

15.Ubi Sunt (2017)

Technical details

HD video, 2:39, color, Dolby 5.1, 26min. Portugal

Synopsis

Ubi Sunt. Porto. A cartography of an imaginary place attracted by the margins (social and geographical). Hybrid and eclectic, the project is the outcome of an audiovisual research residency of the human and urban exploration of an expanding city. Ubi sunt qui ante nos fuerunt?, meaning "Where are those who were before us?". Reflective essay on mortality and life's transience, it emerges from that dialectic, of a and episodic and fragmented structure with a choreographed cinematography; where the memory intersects the contemporary. The project hosts two performances - 'One Life to Live' and 'Requiem' by Christoph Both-Asmus and counts with the participation of CESA.

Credits

Written and directed: Salomé Lamas

Performances: Christoph Both-Asmus

Assistant director: Maria Inês Gonçalves

Script adviser: Isabel Pettermann

Guest appearances: Ana Moreira, Valdemar Santos

With: Jovens do centro educativo de Santo António

Extras: ACE – Francisco Apolonio, José Alves, João Martins, Sandro Silva; João Wood, João Niza, Ivo Barateira

Boat driver: Rolando Dias

Cinematography: Jorge Quintela

Assistant image: Ricardo Capucha

Sound director: Bruno Moreira

Costume performances: Chika Takabayashi

Costumes: Caretos de lazareto

Accessories Ana Moreira: Baguera

Editor: Salomé Lamas

Assistant editor: Rita Quelhas

Sound editing and mix: Miguel Martins

Color grading: Andreia Bertini

Music: Filipe Felizardo

Director of production: João Niza

Assistant production: Luís Wood

Production Pelouro da Cultura: Joana Ferreira

Production consultant: Pedro Alves

Production coordinator O Som e a Fúria: Cristina Almeida

Accountant: Aline Alves

Translations: Gloria Dominguez

Sound equipment: Bruno Moreira, Screen Miguel Nabinho

Image equipment: Screen Miguel Nabinho

Editing studio: Lamaland

Sound studio: Kino sound Studios

Laboratory: Ingreme

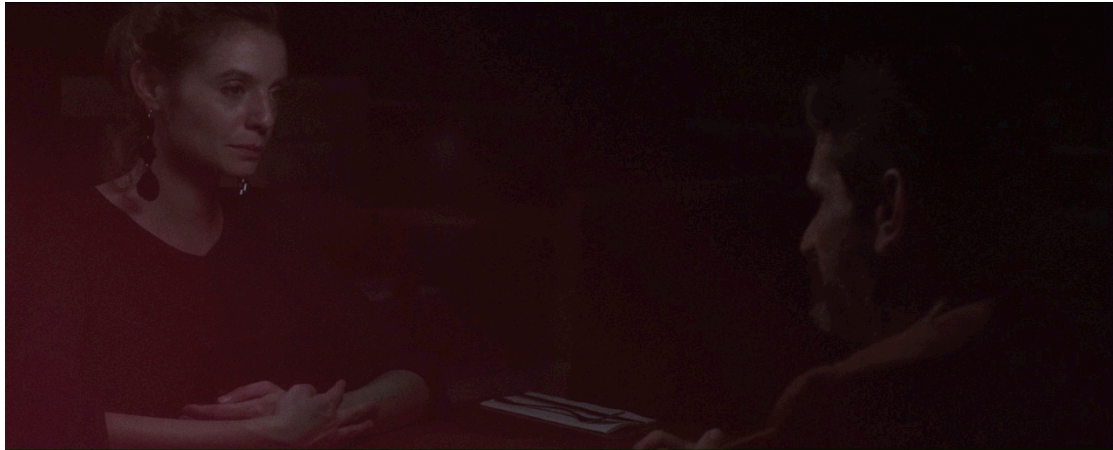
Project and commission: Câmara municipal do Porto – Pelouro da Cultura –
Cultura em Expansão

Production Salomé Lamas

Coproduction with: O Som e a Fúria

With the additional support: Grupo de caretos de Lazarim, Capitania do Porto
Centro Educativo Santo antónio – Direção Geral dos Serviços Prisionais,
Screen Miguel Nabinho, ZTFlores





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Dialogue list

Man: We don't even dare to laugh.

Salomé: Do you understand the reason for this interview?

CESA Youth: No.

Salomé: Name.

CESA Youth: M. R.

Salomé: Date of birth.

CESA Youth: December 17th, 1998.

Salomé: Place of residence before institutionalization.

CESA Youth: Palmeira neighborhood Block 10, Madeira.

Salomé: Current place of residence.

CESA Youth: Rua do Melo nº6, Educational Center of Santo António.

Salomé: Length of institutionalization.

CESA Youth: 1 year.

Salomé: Date of sentencing.

CESA Youth: September 15th, 2015.

Salomé: Starting date of the sentence.

CESA Youth: January 29th, 2016.

Salomé: Expected ending date of the sentence.

CESA Youth: January 29th, 2017.

Salomé: Enforcement regime.

CESA Youth: Semi-open.

Salomé: Enforcement regime.

CESA Youth: Closed regime.

Salomé: Starting date of the sentence.

CESA Youth: In 2014.

Salomé: Illicit acts committed that substantiated the sentence.

CESA Youth: For instance, stealing, dealing... Kidnapping.

Salomé: Did you use a firearm?

CESA Youth: Exactly.

Salomé: How long did you do that for?

CESA Youth: I did enough to be here. It's not easy to be put in here. It's not? It's not easy.

Salomé: Current place of residence.

CESA Youth: Educational Center of Santo Antônio.

Salomé: Length of institutionalization.

CESA Youth: 36 months.

Salomé: Name.

CESA Youth: A. M.

Salomé: Illicit acts committed that substantiated the sentence.

CESA Youth: Everything we came across, we robbed. We beat people up, made them bleed, choked them... when they fainted we would rob them, leave them there and walk away.

Salomé: What did it feel like to do it?

CESA Youth: To me, it felt like it was my life, I didn't have a job... I didn't have to have a boss. It was easy money to me.

Salomé: Were you aware that you were causing harm?

CESA Youth: No.

Salomé: Were you aware that your acts were punishable by law?

Jovem CESA Youth: Yes, I was.

Salomé: What has been your attitude in face of the sentence?

CESA Youth: There are rules in here. We know how to hear "no" in here. Out there we didn't hear "no," we always heard "yes."

Salomé: Why did you keep committing those acts?

CESA Youth: Other way I wouldn't sleep in his house... If I didn't have money I couldn't stay there, I'd have to leave... I had to do whatever they told me to do.

Salomé: Do you understand the reason for this interview?

CESA Youth: No.

Salomé: Name.

CESA Youth: A. M.

Salomé: Date of birth.

CESA Youth: April 1st, 2001.

Salomé: What did it feel like in the act?

CESA Youth: Like nothing.

Salomé: Was the victim type indifferent than you?

CESA Youth: Yes.

Salomé: Were you aware that your acts were illicit?

CESA Youth: No

Salomé: Do you have any relatives with a criminal record?

CESA Youth: I have an aunt who is held here at Santa Cruz do Bispo. She's awaiting trial. My dad got 23 years for murder. My mom was already in prison at that point. After some time my dad was apprehended in Spain. I have a cousin who was here, he got 16 or 17... I don't know about the others.

Salomé: Social-economic situation.

CESA Youth: How did I grow up... In the middle of... In a bad environment.

Salomé: Identify some personal and social factors that are related to your deviant behavior?

CESA Youth: Well, my dad stole also... Then it passed down to my eldest brother. That's how it was.

Salomé: What did it feel like in the act?

CESA Youth: What did I feel? Fear of getting caught.

Salomé: What personal benefits did you gain from your acts?

CESA Youth: None. But it wasn't proven. The only thing that was proven was an escape and they also added some proceedings. They made me one.

Salomé: How would you describe your journey through the penal system?

CESA Youth: It's strange because we don't feel very at ease. There are always people watching us. Always someone over us.

Salomé: Name.

CESA Youth: F. G.

Salomé: Date of birth.

CESA Youth: 1998.

Salomé: Do you regret what you did?

CESA Youth: I do.

Salomé: Do you intend to change?

CESA Youth: I do. Because it's not good to be locked up.

Lawyer: Do you know what you're accused of?

Man: I only know what I'm accused of.

Lawyer: It's the same thing. You were accused of doing that which you were accused of.

Man: That's absurd.

Lawyer: Charges have been filed.

Man: And my innocence?

Lawyer: What did you do on that day?

Man: I have no idea.

Lawyer: Do you know what's at stake here? The facts.

Man: Where are the facts?

Lawyer: In the proof.

Man: Where is the proof?

Lawyer: In the accusation.

Man: Where are they?

Lawyer: Who?

Man: The accusations.

Lawyer: They're in the case.

Man: And the case? Where is it?

Lawyer: Refrain to just answering.

Man: Can someone testify that on a particular day the judge was not seen in that place?

Lawyer: It would require somebody declaring something that they did not see.

Man: People never say what they didn't see. And nobody ever asks them. I have witnesses.

Lawyer: Where are these people?

Man: Everywhere.

Lawyer: One witness is enough.

Man: I call to my defense the prosecuting attorney.

Lawyer: What?

Man: Did you see me at the place of the crime on that day?

Lawyer: Of course not.

Man: There's your witness.

Lawyer: That is absurd.

Man: It's your absurd against mine.

Lawyer: I wonder if he begged.

Man: I didn't pay attention.

Lawyer: Let me see.

Man: There is nothing to see.

Lawyer: And if we show remorse?

Man: Punctuality is important. In any circumstance.

Woman: Without a doubt.

Woman: I brought you what you asked for. Can I go?

Man: You did well. Not yet. *Modus operandis*.

Woman: What do I care?

Man: Words.

Woman: No.

Man: Are you certain?

Woman: I don't share certainties.

Man: Excuse me? It doesn't matter to me.

Woman: Good

Man: I'm going to kill myself to affirm my insubordination.

Lawyer: I'm going to kill myself to affirm my insubordination.

Man: Is everything alright?

Lawyer: Where does the confession start, how about the accusation?

Man: The most certain thing about silences is not the one who shuts up but the one who speaks.

Lawyer: The inconceivable unity between the general and the particular.

Man: If everything is permitted, it doesn't mean that anything is forbidden.

Lawyer: What other truth can I recognize without lying?

Man: Nobody is resolved. But everybody is transfigured.
 Man: It won't be much longer until I shut up.
 Man: Of course. We will see each other again and cheerfully tell one another all that has happened.

U B I S U N T I



UM FILME DE SALOMÉ LAMAS
 COM PERFORMANCES DE CHRISTOPH BOTH-ASMUS

Participação especial/Guest appearance: Ana Moreira, Valdemar Santos Com/With: Joana do Centro Educativo de Santo António (figuração), Estúdios Ace - Francisco Apolónio, José Alves, João Martins, Sando Silva, João Wood, João Nito, Ivo Botelho Bateco condutor/ Boat driver, Rolando Dias Aguiar e realização / Withers and directed: Salomé Lamas Performances: Christoph Both-Asmus Assistência de aplicação / Assistant director: Maria Inês Gonçalves Consultoria de argumente / Script advisor: Isabel Pêlhamon Direção de fotografia / Cinematography: Jorge Queiroz Assistência de imagem / Assistant image: Ricardo Capucho Direção de som / Sound director: Bruno Moreira Guarda-zoupa performances / Costume performances: Chika Takabayashi Guarda-zoupa / Costumes: Casacos de Lázarin Acessórios / Accessories Ana Moreira, Baguejo Montagem / Editor: Salomé Lamas Assistência de montagem / Assistant editor: Rita Guachos Montagem de som e mistura / Sound editing and mix: Miguel Morim Correção de cor / Color grading: Andriano Bertini Música / Music: Filipe Felizardo Design: Ibas studio Direção de produção / Director of production: João Nito Assistência de produção / Assistant production: Luís Nogueira Produção / Production: Pelouro da Cultura, Joana Ferreira Consultoria de produção / Production consultant: Pedro Alves Coordenação de produção / Production coordinator: O som e a Imagem, Canteiros Artísticos Consultadoria / Accessories: Alves Alves Tradução / Translation: Glória Dominguez Equipamento de som / Sound equipment: Bruno Moreira, Screen Miguel Nabinho Equipamento de imagem / Image equipment: Screen Miguel Nabinho Estúdio de montagem / Editing studio: Lamolond Estúdio de som / Sound studio: Kino Sound Studios Laboratório / Laboratory: Ingerma Projeto e comissão / Project and commission: Câmara Municipal do Porto - Pelouro da Cultura - Cultura em Espaço Produção / Production: Salomé Lamas em Coprodução com / In Coproduction with: O som e a Imagem Com o apoio adicional / With the additional support: Grupo de Cinema de Lázarin, Capitão do Porto, Centro Educativo Santo António - Direção geral dos Serviços Prisionais, Screen Miguel Nabinho, ITI/Ina Local de filmagem / Shooting locations: Restaurante Curvo, São João, Polício da Baixa, Centro Educativo Santo António, Bairro do Azeite, Praça do Azeite, Teatro Rivoli, Hotel Miradouro, Praça St. da Pedra SLCMMXXV

Porto.

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