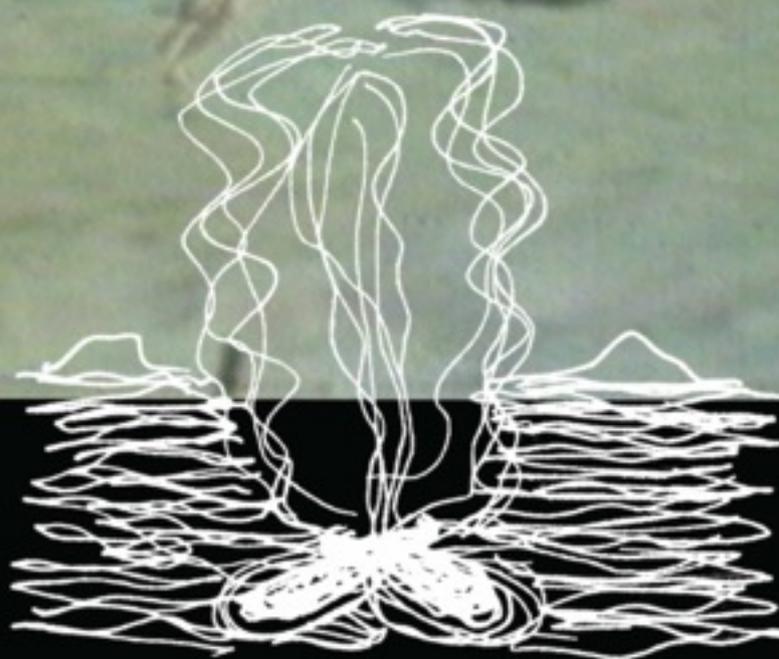




ar.co
CENTRO DE ARTES
& COMUNICAÇÃO
VISUAL



o indispensável treino da vagueza

um filme de Filipa Reis e João Miller Guerra com montagem de Tomás Baltazar

filme apoiado pelo



uma produção em parceria com:

uma pedra
no asfalto

o cinema
é uma revolução

FESTIVALS

DocLisboa 2014 / National Short Film Competition / Lisboa, PT

SYNOPSIS

The Indispensable Practice of Vagueness

"To come to a new through things that are not exactly new."

Manuel Castro Caldas

Ar.Co embodies each person's geography, it escapes normalisation. Each individual's experience is his own. This film is my experience, our experience. Pieced together from the school's archive, from recordings of classes by Manuel Castro Caldas and from conversations at home.

João Miller Guerra

NOTE OF INTENT

"The Indispensable Practice of Vagueness" springs from an invitation made to me, João Miller Guerra, as a former student of the independent art school Ar.Co, by Manuel Castro Caldas, the school's director, to direct a film that celebrated the institution's 40 years of existence.

Naturally, I extended the invitation to Filipa Reis, with whom I share my work and my life. We accepted this invitation with the premise that we wouldn't treat the film merely as a commission but as a pretext for self-reflection. Later, we gained an accomplice in editing: Tomás Baltazar.

This film is built on the editing table from Ar.Co's audiovisual archive, from recordings of classes by Manuel Castro Caldas and from conversations that sought to have a reflection about the experience of artistic education, the difficulties of the creative process and the ways in which work and material life relate to each other.

Considering the importance of this school in training so many artists in Portugal, at first, we were driven by our curiosity about the archived collection. What images and sounds were stored in the archive and what reflection would these materials breed? It was very important for us to have access to the exercises produced by so many artists in this context and let our intuition guide the construction of this film from the pre-existing

material.

On the other hand, the impact that Manuel Castro Caldas' Friday afternoon classes had on me (João), made him a mandatory character in the film, and his discourse a guideline for the editing process.

The articulation between his intellectualized discourse on art and the various practices contained within the archive also drove us to feel the need for a mundane view of the concrete experience of being a student at the school and how that experience was managed in an intimate and a family context. That is where we (João and Filipa) became characters in the film. The material, prepared on the editing table in partnership with Tomás, steered the subject of our conversations.

The decision to turn the camera on ourselves arose, firstly, from a desire to experience the exposure that, in the films we had co-directed so far, we "inflicted" upon others. Intimacy has been one of the most important values we have worked on. This film is the one in which we most directly assume that work and test its limits. On the other hand, there was the desire, in this film, to create a contrast with the rest of the material, to pull it towards a more earthly, focused and everyday conversation. This film is, in that sense, a great collage exercise.

"The Indispensable Practice of Vagueness" owes itself to an intertwined crossing of paths of intuition that were shared, an enormous desire to mirror and rethink what has been, over a period of forty years, truly, an indispensable work of vagueness.

Ar.Co "is a dream and a love not yet attained," citing Lorca, it's a school which doesn't age, which removes itself from the hedonism and seriousness of life, reminding us that intuition, the visceral, the intimate and, above all, the supernatural are forces that transcend into art. The conversations we shared inside intensified that (in)direct dialogue even more, making us grow in the geography of affection, as co-authors, and, above all, grow further in the direction of the human.

Using collage, an attempt was made to accentuate the more lunatic character of the artistic work present in the archive. It seemed of greater interest to this film to mostly show moments of free creation rather than moments recorded for archival or institutional purposes. Following this criterion, the following works were selected and arranged in a more or less chronological order: "International Symposium on Stone Sculpture" by Manoel de Oliveira and Manuel Casimiro, "Imaginings of Matter – The Theatre and the Shadows" by Lourdes Castro and João Matos Silva, "Imaginings of Matter – The Body and Space" by Mikala Marcus, Jean-Max Albert and João Matos Silva, "Imaginings of Matter – The Matter and the Symbol" by José Nuno Câmara Pereira and João Matos Silva, "Ar.Co, 25 years" by Pedro Tropa, "Cream Dream" by Joana Vasconcelos and Vítor Rua, "Again, Again, Again" by Marcelo Costa and Gustavo Supta, "Jeg Har Drom" by Inês Oliveira, "Mercedes Tristesse" by Paulo Martins, "Empty Spaces" by Maria Mire, "Ultra-Fast Object" by Teresa Rother, "Broken Interview" by João Chaves, "5 Voices" by Alexandre Camarão and "Ra Cor" by Miguel Tavares.

This film also was also graced by an "indispensable practice" of generosity. It had a limited budget of two thousand Euros, procured by the school itself from its partner – the Municipality of Almada.

CREDITS

Documentary, 45', HD, 2014

Directors: Filipa Reis, João Miller Guerra

Editing: Tomás Baltazar

Sound editing: Carlos Abreu

Color correction: Andreia Bertini

Production: Uma Pedra no Sapato Filmes

In partnership with: Ingreme

Commissioned by: Ar.Co - Centro de Arte e Comunicação Visual

FILIPA REIS AND JOÃO MILLER GUERRA

BIOFILMOGRAPHY

Filipa Reis (1977) graduated in Business Management and Administration and completed her studies with a post-graduate in Cinema and Television. She is currently in the final year of a Master's Degree in Cinema.

João Miller Guerra (1974) studied Industrial Design and completed his studies in Fine Arts. They've been developing their artistic work in partnership since 2007. Together they founded the production company FRMG, Lda. There they use Vende-se Filmes trademark and develop their filmmaking work under the name Uma Pedra no Sapato.

In 2010, they co-directed the documentary **Li Ké Terra** alongside Nuno Baptista. The film was distinguished with the Award for Best Portuguese Film and the Schools Award at DocLisboa 2010, having also received an honourable mention at MiradasDoc, in Spain. **Li Ké Terra** attended several international film festivals - Cinéma du Réel, in France, Dok.Fest, in Germany, Krakow Film Festival, in Poland, Mediawave Festival, in Hungary, Pravo Ljudski, in Bosnia and Herzegovina, Cinemigrante, in Argentina, Dockanema, in Mozambique, Festival Sottodiciotto, in Italy, and Black Movie Film Festival, in Switzerland, among others.

In 2011, they directed the documentary **Generation Orchestra** and the short film **Nada Fazi**. **Generation Orchestra** was selected for DocLisboa 2011, in Portugal, Cinéma du Réel, in France, Pärnu, in Estonia, Avanca Film Festival, in Portugal, and Caminhos do

Cinema Português, in Portugal. **Generation Orchestra** was included in the National Film Plan for Schools in 2012. **Nada Fazi** won the Portuguese Film Award at Fantasporto 2012 and the Audience Award at Festival CórteX 2012, and participated in festivals like Molodist Festival, in Kiev, Aye Aye, in France.

In 2012, Filipa and João directed **Cat's Cradle** and **Bela Vista**. **Cat's Cradle** won the Award for Best Portuguese Short Film at IndieLisboa Film Festival 2012 and the Promising Award at the Festival Luso-Brasileiro de Santa Maria da Feira 2012. The film also attended IDFA in the Netherlands, Festival dei Popoli in Italy, Forumdoc.BH in Brazil, Black Movie Film Festival, in Switzerland, Bordocs, in Mexico, Festival Internacional de Curitiba, Brazil, Doxs!, in Germany, Festroia, in Portugal, and Festival Traces de Vies, in France. The documentary **Bela Vista** won Best International Short Film Prize at FIDOCs, Festival Internacional Documentales and a Special Mention at MiradasDoc 2013, in Spain. The film was also present at DocLisboa 2012.

In 2013, Filipa and João directed the short film **Fragments of a Participant Observation**, which was selected for IndieLisboa Film Festival 2013 in National Competition and New Cinema sections. This film was also present at the Short Film Corner in Cannes Festival 2013 and at the Festival de Cinema Luso-Brasileiro de Santa Maria da Feira, Portugal.

In the beginning of 2014 their new documentary **The Indispensable Practice of Vagueness** was finished together with Tomás Baltazar. The film was selected for DocLisboa 2014.

TOMÁS BALTAZAR

FILMOGRAPHY

Tomás Baltazar (1977) studied Sound and Image at Escola das Artes da UCP (Porto) and specialized in Editing at Escuela Septima Ars (Madrid) em 2005. He directed the short films **Between Them** (2004), **Sleepless City** (2005) and **Barefoot** (2010). He has been developing work in the editing area, focusing mainly on documentary filmmaking, where he worked with part of a new generation of filmmakers.