente
questa terra ci basterà.
Classi e secoli ci han straziato
fra chi sfruttava e chi servi:
compagno, esci dal passato
verso il compagno che ne uscì.

Questo pugno che sale...

Inno dell'Internazionale" (1968-1994)

Franco Fortini

Nuno Cassola Marques

"Hino da Alegria" / "Ode to Joy"

2'33", 2014

Adriana Romero

Rei e Rainha / King and Queen

Full HD | 8'11" | 2013 | black and white

Integrated in the project "Death and the Maiden"

About the failure of the scientific experience as the moment where utopia falls apart.

adrianaaromero.tumblr.com

Hernâni Reis Baptista

Lá Fora / Outside

Video, 5'28", 4:3, 2013

(Mixed sounds from protests in different parts of the world. Sound of protest in London provided by Tessa Elieff AKA Tattered Kaylor)

"Outside" suggests the duality between two physical spaces, interior and exterior, serving as catalysts for readings that go beyond the image that is presented. The title refers to a space shown only throughout sound, while the viewer is faced with a static composition, later disturbed by the appearance of a third element. The outside sounds of protest are confronted with the back of a figure facing the wall, resignedly accompanied by a vase of flowers. A resignation that is maintained even when a dog licks its face, inadvertently ecstatic, absorbed in the same interior space.

Leonor Costa

Lesson #1

video, loop, 2014

Susana Chiocca

Não temos de morrer pelo euro! / We don't need to die for the euro!

2'26", 2013

This video documents and emphasizes a street performance. A picture of Angela Merkel is placed on the floor and several "Roosters of Barcelos" (a traditional cultural icon) are thrown against it.

Explicatory note:

In the 12th of November 2012, Angela Merkel visited Lisbon. I wasn't in Portugal then. But this action arose from that moment. I felt like hitting her on the head with a "Rooster of Barcelos", as probably did many of us. I waited for someone who would visit me and bring the clay roosters, which only happened in March of 2013 (it was Victor, who will always be around).

A stylized picture that represents Angela Merkel's face is placed on the floor or the wall. Here, she is a target for one of the Portuguese icons – the clay Roosters of Barcelos. Merkel's picture appears as a symbol of Europe and its invasive, restrictive, disrespectful, asphyxiating and annihilating measures that favor the banks, the big corporations, the big lords - all in all, the unfortunate capital. The clay Roosters of Barcelos, on the other hand, symbolize the people or little bombs thrown repeatedly against the picture; breaking, resisting, insisting. The image of Merkel is progressively torn apart, invaded, destroyed.

This is a direct action, where one can witness the installation of the different elements needed. It was implemented for the first time in 2014 at a city square in Amsterdam, without the summoning of a specific audience (asides from the video and photography assistants). Later the autonomous video was created which goes beyond the mere documentation of the event.

José Oliveira

"Vamos Lutar Até ao Fim" / "We Will Fight Until The End"

4'58", 2011

This video was recorded in January, on the Passos Manuel Street, at the time when workers of the Olympia Bingo occupied the building as a means of protest against its closure.

Tiago Afonso

Histórias do Fundo do Quintal

video, 14'31", 2012 ;

Inspired in the Paris Commune which lasted from March 18 to May 28, 1871

Voices: Regina Guimarães, Saguenail, Amarante Abramovici

Dramaturgy: Igor Gandra

Texts: Regina Guimarães, Tiago Afonso

Mixing: Rui Coelho

Music: "A Semana Sangrenta" by Coro da Achada

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13 december

curated by Rita Breda

How we inhabit the environment defines its spatial configuration, and it also defines us as a society. Housing is an economic, social and cultural right, or at least it should be.

The city of Porto, second biggest in Portugal, was voted Best destination 2014. It is also the home to two Pritzker Prize Award Winners (Álvaro Siza Vieira and Eduardo Souto de Moura), the most important international award given to architects. However, some housing conditions are far from being award winners and the economic crisis Europe is facing only deteriorates an already complicated situation.

The videos presented, Hospedaria and Terra rodeada de Mar #2, both refer to a poor housing condition. Hospedaria shows us a scene of an abandoned hostel like situation where those that can't find their place in society look for shelter. Its sound takes us on a journey of the daily-day of a complicated reality. Terra rodeada de Mar #2 presents us a housing typology traditional of the city of Porto and of the poor working class. A land occupancy solution developed over a century ago, of mainly self-built houses that started as a last resource solution, that have developed and been upgraded into permanent and still stand today. Both situations have in common the fact that they are disguised and behind closed doors and for those in search of the "best destination" are just not real. So how do you really know a city? How should one think, discuss, plan and design housing for today's needs? These are questions society and architects face every day, problems that need to be addressed and artists are doing so.

Although architecture deals with construction not just that of building, as it deals with the construction of space and ideas, those connected to the socio-economic, political and cultural context, artists are the ones presenting us a reflection on today's circumstances. The works shown at (shown today.....) intend to provide another visit, to promote debate, awareness and discussion on the social, the cultural and built environment.

// **"Hospedaria", 20'47**

Pedro Neves

2014

An old inn, located in central Porto, hosted people with few possessions for many years: prostitutes and people passing by made of that place their home for long or short time. At the end of 2013, the landlady, who sub rented the rooms, handed out the key to the owner of the house. In the 14 rooms, which make up the building, almost everything was left behind, like unmade beds and all kinds of objects such as toys, posters, chairs and ladders, clothes and shoes in closets.

A diary written by a child and found onsite brings us to the kind of atmosphere - dark and violent - that would be lived in the inn. It left mainly memories that we project in time and space, echoes and sounds, images of emptiness and abandonment of a space that is no longer inhabited.

// **"Terra Rodeada de Mar #2", 20'**

Felícia Teixeira e João Brojo

2014