

HOŠEK CONTEMPORARY

— EST. 2016 —

ARQUIVO ATLÂNTICO FILM SCREENINGS

18th September 2021, 7 - 10 pm

Curated by Beatriz Cantinho and Túlio Rosa

ARQUIVO ATLÂNTICO FILM SCREENINGS is a curatorial proposition by Beatriz Cantinho and Túlio Rosa to engage with a selection of films and videos that address questions related with the memory and the legacies of colonialism in contemporary social, economic and political formations. The program is an experiment on forms of collective study within the frame of Arquivo Atlântico, a multi-chapter research project that proposes to revisit and engage with different archive materials - photographs, documents, films, literature, architectural structures and oral narratives - in order to produce a critical reading of the present.

As choreographers and researchers making a jump from our creative practice towards a curatorial proposition, we decided to focus on certain performativities and corporalities and on how history manifests itself through the singularity of bodies and experiences. In a way, the films we have selected point to some of the core questions of our work, not only in their relation with what colonisation has meant and how can we observe the traces and marks it has left, but also in their connection with the question of memory in itself, and how the present is in constant negotiation with the past.

The idea of studying through these films comes with an attention to the details, to the flags on the ships anchored in Santos, to the lyrics of a song, to the name of the church that appears in the background of a scene. It has to do with a practice of viewership that allows not only an engagement with stories, but with a certain history that needs to be continuously challenged. The films of Aloysio Raulino propose a strong reflection on the reality of Brazil based on its people. It is through their physicalities, their presence and their relationships with the environment and among themselves that the political dimension of his work emerges. The works of Nuno Miranda and Sara Gouvea bring us to contemporary experiences in Africa, more specifically in Cape Verde and Mozambique, in which the memory of a certain past is elaborated in the present through storytelling and dance. The program is an open invitation to observe processes that expand beyond a certain territory, allowing us to rethink our own perspectives, positions and realities.

Programme

THE PORT OF SANTOS (1978)

Aloysio Raulino | Brazil | 20'

Boats moored and the work of dockers, their activities and claims. Ships anchored in the high seas. The coffee trade, which since 1909 led the Saints to their wealth. The coffee bags of transport and loading a truck... The landscapes and people of the port of Santos are presented through a sensible reflection on the dynamics of labour and life around its docks.

O TIGRE E A GAZELA (1976)

Aloysio Raulino | Brazil | 14'

The faces, gestures and speeches of the inhabitants of the streets of São Paulo are juxtaposed with texts of Frantz Fanon, one of the most important black theorists from the 20th century.

Aloysio Raulino was born in Rio de Janeiro in 1947. During the 1970's, he was one of the founders and first president of the Brazilian Documentarian Association. He directed a large number of short films from the 1960's to the 1990's, but gained notoriety for his work as a cinematographer. He filmed two of the most important recent Brazilian docs, Paulo Sacramento's *O Prisioneiro da Grade de Ferro* (2003) and Andrea Tonacci's

Serras da Desordem (2006, 30th Mostra). He worked as a cinematographer in more than 30 films, and his filmography includes João Batista de Andrade's *O Homem que Virou Suco* (1980); Paulo Cesar Saraceni's *Ao Sul do Meu Corpo* (1982); one of the segments of Mostra's original production *Welcome to São Paulo* (2004) and Paulo Sacramento's *Riverrun* (2013, 37ª Mostra). He died in São Paulo in 2013.

KMEDEUS (2020)

Nuno Miranda | Cape Verde | 52'

The intriguing story of a mysterious homeless eccentric called Kmêdeus (EatGod) who lived on the island of São Vicente, Cabo Verde. To some he was a lunatic, to others an artist. But to all, he was and still is a mystery. António Tavares, an important contemporary dancer from Cabo Verde, made an exceptional performance piece based on the life and inner worlds of Kmêdeus. He takes us on a trip through his hometown of Mindelo, the island's music and films, and the celebration of the its annual carnival. It thus becomes a search for the root aspects of one of the oldest Creole communities in the world. Kmêdeus was made by the Cape Verdean film collective Negrume.

Nuno Miranda is a Cabo Verde based filmmaker and founder of Kriolscope. Started his career as an editor and director of Photography in Cabo Verde and Angola. Before his career in filmmaking, he was an aspiring artist/painter and studied Animation Design in China, but soon gave in to his life long passion and became a self thought filmmaker during his college years. In 2015, he moved back to Cabo Verde, after spending one year in Angola working as a DoP and editor, to join forces with other fellow filmmaking enthusiasts and start his career first as a director, editor and DoP in commercials and short documentaries. In between commissioned works he did, he wrote and researched for many film projects, among them was Kmêdeus, a film he did along with fellow cast and choreographer António Tavares about a mysterious lunatic. The film had its world premiere in the International Film Festival of Rotterdam and received much praise, which led to the film's participation in many other festivals, among them, the WE ARE ONE Film Festival. With many other future projects he wishes to work on, his biggest interest is creating a new and fresh aesthetic on the visual story telling aspect of Cape-Verdean Cinema.

THE SOUND OF MASKS (2018)

Sara Gouveia | South Africa/Portugal | 68'

A surreal journey interweaving the politics of Mozambique's colonial past and its present through the lens of magical realism. *The Sound of Masks* uses the ancient masked Mapiko dance to tell the story of Mozambique's history of war. Atanásio Nhussi, a compelling storyteller and legendary Mapiko dancer, takes us on a visually dramatic journey, blurring the lines between the real and the imaginary. Using the body as archive, we experience the ugliness of war through the beauty of dance.

Sara Gouveia is an award winning filmmaker based in Cape Town. Her films have strong visual aesthetics and explore the line between fiction and reality. Sara's first feature length documentary "*The Sound of Masks*" had its World Premiere at IDFA 2018 and was described in *Africa is a Country* as "a visual meditation on the nature of memory in postcolonial societies". The film received the award for Best Feature Documentary at the Plateau International Film Festival 2019 and the 14th SAFTA Golden Horn Award for Best Cinematography as well as SAFTA nominations for Best Feature Documentary and Best Editing in 2020. In 2021 the film received the awards for Best International Feature and Best Direction at the 7th Brasil Festival of International Cinema.

ARQUIVO ATLÂNTICO is a project by Beatriz Cantinho and Túlio Rosa, in collaboration with José Capela and Nuno Torres. The project is funded by Fundação GDA (PT) and Gulbenkian, and has the support of Espaço do Tempo (PT), Arquipélago Centro de Artes Contemporâneas (Azores, PT), Centro Cultural do Mindelo (Cape Verde), and the collaboration of Hosek Contemporary (DE) and Materiais Diversos (PT). About the researchers

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