

Session II

23/09

Screening:

Vasco Araújo. Mulheres d'Apolo. 2010. Video, 18'.

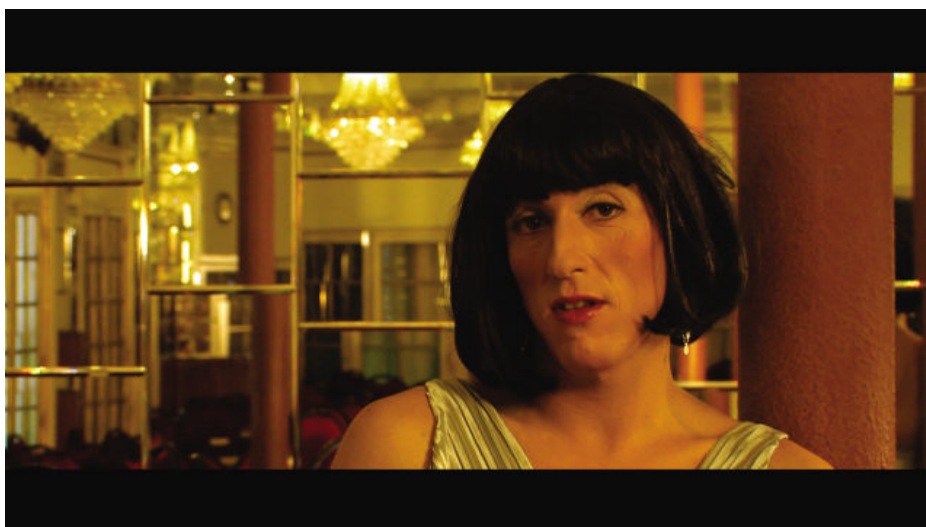
ABCC (Alexandre Camarao and Bernardo Simões Correia). [instagram.com/a_b_c_c](https://www.instagram.com/a_b_c_c). 2018. Video, 8'44''.

Renèe Helèna Browne. Sacred Disease. 2019. 2 videos, 19'27'' + 5'51''.

Ricardo Branco. Rute, 2017. Film, 29'.

Duration of the screening: 81'02''

Vasco Araújo. Mulheres d'Apolo. 2010. Video, 18'.



«Mulheres d'Apolo» (2010) é o mais recente vídeo de Vasco Araújo. O título advém não só do facto de ter sido filmado na Sociedade Filarmónica Alunos de Apolo e de uma boa parte das personagens serem as pessoas que a frequentam, mas também de uma evocação do mito de Apolo, o deus da mitologia grega que apoiou Tróia e as suas mulheres contra os gregos. O monólogo do vídeo, construído pelo o artista a partir de vários textos, tem passagens retiradas da peça de Eurípedes «As Troianas» (415 a.C.), que precisamente relata a coragem, a resistência e a inteligência das mulheres de Troia frente ao massacre executado pelos gregos. Essas palavras, agora colocadas na boca de uma mulher de meia idade que procura um escape à solidão e aos maus tratos do marido num salão de baile e envergando vestimentas pretensamente «glamourosas», inferem uma dimensão heróico-trágica, mas também profundamente triste. Esta mulher, que é nos dada a conhecer através da voz (a voz é da actriz Lúcia Sigalho), de planos parciais do corpo e cujo rosto só nos é revelado no final e o rosto, bem como o corpo, percebemos então, é o próprio artista, a mulher é afinal ele.

“Apollo’s Women” is the name of Vasco Araújo’s most recent work. Its title comes not only from the facts that it was shot in the Sociedade Filarmónica Alunos de Apolo and that some of the characters are people that usually attend it, but also because its an evocation of the Apollo’s myth, the god form greek mythology that supported Troy and its women against the greeks. The video’s monologue, created by the artist from different texts, has quotes from Euripedes’ “Trojan Women” (415 b.C.), that narrates the courage, resistance and intelligence of the Troy’s women when faced with the massacre delivered by the greeks. Those words are spoken by a middle-aged woman, wearing purportedly “glamorous” clothing, that quests for an escape to lowliness, and her husband’s abuses, in a dancing hall infer a heroic and tragic dimension that is also profoundly sad.

This woman that is shown to us by voice (actress Lúcia Sigalho's voice), body shots and whose face is only shown in the end... the face, as well as the body, we can then realize that is the artist himself, the woman is, after all the artist.

From the Maria and Armando Cabral collection.

ABCC (Alexandre Camarao and Bernardo Simões Correia). [instagram.com/abcc_c](https://www.instagram.com/abcc_c). 2018. Video, 8'44''.



With this video we aim to present the research that ABCC have developed in the Instagram about the production of images in the digital formats and its consequent and gradual disappearance of a hierarchy and fading of levels of importance, either artistic, symbolic or political. This cut and paste, apparently innocent and immediate, uses an edition based on intuitive decisions that seek strangeness in the viewer. They work as ignitions of possible narratives, as different as the observers who are subject to them. We believe that it is by returning the excessive light of contemporary images, not by refusing them, but by passing them on to us (ABCC), that a kind of necessary and urgent resistance can be built.

Com este video pretende-se apresentar a investigação que os ABCC têm desenvolvido no Instagram acerca da produção de imagens nos formatos digitais e a sua consequente e gradual desierarquização e esbatimento de níveis de importância, quer artística, quer simbólica ou política. Este corte e colagem, aparentemente inocente e imediato, recorre a uma edição baseada em decisões intuitivas que procuram um estranhamento no espectador. São ignitores de possíveis narrativas, tão diferentes quanto os observadores que a elas estão sujeitos. Acreditamos que é devolvendo a excessiva luz das imagens da contemporaneidade, não as recusando, mas fazendo-as passar por nós (ABCC), que se poderá construir uma espécie de resistência necessária e urgente.

Renè Helèna Browne. Sacred Disease. 2019. 2 videos, 19'27'' + 5'51''.



Sacred Disease (2019) is a voice-over animation in which an episode of the T.V series Sex and the City is compared the tale of Acontius and Cydippe from the Roman poet Ovid's book 'The Heroides/Letters of Heroines' (5CE). Browne's own testimony weaves through the storytelling of language as 'truth' in gendered romantic ideology. Presented at the Glasgow School of Art 2019 MFA Degree Show.

Ricardo Branco. Rute. 2017. Film, 29'.



A trans girl goes on a walk-through Lisbon with a boy she has never met before.

Bios of the artists:

Vasco Araújo, nasceu em Lisboa, em 1975, cidade onde vive e trabalha. Em 1999 concluiu a licenciatura em Escultura pela FBAUL., entre 1999 e 2000 frequentou o Curso Avançado de Artes Plásticas da Maumaus em Lisboa. Desde então tem participado em diversas exposições individuais e colectivas tanto nacional como internacionalmente, intregando ainda programas de residências, como Récollets (2005), Paris; Core Program (2003/04), Houston. Em 2003 recebeu o Prémio EDP Novos Artistas.

O seu trabalho está publicado em vários livros e catálogos e representado em várias colecções, públicas e privadas, como Centre Pompidou, Musée d'Art Modern (França); Museu Coleção Berardo, Arte Moderna e Contemporânea, (Portugal); Fundação Calouste Gulbenkian (Portugal); Fundación Centro Ordóñez-Falcón de Fotografía – COFF (Espanha); Museo Nacional Reina Sofia, Centro de Arte (Espanha); Fundação de Serralves (Portugal); Museum of Fine Arts Houston (EUA), Pinacoteca do Estado de S. Paulo (Brasil).

www.vascoaraujo.org

Vasco Araújo was born in 1975 in Lisbon, the city where he continues to live and work. He completed his first degree in Sculpture in 1999 at FBAUL (Lisbon University School of Fine Art), and attended the Advanced Course in Visual Arts at Maumaus in Lisbon, from 1999 to 2000. Since then, he has participated in various solo and group exhibitions both in Portugal and abroad, also taking part in residency programmes, such as The University of Arts, Philadelphia (2007); Récollets, Paris (2005); and the Core Program (2003/04), Houston. In 2003, he was awarded the EDP Prize for New Artists.

His work has been published in various books and catalogues and is represented in several public and private collections, such as at the Centre Pompidou, Musée d'Art Moderne (France); Museu Coleção Berardo, Arte Moderna e Contemporânea, (Portugal); Fundação Calouste Gulbenkian (Portugal); Fundación Centro Ordóñez-Falcón de Fotografía – COFF (Spain); Museo Nacional Reina Sofia, Centro de Arte (Spain); Fundação de Serralves (Portugal); Museum of Fine Arts, Houston (USA); Pinacoteca do estado S. Paulo (Brazil).

www.vascoaraujo.org

A dupla ABCC é constituída pelos artistas plásticos Alexandre Camarao e Bernardo Simões Correia. Na plataforma Instagram, os ABCC têm criado imagens e vídeos a partir de elementos oriundos do lixo e ouro digitais, ou seja de tudo. Recusam a hierarquização das imagens. Por outro lado, procuram neste lixo/ouro um aspecto escondido, que poderá sobressair em tensão com outra imagem ou com um tratamento específico. Usam ferramentas de criação digital comuns mas com metodologias “erradas”.

The duo ABCC is made up of artists Alexandre Camarao and Bernardo Simões Correia. On the Instagram platform, the ABCC have created images and videos from elements of digital waste and gold, that is, everything. They refuse the hierarchy of images. On the other hand, they look for a hidden aspect that could stand out in tension with another image or with a specific treatment. They use common digital creation tools but with "wrong" methodologies.

Renèe Helèna Browne is an Irish artist based in Glasgow. They are concerned with feminist epistemology and the bodily experiences of that knowledge through analysis of specific historical and contemporary objects and narratives. Browne's research and work is formed through video, writing, sound and drawing.

<https://renehelenabrowne.wordpress.com/>

Ricardo Branco was born in 1992 in Amarante, Portugal. In 2010 he published his first novel Amor Combate. He directed three films in an academic context, with expressive circulation in festivals: “1500” premieres at the BFI Flare 2016, the short documentary “Fora de Campo” premieres at the Cinemateca Portuguesa (2017) and the short fiction film “Rute” receives a Special Mention from the Jury at Queer Lisboa 2017. Rute was also shown in contemporary art galleries. His first feature film “Nossos Ossos”, in development, was selected for the Torino FilmLab Ext. 2020 and the Eave+ 2020 program. Ricardo Branco works regularly as a writer, researcher, editor, producer and assistant director. He is also the creator and curator of the cultural festival Escrever nas Margens. He's next short fim Under the Influence is to be shot next October.