

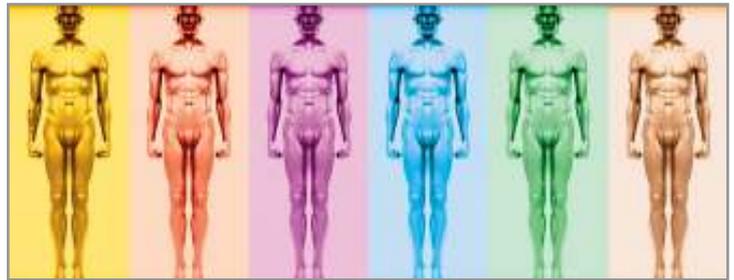
a história é clandestina

(sealth stories)

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low tech net performance

“How, after all, do you write a history of a “consciousness”? How do you write a history for something that escapes easy definition, has no discernable boundaries, and operates on the principle of reflection (how, for example, do you separate a photograph from what it’s of or from the unfolding context of its reception)? How do you invent a voice (or voices) for this history that can speak to photography’s emotional effects as well as its physical and formal characteristics and economic and political ramifications?”



Geoffrey Batchen

Abstract

Geoffrey Batchen tells us that the history of photography must include, beyond the aesthetic reading, an emotional one: “they [the snapshots] condense some of our most precious values: our notions of identity, of our relations with each other.” These photos cause an emotional response that goes beyond the reproduced image. Even if, most of the times, they seem to be relevant only for the portrayed subject, they are also fragments of a political and economic history – personal perspectives of History.

Starting from this idea, six artists were invited to share their family photo albums, using them to create a short performance piece of intimate (personal) stories (histories).

Given that nowadays digital technology is perceived as something intrinsic to contemporary culture, we proposed to think technology as a concept. It was not the idea of technology as “machine” that we sought for; it was instead the ontological and anthropological questioning originated by a technology that is becoming more and more intimate and personal. We proposed to the artists and programmers that they used only low tech digital devices that are commonly employed in our daily life (webcams, mobile phones and free software) to create and broadcast each story.

The performance is broadcast live through the Internet from intimate spaces in Lisbon, Hamburg and Athens to an audience in a public space.

“a história é clandestina” premièred in Lisbon, on October, 28th, 2010.

Project team: Eunice Gonçalves Duarte (stage director and performer), Igor Stromajer (multimedia artist and intimate mobile communicator), Luís Castro (actor and stage director), Miguel Gomes (programmer and webdesigner), Paula Soares (programmer and webdesigner), Rita Lucas Coelho (dancer and choreographer), Rui Mourão (video artist) and Yiannis Diamantis (actor and musician).

Performance and Broadcast

To present the stories, each artist is responsible for the connection to a back-office interface in order to upload and stream his performance. The artist is alone, without technical support on the local of his performance. A technician/programmer will be on the presentation space, monitoring and controlling the reception of the stories.

Each story lasts for approximately 5 minutes. All stories are presented in sequence.

Even though they take place in the artist's intimate space, each story will be broadcast through the Internet, in real time, to a public space, before an audience. Both Igor Stromajer and Yiannis Diamantis will transmit their stories from their countries of residence, Germany and Greece respectively.



Photo by Igor Stromajer

Tecnical requirements:

For our standard presentation (broadcast through the Internet in real time), we require: a good (stable and fast) Internet connection, a projector connected to a computer, a white screen for projection, speakers, a table and a chair.

Because “a história é clandestina” is a mobile net performance, easy to adjust to different spaces, we welcome other proposals for its presentation.

As an example, it is possible to:

- have all stories running together at the same time, as an installation performance.
- have all the performers presenting live on the place of presentation and broadcasting from there to the Internet.
- change the length of the stories.

Budget Information

Per one presentation:

Fees (6 Artists, 1 project manager, 1 technician) and administration costs must be negotiated with the production

The fee will not include travelling, lodging and subsistence; these costs must be supported by the organization.

For our standard presentation, travel, lodging and subsistence for 2 persons (project manager and technician) is required.

Any other proposal for the presentation of the performance should be discussed directly with the project manager.

Informations and Contacts:

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About us

CECL – Centro de Estudos de Comunicação e Linguagens

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Created by a group of professors of the then Social Communication Department, in the College of Social Sciences and Humanities, in 1983 – five years after the beginning of the first course in Social Communication in Portugal, CECL - Centre for Communication and Languages Studies is a research centre dedicated specifically to issues of communication and language in a multidisciplinary approach.

Artists and Stories

(in order of presentation)

Luís Castro

Luís Castro has a degree in Veterinary Medicine. His artistic training includes the attendance to several workshops and courses – including the Escola Superior de Teatro e Cinema, in Lisbon. Luís also attended classes at the Actor's Centre, in London, and studied opera singing.

He works as a professional actor since 1987. In 1996, Luís created his first performance in London, focusing his research in the field of performing arts through the concept of “Perfirst” (performance-installation). From 1996 until 2009, Luís Castro created and directed twenty-six performances. He is the founder and artistic director of the company KARNART C. P. O. A. A. since May 2001.

These Are My Mother's Eyes...

1962. 8mm film of a baby inside a wooden park, at the balcony of a house in the north of Mozambique. Photograph of the young mother, sweet, attentive. Live transformation. Adult baby. Oedipus. Black eyes turning into tears. Caress.



Rita Lucas Coelho



Rita Lucas Coelho studied at the Escola Nacional de Bailado in Lisbon and later, trained at the Rambert School, Brunel University, in London. As a dancer and performer, Rita worked with Gisele Vienne e Etienne Bideau-Rey, DV8-Physical Theatre, Enrique Perezalba Red, Yael Flexer, Rachel Thew, Jamie Watton, CriaDança, Cie. Kumulus, Sofia Belchior, Hugo Vieira, Maria João Pires, Teresa Simas, Maria Ramos, Pedro Ramos, Silvia Pinto Coelho, Cláudia Batalhão and Nuno Nunes.

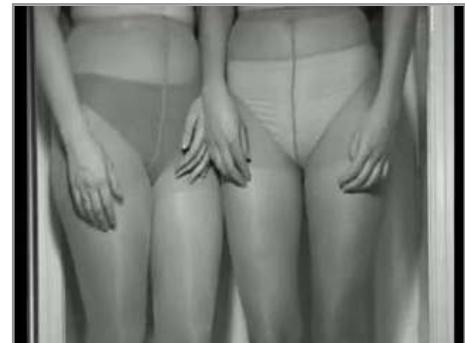


Late 80's. Three women posing in their bathing suits at a beach: the mother at the centre, on the right the older sister, on the left the younger sister. In the moment of the click, the young girl gets distracted; she is looking at her mother, trying to mime her pose, as if she is looking at herself in a mirror.

She seeks the pose, the gesture, the detail for perfection that was interrupted in the moment of the click.

Igor Stromajer

Igor Stromajer (www.intima.org) is a multimedia artist and intimate mobile communicator. He researches tactical emotional states and intimate traumatic low-tech guerrilla strategies. He has exhibited his work at more than a hundred exhibitions in fifty countries and received several awards. His works are included in the permanent collections of many prestigious contemporary art institutions, museums and galleries.



In 2003, I created a video piece, and there is one still frame in particular which, since then, constantly provokes my emotions.

An encounter with the artificial woman usually results in immobility, paralysis, mortification, castration, repetition, silence, and lack of lust on the part of her admirer (lover). One of the most beautiful examples of this mortifying castration can be found in the dialogue between Edison (inventor of an artificial woman) and lord Ewald in Villiers de L'Isle Adam's novel *L'Eve future*.



It is precisely the excess of immobility, however, that makes the image of the encounter with the artificial Eve so terrifying for the man, reflecting an old fear of the real encounter with her kind. Who is "artificial" and who is "real"? Who is behaving like a machine?

Eunice Gonçalves Duarte



Eunice Gonçalves Duarte has a degree in Communication and Culture Sciences and a MA in Contemporary Drama Studies (Dublin, Ireland), and the moment, she is a PhD student in Communication and Culture Sciences (Coimbra, Portugal).

Besides her work as an independent artist, Eunice has worked with theatre companies and theatre practitioners in Portugal and in Europe (Ireland, Switzerland, Greece, France).

She also lectures in Instituto Superior de Ciências da Educação and Universidade Lusófona de Humanidades e Tecnologias (Lisbon, Portugal).



On a sunny afternoon, early in the autumn in 1989, I was rehearsing a small choreography with a friend. My father, holding a camera, asked us to make a pose, waiting before we began the movement.

I look at this photo: to look at it is not to look at that frozen moment, but rather to look at the stream of the movement, it is the action that I see happening. To look at this photo is also to look at a moment of family turbulence and of global turmoil that ensued the click of the camera. My memory knows how to fill in the moments that followed, although they were not recorded in the image.

Yiannis Diamantis

While studying in the Law School of Athens University, he coped with acting and performing arts in general. In October 2007 he moved to London, where he attended acting, singing and movement courses and completed an LLM (postgraduate master diplomat) in Intellectual Property in Internet and Entertainment Industry.

Since his returning to Athens, in July 2008, he has been involved in theatrical and cinema productions. At the moment, he is working on the production of his cultural website (www.bankit.gr) named "Artogether Festival".



Some time ago the «International Bureau of New Life» decided that people should become all alike, leaving behind their intimate stories, and forgetting their unique personal memories that made them feel and be different. Gradually any recall of personal memories as well as any use and possession of personal photographs that don't follow the New Life Model has been forbidden. As a reply, a group of people creates, in various places that constantly change, “Photo Rooms”, small hideouts, where they can keep their personal photos safe... where they can keep their past alive...



Rui Mourão



Rui Mourão studied Photography and Contemporary art in the Universitat Autònoma de Barcelona and Acting/Cinema in the Centre d'Estudis Cinematogràfics de Catalunya, Barcelona, Spain. He studied Visual Arts in Maumaus – Escola de Artes Visuais, Lisbon (Portugal), and in Konsthögskolan i Malmö, Malmö (Sweden).

He was selected to the Portuguese National Exhibit of Young Creators (Mostra Nacional de Jovens Criadores) video section

(2006 and 2007), to the LOOP – Video Art Festival, Barcelona (2007 and 2008), to the Anteciparte - A Selection of Portuguese Up Coming Artists (2009) and recently to the FUSO – Lisbon Annual International Video Art Exhibition (2010), winning the people's award.

Rui also collaborated with artists such as Coco Fusco (2002) and Erwin Wurm (2008).



Two videos. One previously recorded. The other broadcast live.

Two ex-boyfriends. One facing the camera all the time. The other always moving the camera.

Two houses. My ex-boyfriend in my house. Me at my ex-boyfriend's house (secretly infiltrating in its absence).