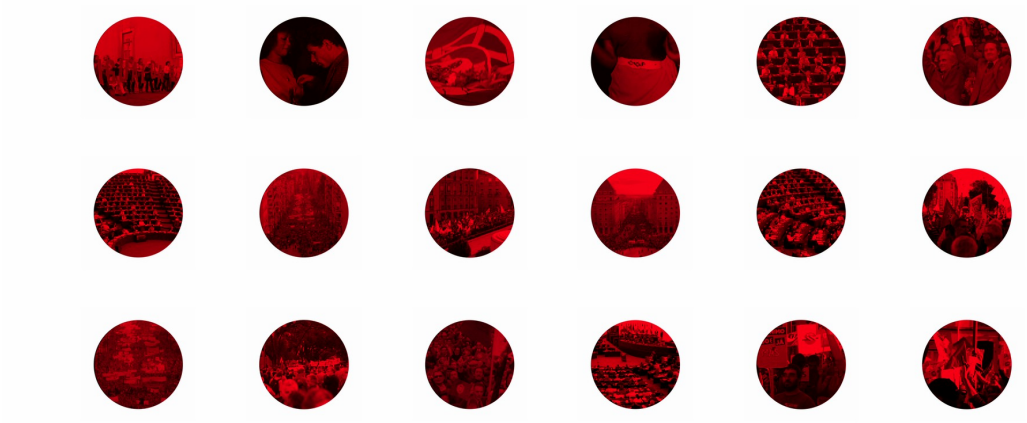
11….Riots & Rituals (2016)

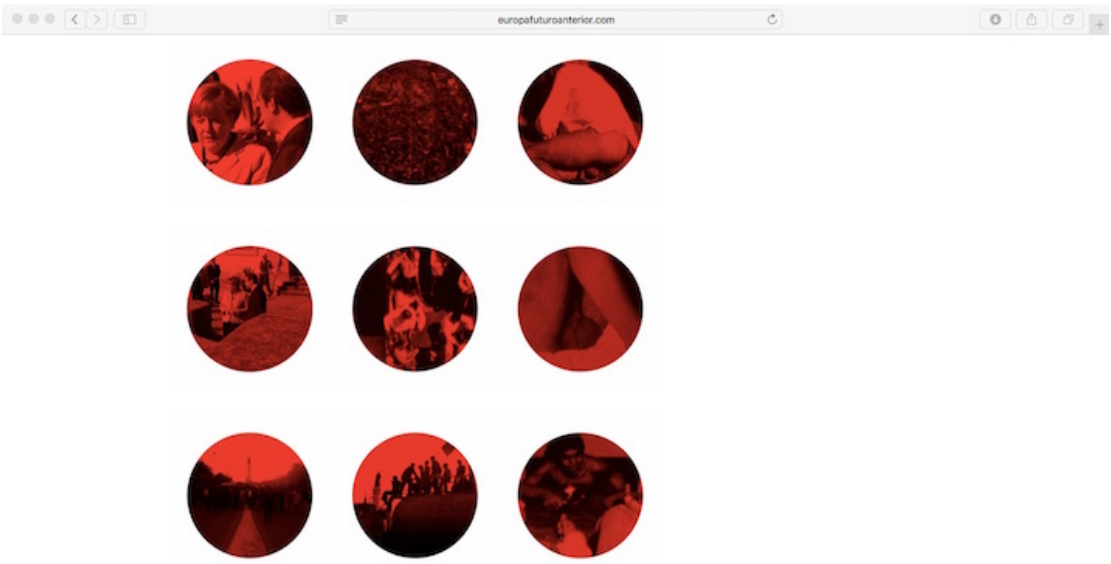
Technical details

Web video installation, 122 gif (81 HD video – 41 35mm transfer to HD video), red tainted black and white, stereo sound, sync in a loop, Portugal – Spain

Synopsis

An eclectic mosaic of news, uncensored clips, home videos, images of movements film collective imagery of the Internet and social networks, surveillance cameras and institutional sources, a set that reflects the chaos of documents, files and the collective memory.





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Director's intentions note

An eclectic patchwork of newsreels, censured clips, home videos, collective cinema movements, web and social networks imagery,

surveillance camera and institutional sources all come together to reflect on the chaos of documentation, archives and collective memory.
History converts the representation of the past in its own theme. The past contains a syncretism pressed to redemption. It is a crescendo (integration) of reality; in which a past event (of its own time) contains a higher degree of actuality than the moment of its existence.
What distinguishes an image from its phenomenological "essence" is its historical mark. Each present is determined by its synchronous images; each "now" is a "now" of categorical reference.
The image is the suspended dialectic between past and present, containing on a higher level the mark of the critical moment.
Trauma is outside memory, outside history. It is (un) represent able, unmemorable, and unforgettable.
How can we know trauma?
(i.e. how can its impossibility to be represented be presented?)
And isn't history an original container of trauma? The work of memory, and its memorial processes of transformation of time and spac e, of the politic, of the public and the private, of the nation and the family isn't it a process of desire?
In a play full format, an interesting anachronistic dialog among media, we unsystematically display archive images dating from 1964 – 1976 in Portugal with contemporary images borrowed from assorted sources on the web. How do past and present interplay? The red filter reminds some of Marker's metaphor "le fond de l'air est rouge" implying that the socialist movement existed only in the air to describe the political turmoil in the '60s and '70s revolutionary movements.
The additional sound work underlines the trance-ritual experience of political demonstrations, war marches, riots and religious processions.

Video installation guidelines: Instructions for web designer

1. The gifs from both folders 'BEFORE' + 'NOW' should be mixed randomly;
2. The gifs should be displayed creating a perfect rectangle;
3. The gifs (horizontally) should occupy as much of the space/size of the web page;
The gifs should size the 'photo portraits' of the artists invited for the project.
4. The gifs should all play simultaneously;
5. The sound track (we are sending in two versions - 5.54 long version and 2.57 short version) should play simultaneously with the gifs as soon as the visitor enter the page. You can use either sound track. The shorter as a loop or the longest as an estimate of 'how long the visitor will stay on the project page;'
6.Credits font, TW CEN MT

Credits
Project Coordination and Concept: Salomé Lamas
Editing: Salomé Lamas, Francisco Moreira
Sound editor and Mix: Sara Pinheiro

Intern: Henrique Real

The project features images by: Catembe, Faria de Almeida (1964); Júlio de Matos Hospital..., José Carlos Marques (1974); As Armas e o Povo, Colectivo dos Trabalhadores da Actividade Cinematográfica (1975); Manifestação Unitária de 16 de Novembro (1975); Cravos de Abril, Ricardo Costa (1976)

All archive images were kindly provided by Cinemateca Portuguesa – Museu do Cinema. / Other sources include several url web websites that should remain unidentified.

Acknowledgement: Cinemateca Portuguesa – Museu do Cinema, ANIM – Centro de Conservação (Sara Moreira, Luis Gameiro); Tabakalera (Pablo La Parra Pérez, Ana Rodriguez Amendariz); Filmmakers (José Carlos Marques, Ricardo Costa, Manuel Faria de Almeida, António de Macedo).

Support: Tabakalera – Donostian San Sebastian Foundation, Cinemateca Portuguesa – Museu do Cinema, ANIM – Centro de Conservação.

Commission: Tabakalera Centro Internacional de Cultura Contemporánea, Spain