

ângelo ferreira de souza _ 20 projects

I . Holy(s) War(s) - Lisbon, 2012 / Paris, 2013





Guerra Santa Holy War Guerre Sainte

< Holy War (Lisbon)

video 7'06
camera and editing by Ângelo Ferreira de Sousa and João Rodrigues
Lisbon, 2012

« The strange stone layer in the video “Holy War” is chiselling Portuguese cobblestones (or pavement) in order to shape them into a perfect stone for skipping across the water of the river Tagus, Lisbon. This gesture is at the same time cautious, aggressive and useless. Just like a certain national fate. »

Holy War (Paris) >

video 6'34
camera and editing by Ângelo Ferreira de Sousa and Rita Rodrigues
Paris, 2013

The same character of the previous video strikes again, this time in the Seine's river waters, Paris. But the skipping across game is harder to do with coins. Or is he asking for wishes?

videos presented in:

“DIG-DIG: Digging for Culture in a Crashing Economy”
Plataforma Revólver - curator Patrícia Trindade, Lisbon, 2012 (1)
“Bibliothèque Trouvée” - The Window, Paris, 2013 (2)
“Sem Quartel” - Sismógrafo - curator Óscar Faria, Oporto, 2014 (1 and 2)
“Ritual II” - Espaço Mira - curator Patrícia do Vale, Oporto, 2014 (1 and 2)
“Poste” - Espaço Merceria - curator: João Baeta, Matosinhos, 2016 (1)

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<http://vimeo.com/50426047#at=0> (Lisbon)
<https://vimeo.com/73414372> (Paris)



II . Brûle - Oporto, 2005



Brûle

vídeo 4'31
camera by Frederico Lobo - Oporto, 2005

Video recorded on the streets of Oporto, while at the same time serious events were taking place in the outskirts of the main cities in France, resulting in thousands of burnt-out vehicles. The characters imitate the gestures of the French insurgence in a very subtle way, repeating the children's game that uses warm breath on glass, writing afterwards on it the word: Brûle! (Burn!). A micro-intervention that disappears with daylight, but that reappears every time the humidity conditions are right; and forever until the glass is impeccably clean.

video presented in:
Plumba art gallery - Oporto, 2006
ProjecteSD art gallery - Barcelona, 2006
Salle d'expositions de Guyancourt - Paris, France, 2007
Crosstalk - video art festival - Budapest, Hungary, 2008
Centro de Cultura Digital - Mexico City, Mexico, 2012

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<https://vimeo.com/60518565> (video)

III . Absolute Zero - Guimarães, Portugal, 2007





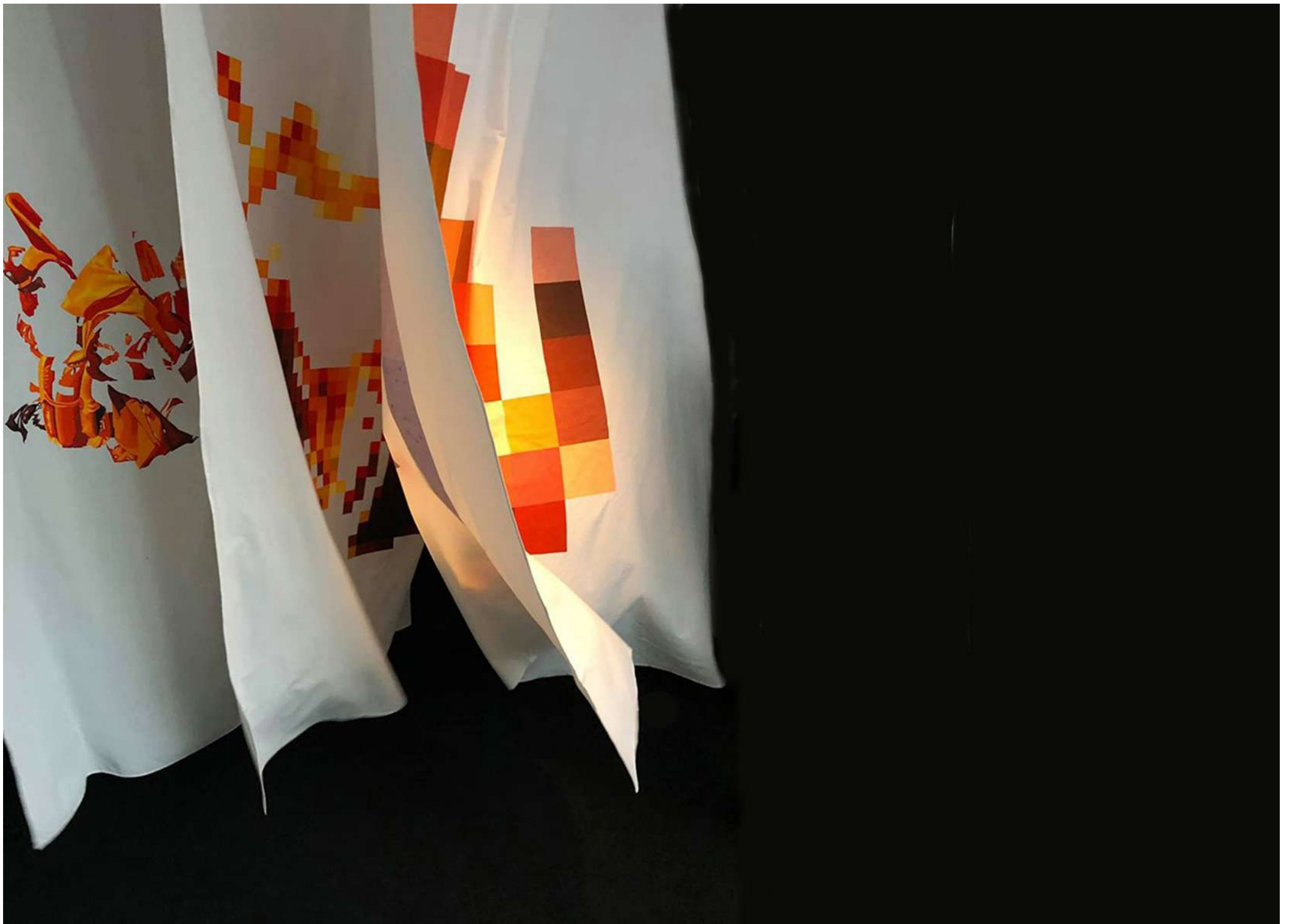
Absolute Zero

set of five photos
and a plastic demijohn damaged by liquid nitrogen.
Busca-Pólos I exhibition - Paço de Vila-Flor - Guimarães, Portugal, 2006
Salão Olímpico / Serralves contemporary Art Museum

I heard of the life story of an African man who, trying to enter Europe "illegally", swam through the Strait of Gibraltar. As aid, he built a kind of buoy out of empty water demijohns. When he reached the European side, he was detained by the police and repatriated. Back in Morocco, he would claim to be only waiting for better weather to try the crossing again.
In the Palace of Vila-Flor there is a series of sculptures around the building. Those sculptures represent the kings of Portugal in a dynastic, chronological succession. The absolute zero is, in theory, the lowest possible temperature (about -273°C). Any solid material subjected to that temperature becomes brittle. So fragile that a simple fall can break it into pieces.

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<http://www.fundacao-plmj.pt/detalhe.php?aID=4977#showDetail> [PLMJ art collection - Lisbon]

IV . Orange - Paris, France, 2019 / Berlin, Germany, 2016







Orange

mixed media installation in collaboration with Isabel Ribeiro
Rosalux - Berlin, Germany, 2016
ON OFF studio - Paris, France, 2019

The exhibition's title refers to the color of the prison uniforms in the United States (especially in Guantanamo), on the hostage-clothes of the victims of Daesh and the life jackets of refugees crossing the Mediterranean every day.

1. (Acrylic on fabric, ventilator)

Three variations on the subject of the "rescue vests" that are left on the beaches of the Greek islands after use. Pixellation - like an incorrect focus - works like a media censorship mercifully hiding shocking pictures to the spectators.

2. (Video 4'39)

More informations about this video in the following project

3. (Photograph found on the internet and manipulated)

To what extent should one believe the media images? The so-called "photojournalism"? Where does the verisimilitude of war depiction end? And the war itself?

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<https://vimeo.com/187081144> (Berlin's installation view)

V . Holy War III - Lisbon, 2016 / Berlin, 2016 / Oporto, 2017 / Paris, 2019





Holy War III

video 4'39
camera: Isabel Ribeiro and âfs
editing: Gonalo Jordão and âfs
Guincho, Portugal, 2015

video presented in:
Dig-Dig
performance by Nuno Lacerda
curador: Patrícia Trindade
Lisbon, Portugal, 2016

Rosalux
exhibition Orange
Berlin, 2016

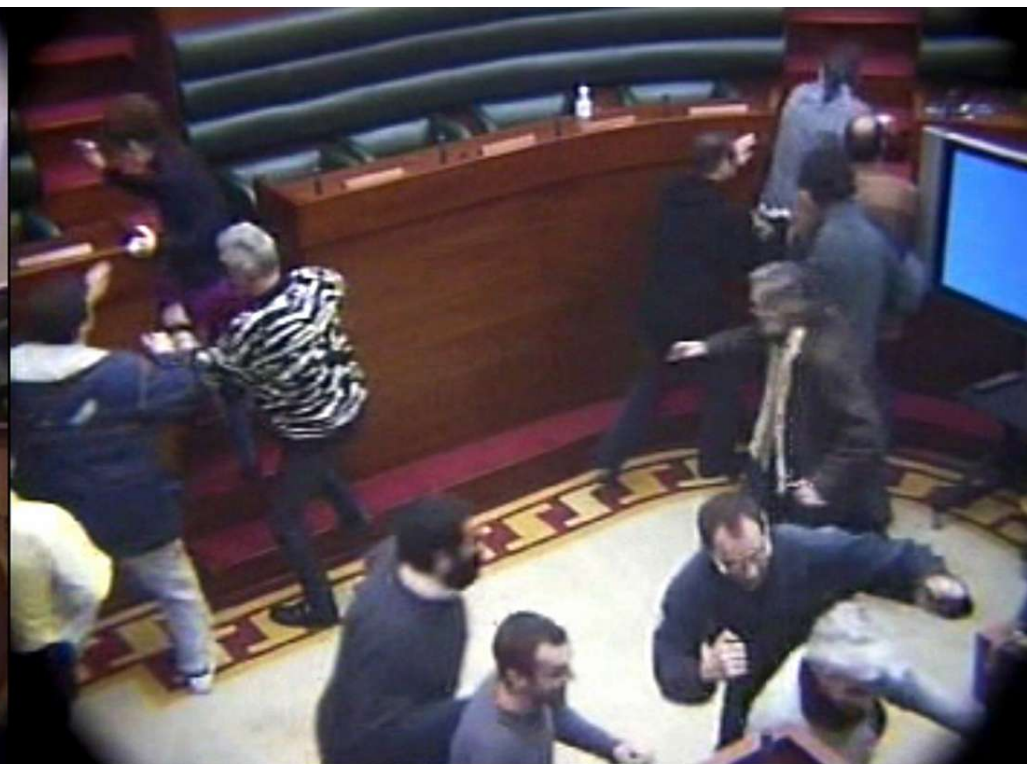
Sismógrafo
exhibition What is to be done?
curador: Óscar Faria
Oporto, 2016/17

ON OFF studio
exhibition Encore / Orange
Paris, 2019

We have learned about the life story of an African who tried to come to Europe in a so-called illegal way and swam through the Strait of Gibraltar. To help himself, he built a kind of buoy of empty water bottles. The sound of the video is unpleasant, aggressive, rough. The figure never manages to make the kite soar. The bottles were neither made for flying nor to save economic shipwrecked. The man we met in Morocco has managed to cross the canal, but was caught by the Spanish police on arrival. He waited for the summer to try again. The video also has three acts - three attempts - but only a cheap film trick can help to reach the goal.

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<https://vimeo.com/155594738> (video)

VI . European Commodity - Merida, Spain, 2005



European Commodity IV

video 14'37
Merida, Spain, 2005

An organized action in the Regional Parliament of Mérida was another episode of the same series about immigration. In this case, a group of Romanian musicians was hired to set a more syncopated rhythm to the game, in which chairs and players get eliminated from the game until the moment when only two players fight for the ultimate free chair - the "musical chairs game". This time the recording was made by the security cameras of the parliament.
Live music by Josian and Juan, street artists.

video presented in:

Plumba art gallery - Oporto, 2006
Galerie ESCA - Nîmes, France, 2006
Centre Culturel International d'Hammamet - Tunisia, 2006
Fudación Bilboarte - Bilbao, Basc Country, 2012
Casa das Artes - Oporto, 2015
Art in Motion, video art from Portugal - Macao, 2019

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<https://vimeo.com/64775023> (video)

VII . Refuge, Studio - Lisbon, 2016





Refuge, Studio

365 manipulated photographic prints on painted wall
curador: Maria do Mar Fazenda
Museum Júlio Pomar, Lisbon, 2016

« The quantity of images to which we have online access and the search engines available in different platforms create, albeit virtually, spaces similar to archives, libraries, museums. However, these structures have already multiplied in virtual spaces – for example the websites of museums that make available images of their contents and simulations of visits to their exhibition halls. On the other hand, we are beginning to see the production of artworks specifically for the internet space, which simultaneously alter our notion of production space, the studio. Ângelo Ferreira de Sousa works with images for which he searches daily online, following themes or certain topical locations and moments. On a wall, he recreates an incorporeal field where the images flow, recurring elements that form families that can be identified or close relationships between gestures that can be constantly repositioned, recalling the logic of the Atlas Mnemosyne created by art historian Aby Warburg (b. 1866; d. 1929, Hamburg). »
(Maria do Mar Fazenda)

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http://ateliermuseujuliopomar.pt/programacao/passado/passado_07_interrogacao.html

VIII . What is to be done? - Oporto, 2017



“Desamparo (como se o “lano emprego” fosse o laico ideal), desamparo em massa (como se um único desamparado não carregasse consigo uma massa de angustias), ganhar ou perder (como se tal ou a possibilidade de volutassem a sua), fazer novamente, fazer novo, poder (como se esse fazer não fosse criado por sua própria do outro), guerra e tecnologia (como se o homem não tivesse caído no que do fundo da mesma condicional) não, camuflado, beleza e austeridade (como se ainda fosse possível distingui-la), desamparado do arruado público (como se se “arruado” não fosse já uma misericórdia de punir, depois de reconhecer (como se não houvesse uma única e só civilização encontrada pela sua própria virtudes).

Desamparado da austeridade (como se não houvesse outro volume além dos moralizadores), **alguma mudança** (como se o assomado não fosse em si mesmo um ritual), política correspondente (como se de mais tivesse sido tomado), antiga austeridade que não denunciava austeridade (como se tivesse algum dia sido reconhecida), **ações de solidariedade, fraternidade, justiça** (como se não fosse uma questão de autojustiça).

Parentes com estes discursos evasivos à partida, isto já foi tudo varrido para debaixo do tapete (mas uma banalidade...)

Vá lá, podemos começar. Mas não se contentem com ser expostos. Façam qualquer coisa! (E, ainda que em silêncio, silenciosamente, chorando a público)... Não é certamente por acaso que, esperando Godel, nos perguntassem: “o que é que fazem?”. Um pouco mais tarde, num filme de Godel, uma amiga sustinha: “O que é que “fazer fazer” faz para com fazer?” “Fazer? Não vem, em primeiro, como no fazer” (Que isso eu fazer?) Eu não sei o que fazer? Godel, o que não diga “Godel, o que deve fazer a fazer?” (...)

Não sei exatamente se “o fazer” é a ação, a produção, a implementação ou a execução – se tenha sentido, de mesmo, depois (...)

Devese ter presente que “fado a impetiva tónica é incorporada de uma percepção real: é a expressão de um início radical, de uma nova forma de organização e condição política, produtivo à qualquer relação tónica de fundamentação e de dedução, e a apreensão de um facto irreversível da história”. (...)
 “Que faz?” “Pense-me que há, sem hesitação, duas respostas que se impõem e se complementam. A primeira é preciso fazer a pergunta, a segunda se verdade, já estamos a fazer. Não, a fazer. Não me esqueça (impugnação de tempo, ignorância a público) Per escrito. Não a escrita de um discurso mas a presença de um pensamento que é ação, que é inicialmente a ação de qual não temos mais féia e orgulho e que não está a ser feita em muitos lugares, por muitas escritas ou por muitas vozes. Dizes do “que fazer” desamparado e a perda desamparado de todo o resto que não a verdade que quisemos ter, a nível das coisas. Não, eu digo simplesmente que já começamos a fazer algo. Não que tudo esteja feito, como é óbvio – quando estiver feito, não é feito e terminado, e sabemos bem. Mas está a acontecer (Grubinger e Fries) sem dúvida nenhuma (e nem falo de toda as ações, iniciativas, lutas, compromissos grandiosos e pequenos que se fazem, muitas vezes, num ferreo desígnio, paciente, obstinado) **Lá lá fazendo** justamente porque um tal nível de desamparo não poderia estar sem que se produzissem ao mesmo tempo percepções (como disse Adorno) e avaliações a sua medida. **O que está em questão é compreender em que ponto além do fato, que mistura profunda está a austeridade, que impede em certa medida da história do mundo no dia seguinte (...)** O que melhor, sem sequer “que mudança” porque ela se está a começar e não será a história (...)

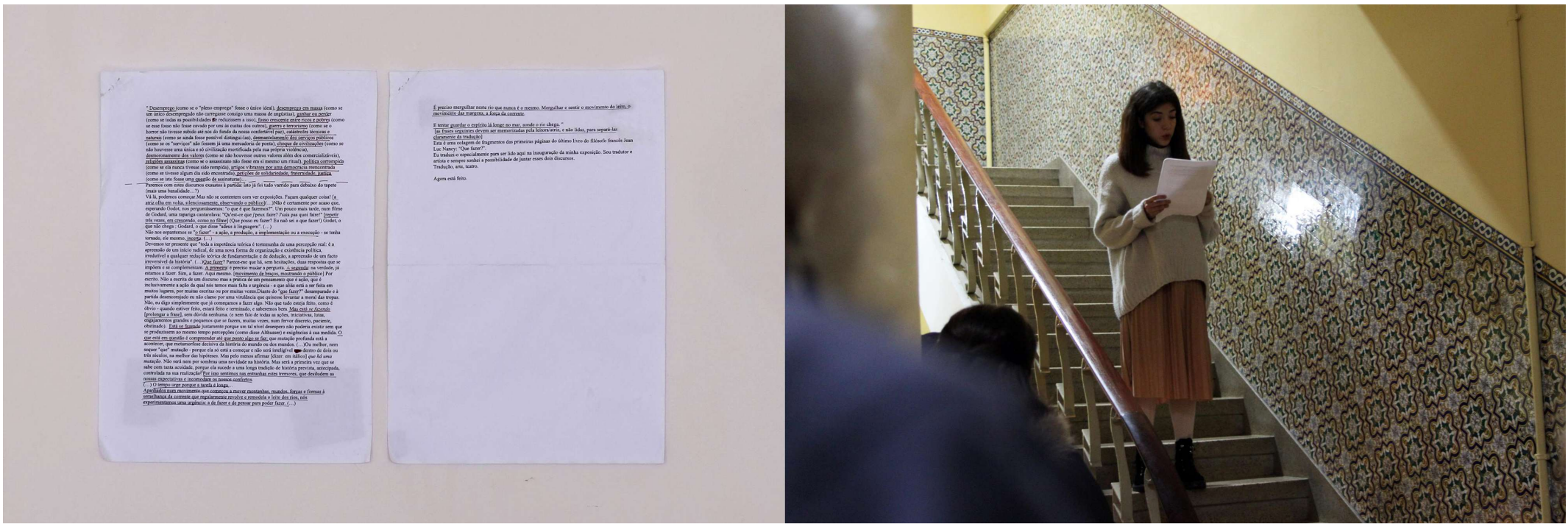
deixa eu dizer ou talvez uma novidade na história. Mas será a primeira vez que se sabe com tanta austeridade, porque ela não é a única e longa verdade da história por ser, atemporada, controlada na sua realidade? Por isso sentimos que entrámos nestes terrenos, que deslhamos as nossas subjectivas e incorporamos a nossa austeridade (...)

O tempo urge porque a história é longa.
 Austeridade é um movimento que começa a mover mudanças, mundos, ideias e formas à estrutura da sociedade que regularmente recebe a novidade a nível dos ritos, não experimentamos uma urgência, a de fazer e de passar para poder fazer (...)

É preciso mergulhar neste rio que nunca é o mesmo. Mergulhar e sentir o movimento do leito, o movimento das margens, a falta de corrente.

É isso que eu quero dizer. A história não está em si mesma. É a história que se cria. É a história que se vive. É a história que se faz. É a história que se sente. É a história que se faz. É a história que se vive. É a história que se faz. É a história que se sente. É a história que se faz.

Após esta foto,



What is to be done?

mixed media installation , photography, draw;
translation and performance of the book Que faire? by Jean-Luc Nancy
curator: Óscar Faria
Sismógrafo, Oporto, 2016/17

« “What is to be done?”, this has also been the question discussed by two philosophers, Alain Badiou and Jean-Luc Nancy. Let us focus on the last, who this year launched a book called precisely “Que Faire?”: “Time urges because the task is long... Caught up in a movement that began to move mountains, the worlds, forces, and forms in the likeness of what regularly revolves and reshapes the river, we experience an urgency: that of doing and thinking in order to be able to do. (...) It is necessary to plunge into this river that is never the same, diving and feeling the movement of the river bed, the movement of the banks, the force of the current. And try to keep the spirit far away in the sea, where the river reaches.”

It was Angelo Ferreira de Sousa who translated these words to Portuguese. It is him who propose to us to think the question “What is to be done?”, title of his exhibition at Sismógrafo, starting from a backdrop of more than 150 years. Without offering a solution to the problem, the author reveals five unpublished works through which we can find echoes, not only from the reflections of Lenine, Marx, Badiou and Nancy, but also evocations of Godard’s cinema – “Pierrot le Fou”, of Marker’s – “La Jetée” and of Assayas’s – “Carlos”. Video, drawing – a mural -, photography, performance and translation are the material from which he approaches this question, which we still do not know how to respond satisfactorily. Declining the verb suicidar (to commit suicide) in Portuguese from Portugal and in Brazilian Portuguese, without the spelling agreement and in chorus; reading a text out loud, changing roles, genres and languages (...) »

[excerpt from Óscar Faria's text]

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<https://vimeo.com/198932526> (video conjugation of a reflexive verb 1 of 3)
<https://vimeo.com/198928136> (video-installation view)
<http://www.sismografo.org/exhibitions/Angelo-Ferreira-de-Sousa-QUE-FAZER/> (Sismógrafo)

IX . Walhalla - Berlin and Kassel, 2012



für drei Stimmen

Obere Reihe:

Heinrich I.
 Otto I. (der Große)
 Konrad II.
 Friedrich I. Barbarossa
 Heinrich der Löwe
 Friedrich II.
 Rudolf I. von Habsburg
 Erwin von Steinbach
 Johannes Gutenberg
 Jan van Eyck
 Friedrich I. der Siegreiche
 Regiomontanus (Johannes Müller)
 Niklaus von Flüe
 Eberhard I.
 Hans Memling
 Johann von Dalberg
 Hans von Hallwyl
 Berthold von Henneberg
 Maximilian I.
 Johannes von Reuchlin
 Franz von Sickingen
 Ulrich von Hutten
 Albrecht Dürer
 Georg von Frundsberg
 Peter Vischer der Ältere
 Johannes Aventinus
 Walther von Plettenberg
 Erasmus von Rotterdam
 Paracelsus
 Nikolaus Kopernikus
 Hans Holbein der Jüngere
 Karl V. (von Spanien)
 Christoph
 Aegidius Tschudi
 Wilhelm I. von Oranien
 August I.
 Julius Echter von Mespelbrunn
 Moritz von Oranien
 Johannes Kepler
 Albrecht von Wallenstein
 Bernhard von Sachsen-Weimar
 Peter Paul Rubens
 Anton van Dyck
 Hugo de Groot (Grotius)
 Maximilian von und zu Trauttmansdorff
 Maximilian I.
 Amalia
 Maarten Harpertzoon Tromp
 Paris von Lodron
 Frans Snyders
 Karl X. Gustav
 Johann Philipp von Schönborn
 Ernst der Fromme
 Michiel de Ruyter
 Otto von Guericke
 Friedrich Wilhelm von Brandenburg
 Karl V.
 Wilhelm III. von Oranien
 Ludwig Wilhelm von Baden
 Gottfried Wilhelm Leibniz
 Herman Boerhaave
 Moritz Graf von Sachsen
 Georg Friedrich Händel
 Nikolaus Ludwig von Zinzendorf
 Burkhard Christoph von Münnich
 Johann Joachim Winckelmann
 Wilhelm, Graf zu Lippe-Schaumburg
 Albrecht von Haller
 Raphael Mengs
 Maria Theresia

Gedenktafeln:

Arminius Hermann
 Marbod Marbod
 Veleda Velleda
 Julius Civilis
 Ermanarich Hermannrich
 Wulfila Ulphila
 Fritigern Friediger
 Alarich I.
 Athaulf Ataulf
 Theoderich I.
 Horsa Horsa
 Geiserich Genserich
 Hengest Hengist
 Odoaker Odoaker
 Chlodwig I.
 Theoderich der Große
 Totila
 Alboin
 Theudelinde
 Emmeram von Regensburg
 Pippin der Mittlere
 Beda Venerabilis
 Willibrord
 Karl Martell
 Bonifatius
 Pippin der Jüngere
 Widukind Wittekind
 Paulus Diaconus (Warnefried)
 Alkuin
 Egbert von Wessex
 Karl der Große
 Einhard Eginhard
 Rabanus Maurus
 Arnulf von Kärnten
 Alfred der Große
 Otto I. der Erlauchte
 Arnulph I.
 Mathilde die Heilige
 Hrotsvit Roswitha
 Bernward von Hildesheim
 Heribert von Köln
 Heinrich III.
 Lampert von Hersfeld
 Otto von Bamberg
 Otto von Freising
 Hildegard von Bingen
 Otto I. (von Wittelsbach)
 Engelbert I.
 Der Dichter des Niebelungenliedes
 Walther von der Vogelweide
 Elisabeth von Thüringen
 Leopold VI.
 Hermann von Salza
 Wolfram von Eschenbach
 Meister Gerhard
 Arnold zum Turm
 Albertus Magnus
 Rütlichschwur
 Friedrich der Schöne
 Bruno von Warendorf
 Arnold Winkelried
 Wilhelm von Köln
 Adrian I. von Bubenberg
 Peter Henlein

Untere Reihe:

Gotthold Ephraim Lessing
 Friedrich II. von Preußen
 Christoph Willibald Gluck
 Ernst Gideon Freiherr von Laudon
 Wolfgang Amadeus Mozart
 Karl Wilhelm Ferdinand
 Justus Möser
 Gottfried August Bürger
 Katharina II. die Große
 Friedrich Gottlieb Klopstock
 Wilhelm Heinse
 Johann Gottfried Herder
 Immanuel Kant
 Friedrich Schiller
 Joseph Haydn
 Johannes von Müller
 Christoph Martin Wieland
 Gerhard von Scharnhorst
 Michael Andreas Barclay de Tolly
 Gebhard Leberecht von Blücher
 Karl Philipp Fürst zu Schwarzenberg
 Wilhelm Herschel
 Hans Karl von Diebitsch-Sabalkanski
 Karl Freiherr vom Stein
 August Graf Neidhardt von Gneisenau
 Johann Wolfgang von Goethe
 Martin Luther
 Erzherzog Karl
 Josef Graf Radetzky
 Friedrich Wilhelm von Schelling
 Ludwig van Beethoven
 Wilhelm I.
 Ludwig I. von Bayern
 Otto von Bismarck
 Helmuth Graf von Moltke
 Richard Wagner
 Johann Sebastian Bach
 Justus Freiherr von Liebig
 Friedrich Ludwig Jahn
 Franz Schubert
 Josef Görres
 Anton Bruckner
 Max Reger
 Adalbert Stifter
 Joseph Freiherr von Eichendorff
 Wilhelm Conrad Röntgen
 Max von Pettenkofer
 Jakob Fugger
 Jean Paul
 Richard Strauss
 Carl Maria von Weber
 Gregor Mendel
 Albert Einstein
 Karolina Gerhardsinger
 Konrad Adenauer
 Johannes Brahms
 Carl Friedrich Gauss
 Sophie Scholl
 Edith Stein
 Heinrich Heine

Walhalla - für drei Stimmen

exhibition Holidays in Greece
curated by Vassiliea Stylianidou

performance
STUDIOvisits - Berlin, 2012
IM-PORT//EX-PORT - Kassel, 2012

Performance in the context of the exhibition Holidays in Greece, which proposed a reflection on the economical Greek and European crisis. The exhibition was shown in Berlin and in Kassel, Germany.

Analysing the long historical tradition of appropriation of the Greek ideal, mainly in architecture, I got to the most emblematic monument of German Romanticism: the Walhalla. Built in the XIX century, a close copy of the Parthenon of Athens, it is a true German panegyric collective, gathering names of all the Germanic heroes.

The performance consisted in a three (group of) voices reading of all the names present in the Walhalla, while in the room there were various photos of architectural variations on the theme Parthenon, from all over the world.

X . Portugal - Coimbra, 2006 / Madrid, 2013 / Lisbon, 2014 / Madrid, 2017



Portugal

exhibition Busca-Pólos, Portuguese Pavilion, Coimbra, 2006

co-organised by Salão Olímpico and Serralves Museum of Contemporary Art

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Proyector13 and 17 - Madrid Videoart Festival, Espacio Malmö, Madrid, 2013 and 2017

curated by Mario Gutiérrez Cru

+

solo exhibition Castigo by Isabel Ribeiro, Laboratório das Artes, Guimarães, Portugal, 2014

+

exhibition Devido à chuva a revolução foi adiada, Plataforma Revólver, Lisbon, 2014

curated by Patrícia Trindade

collaboration with Isabel Ribeiro

Portugal was created in 2006 for display in the former Portuguese Pavilion at the Hannover International Exposition, that was later assembled in Coimbra, Portugal.

It was my contribution to the exhibition at the Salão Olímpico exhibition, which was co-organised by the Serralves Museum of Contemporary Art, Oporto.

Nevertheless, the work was destroyed only a few days after its inauguration, at the request of the President of Portugal, Cavaco Silva. The President was in Coimbra for the ceremony of inauguration of a bridge and decided to give a press conference at the Portuguese Pavilion. Hoping to avoid the risk of being photographed with a graffiti of an inverted Portugal in the background, he ordered for the wall to be painted white, thus destroying the work.

I recently asked Isabel Ribeiro to paint the photograph that President Silva's image consultants wanted to avoid. The oil painting upholds the proscribed image.

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<https://vimeo.com/115787471> (performance, Lisbon, 2014)

XI . Les Mains Sales - Oporto, 2004



Les Mains Sales - Dirty Hands

video-installation
video, billard, plants, sugar
exhibition Common Latin
Salão Olímpico - Oporto, 2004

The character in the video-installation *As Mãos Sujas* (Dirty hands) spends his nights stealing from the public gardens of the city of Porto, created in the nineteenth century. The goal is simple: to steal the plants that decorate the gardens and that during the day keep the pigeons, the tired ones and the lovers company. This activity is tranquil; soon his house will be in bloom, a flower on the lapel. And in this garden not even the birds are birds - I imitate their singing, while stealing.

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<https://vimeo.com/60522090> (video)



XII . Night on Earth - Oporto, 2006



Night on Earth

collaboration with Carla Cruz
public intervention, graffiti
camera: Frederico Lobo
video 4'10 - Oporto, 2006

We chose the movie theater *Águia d'Ouro* as a paradigmatic example. Inactive for countless years, few have memory of its golden days. Many never got to know it before its decay or even the ruin that it is today. Thus, against the numbness induced by this city that rots more rapidly than it renovates itself, we present this short video that shows the announcing of a film: *Night on Earth*. For that is what happens each new day in Oporto. It grows dark. It becomes gloomy. It grows old.

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<http://vimeo.com/63754609> (video)

XIII . Association of Friends of the Angel Square - Oporto, 2007, 2008, 2010, 2011, 2015, 2016, 2017...





Angel Square I

Lisbon Square former Angel Square
Former Clérigos Shopping (...)
in collaboration with Carla Cruz - Oporto, 2007

A guided tour to an abandoned shopping center_
A professional guide takes the audience through strange places
around an abandoned shopping center. Someone comes and tries
to sell postcards of the place... a map (flyer) is handed to people.



In the year 2006, a police report informed:
“We, proceeded, in the night of yesterday to the detention
of two individuals, presumed authors of the crime of theft
and dealing of a bronze statue representing a feminine figure
denominated “the Angel” by the Master José Rodrigues,
that was implanted at Lisbon square, Oporto, being the
work in question recovered already cut for foundry.”

The crime that took by surprise the city's people will now
be remembered in a tour that will attempt to contextualize
the gone art work in it's architectural and social
surroundings. It is requested to the interested not to arrive
after the scheduled hour, for they will be taken on a guided
tour to the ruins of the space, that on a first step, picked it's
name from a green market, but in more recent times was
called Clérigos Shopping.



Casa das Parabóias



Angel Square II

Gesto and former Clérigos Shopping, 2008

Return to the ruined space and to the memory of a stolen sculpture, this time to unveil a commemorative plaque. The inaugural ceremony had improvised music by the group !Von Calhauj. The performance wrapped up the opening of a documentary exhibition on the life and fall of the sculpture, called "A Anja" (=female angel). To various police information was added an interview with the sculptor and author of the work.

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<https://vimeo.com/127654187> (video)
<http://www.einsteinvoncalhau.com> (!Von Calhauj)

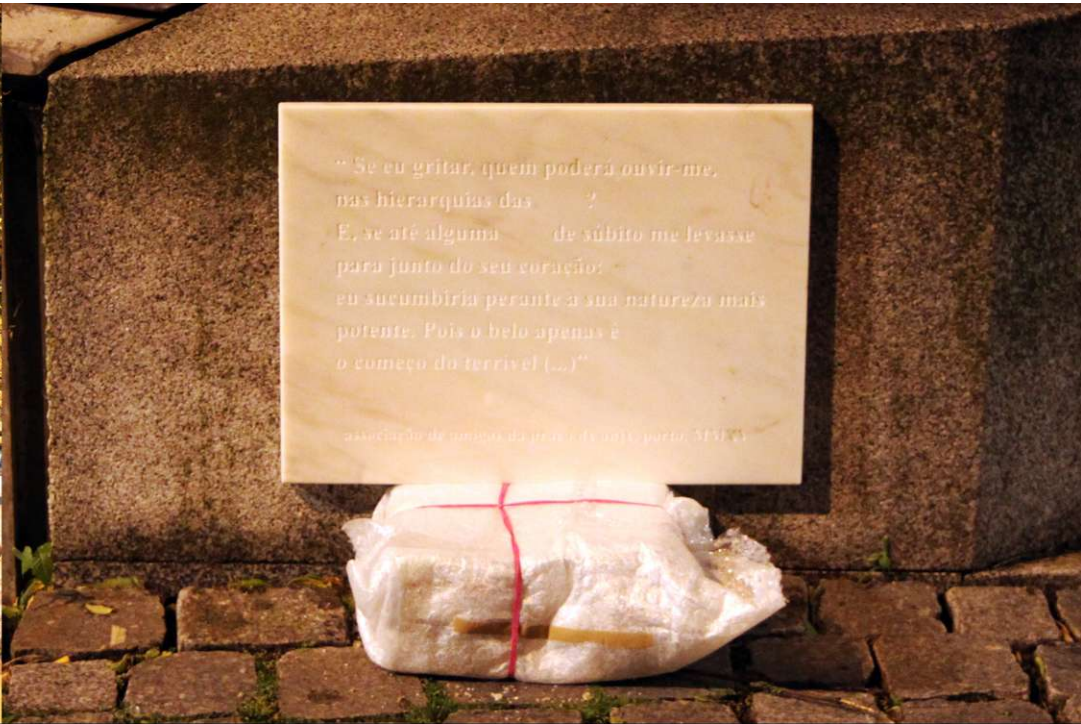


Angel Square IV - AAPA Anual Dinner

Clérigos Shopping Parking lot, 2011

Association of Friends of the Angel Square
(AAPA) Anual Dinner at Clérigos Shopping
Parking lot - Nov 17 2011)
Exhibition / Petition at Extéril Gallery,
Oporto.

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<http://vimeo.com/39217795#at=0> (video)





Angel Square V

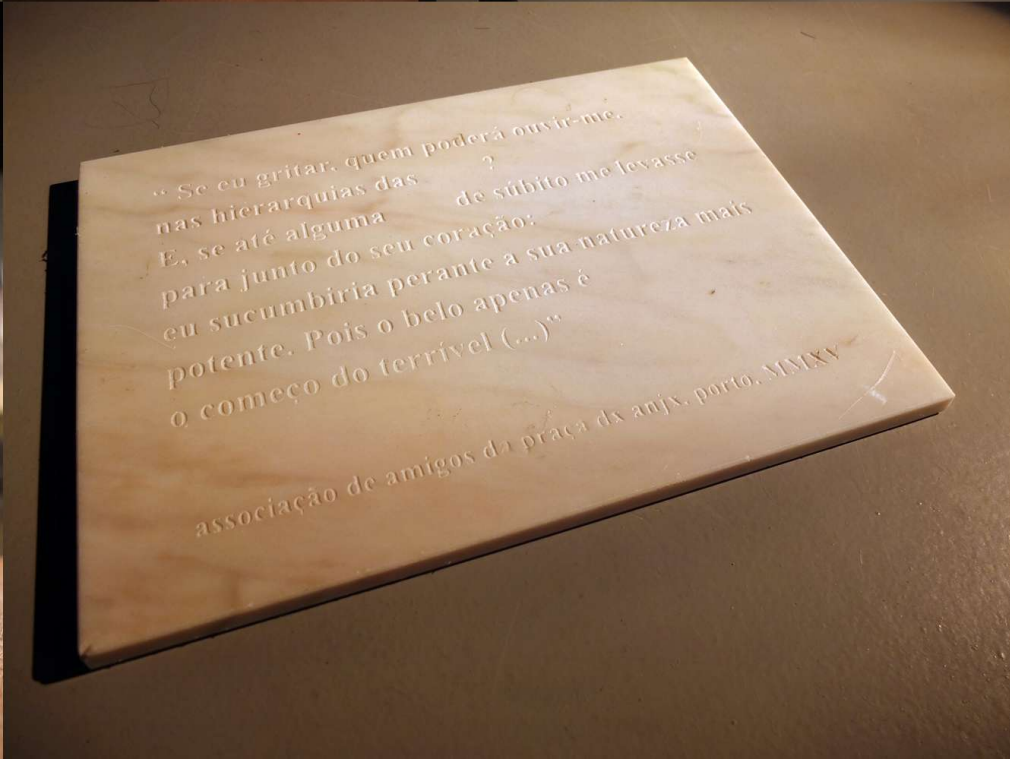
frustrated attempt to place a plaque
picnic and concert by !Von Calhau;
exhibition at Casa das Artes
curated by Juan Luis Toboso
Oporto, May 2015

« The commemorative plaque, unveiled in 2008, and placed furtively one night in February that year, remained in place until 2011. When conversion works begun in the site, the plaque followed the Angel's fate and disappeared. The city, now believable of the touristic panacea, is changing as the Angel Square changes. The old Anjo market gave way to a luxurious and privately owned commercial space. An uprooted space like the olive trees that decorate it.

In May 2015, the AAPA returned to the site to unveil a new plaque. But the city has changed. During the fixing of the plaque, members of AAPA were interrogated by private security guards, employees of the company that holds the rights to the space, that, in total impunity, decreed the seizure of the plaque. After being called to the site, the local Police (Policia de Segurança Pública = Public Safety Police) identified both parties and registered the occurrence and seized all the materials. Namely: a marble plaque with the inscription of a poem by Rilke, an orange sealant gun with silicone in it, material that turn out to be inappropriate to fix marble. CC + AFS and J.L.T., were escorted to the Infante police station, and will in future be called to testify, accused of vandalism and assault on private property. »

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<https://vimeo.com/127649590> (video, attempt to place a plaque)
<https://vimeo.com/127638466> (video, picnic, concert by !von Calhau;)



Angel Square VI

(AAPA – since 2006, Provisional Headquarters)

exhibition and dramatisation
Mala Voadora, Oporto, 2015

The History of the Association of Angel's Square Friends (AAPA), of the Angel (the sculpture) and its fall, and of the Square was interpreted by the actor António Júlio, Oporto, November 7 2015.

AAPA's archival documentation materials were exhibited, as an installation, at the Oporto headquarters of the theatre company Mala Voadora. These materials, profuse and varied, including the two commemorative plaques, a replica of the angel's head, a cassette player with a recording of Von Calhau's concert, the leaflets of AAPA's first guided tours to the site where the sculpture once was, the postcards sold on those guided tours, videos, photographs, etc. These items, staged as props in a theatre set, were the significant space of the public reading staged in collaboration with António Júlio. Thus was the History of Angel's Square / Lisbon Square and the Association that advocates that site (since 2006), staged through the texts and objects produced by the Association in the last 10 years.

« (...)

(The actor moves towards the cassette player and presses play, saying)

- The Lisbon square no longer is ... the square belongs to BragaParques!

(shortly after the actor stops the music, leaving the player in pause mode)

- But there is an epilogue to this story, days after the picnic the first commemorative plaque is located in a clandestine dump in Gaia, an element of the local police contacts the AAPA through facebook

(the actor goes to the cabinet and holds a newspaper cut)

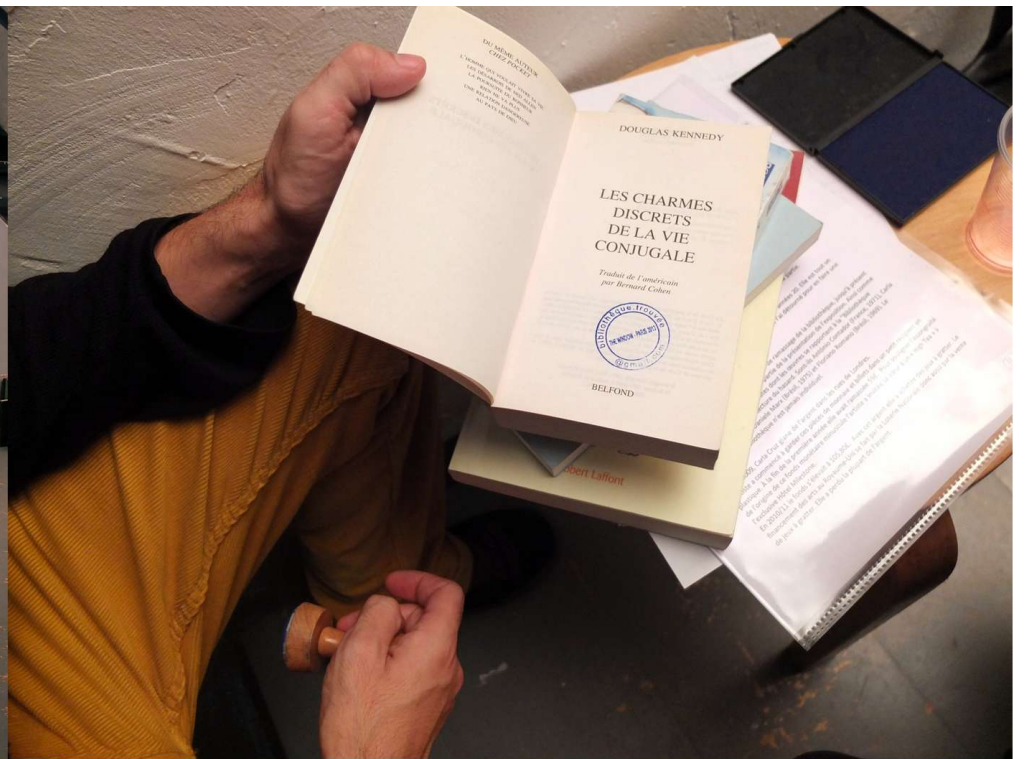
- reading (...) »

(Fragment of the play)

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<https://vimeo.com/145455285> (video)

XIV . Found Library - Paris, 2013







Found Library

collaboration with Carla Cruz, Daniele Marx and Rita Rodrigues
artist in residence, exhibition and performance
curated by Catherine Bay
The Window - Paris, 2013

The idea behind Public Library emerged in 2007. As a result of attending Martha Rosler's presentation of her personal library at the Institut National d'Histoire de l'Art in Paris, I began to consider the concept of a library as a statement about oneself. Can the bibliographic selections of an individual be considered a statement, a declaration?

Our first move was to assemble a collective library in the Plumba art gallery (Oporto, 2008), made up exclusively of books lent to the collection by our friends. A "curatorial" choice made out of shared intellectual interests, it was an attempt to create a statement out of many voices.

Concurrently, and beginning in 2007, I've been collecting books found on the street. These random findings have been documented and shared on Facebook.

The project came to a conclusion with the artist residency at The Window in Paris. With the book collection at its base, it took the form of an exhibit and a participatory performance. But how do we catalog a library that was found, little by little, in city streets? How do we draw the map of chance?

The Cesca chair was designed by Marcel Breuer in 1928. Today it is a symbol of modernity's history and its hopes. Here it was subverted in the form a sedan chair.

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<https://vimeo.com/98748790> (video)

XV . Public Library - Oporto, 2008

Public Library

in collaboration with Carlos Barros
Plumba Art Gallery - Oporto, 2008

Taking inspiration from Martha Rosler's library project, we put together a free consultation library at the Plumba gallery.
A real and “ready-to-use” library; not an “object-library”.

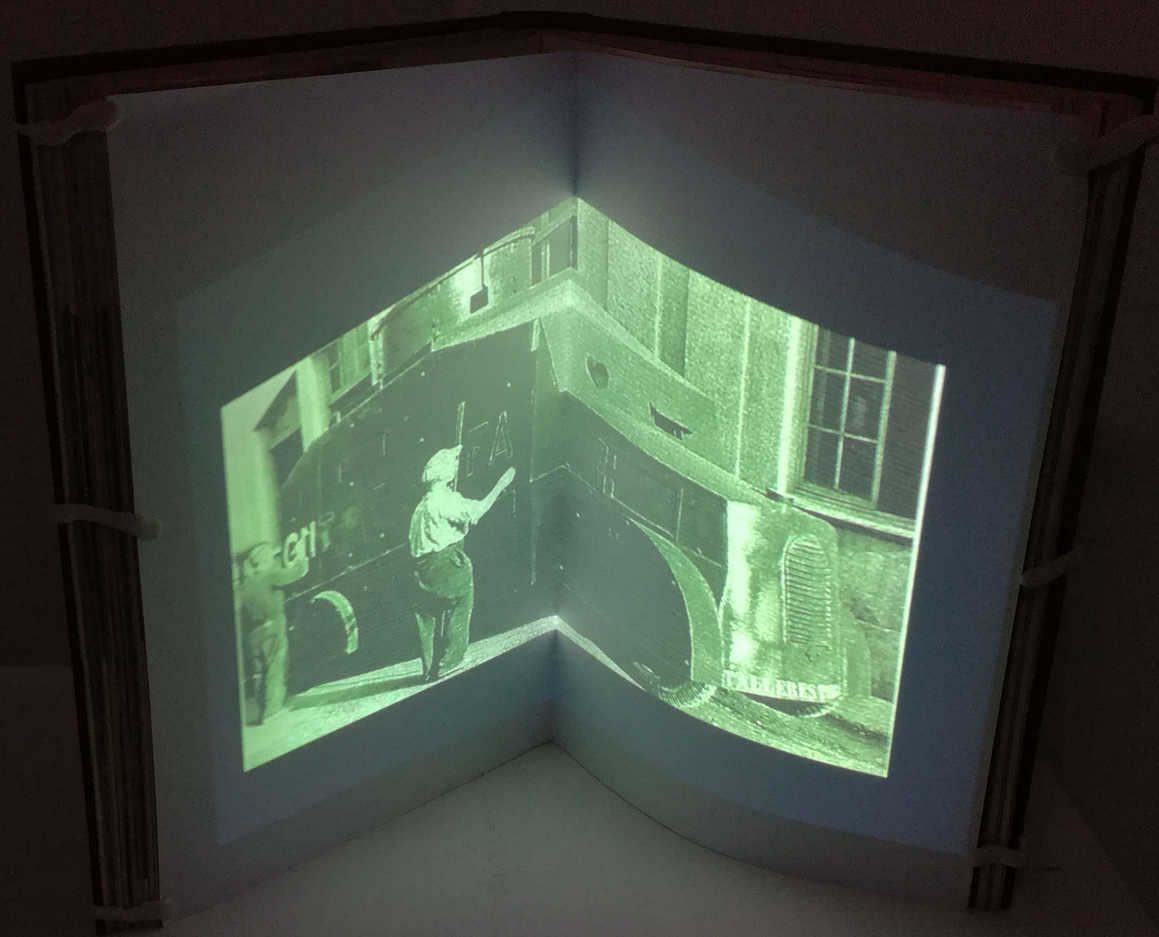
Unlike the previously mentioned MR project, this project is not an individual expression, a library built over the years by one single person. This is a collective library.

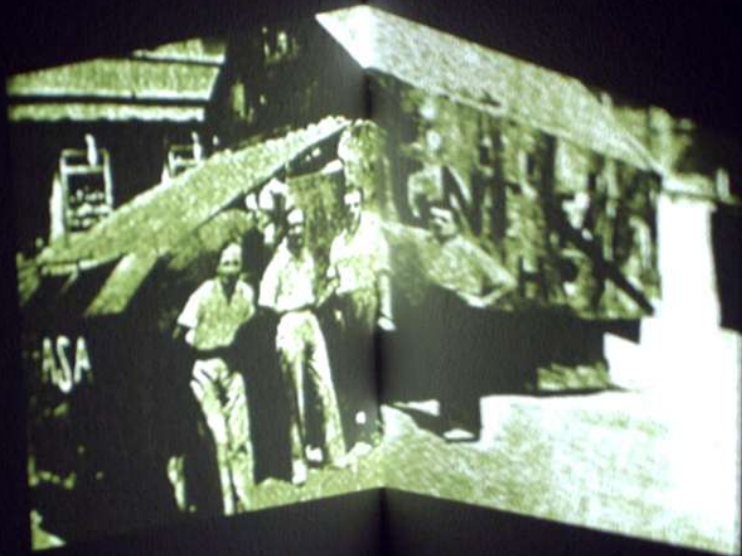
Can a bibliographical choice in itself be considered an expression? A statement? Or is it, on the contrary, a dilution? This is a choice of choices, a labour of curator(s). A library exclusively made of borrowed books.

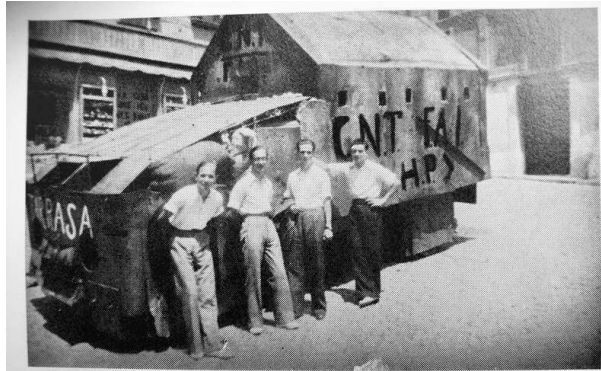
Unlike the usual way, this public library does not lend books - it is built with borrowed books

-
<https://vimeo.com/163769794> (video)

XVI . Public Library - Terrassa (Barcelona), 2010 / Paris, 2017







Un dels vehicles blindats, treball efectuat al carrer, davant mateix de la Cuina Moderna i que no s'engegà per l'excessiu pes del blindatge. (Foto Alsius — Arxiu Baltasar Ragon +).



Public Library – Terrassa

curator: Aimar Arriola
 ESPAIDOS _ Sala Muncunill
 Terrassa, Barcelona, 2010

new presentation “Matière Revue”
 Les grands Voisins
 Paris, 2017

« (...) This time, the concept of “library” was reduced to its minimal expression, of being a symbol. Instead of trying to collate a great amount of books in one room, the strategy was to follow one single image found in a book that describes the everyday life of the city of Terrassa during the Civil War - and transform it into a symbol of “reading” .

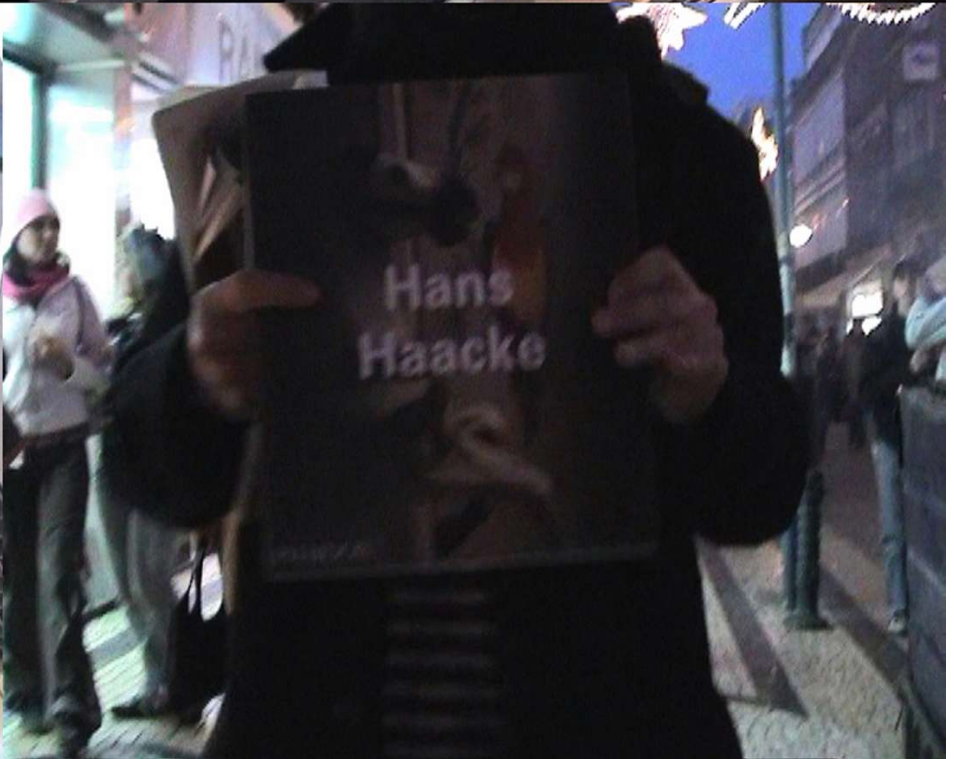
On one of the pages of this book there is a photo of a combat vehicle built by a group of republican activists.

The tank, in which it is possible to read “Tarrasa” (in Castilian), is just a badly made copy of a modern combat car. It never worked, crushed by the excessive weight of its handmade armour.

Originating from this deeply moving image of failure, the “reading room” includes a collection of photos of temporary and handcrafted military tanks, objects of hope and precariousness used to fight a lost war.

The slogans written on the tanks link them to the “material nature” of a book. Both being communication vehicles for the text and propaganda strategy tools. »

XVII . Hommage à Hans Haacke - Oporto, 2005





Hommage à Hans Haacke

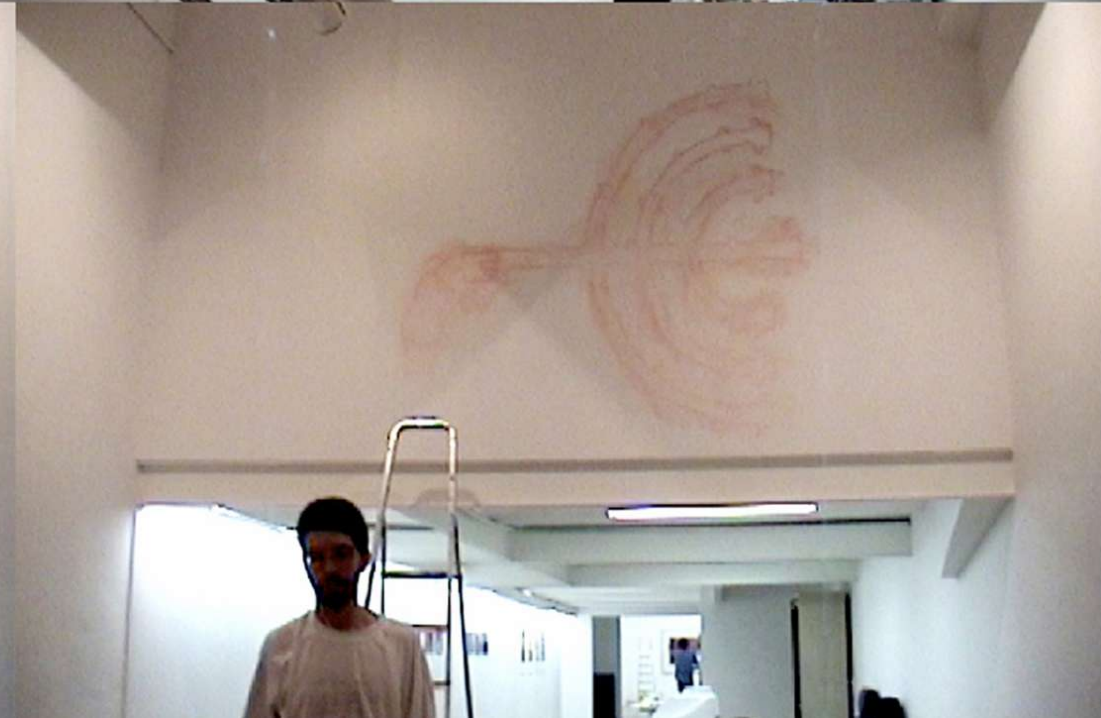
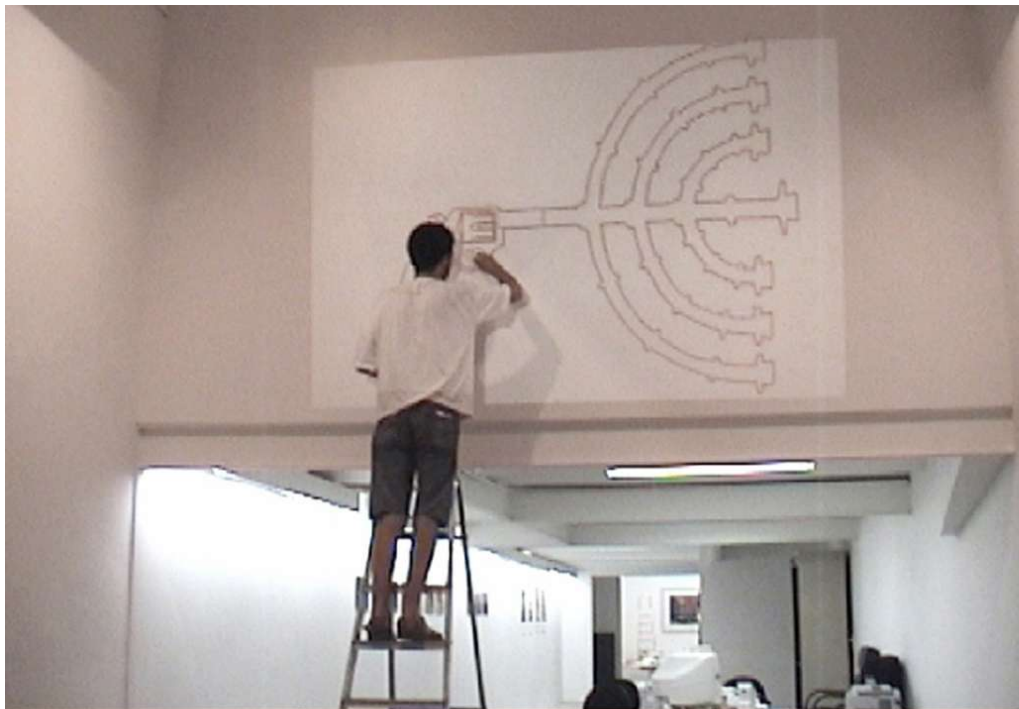
video 4'13
camera by Frederico Lobo
Oporto, 2005

The same character of the previous video "preaches" a monograph dedicated to Hans Haacke (Phaidon publishing house) in a great multinational book store. As homage.
Recorded with a hidden camera.

video presented in:
Plumba art gallery - Oporto, 2006
Centre d'Art de Santa Mònica - Barcelona, 2007

- <https://vimeo.com/60604957> (video)

XVIII . 70x7 - Promise Land - Barcelona, 2003 / Malpartida de Cáceres, Spain, 2005





70x7 - promise land

ADN art gallery - Barcelona, 2003

Wolf Vostell museum - Malpartida de Cáceres, Spain, 2005

Chalk drawing and unsuccessful attempt to delete it.
Action recorded by video (ADN gallery) and live
performance (Vostell museum).

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<https://vimeo.com/126438892> (performance, Vostell Museum)

XIX . Passage des Panoramas - Barcelona, 2007





Passage des Panoramas

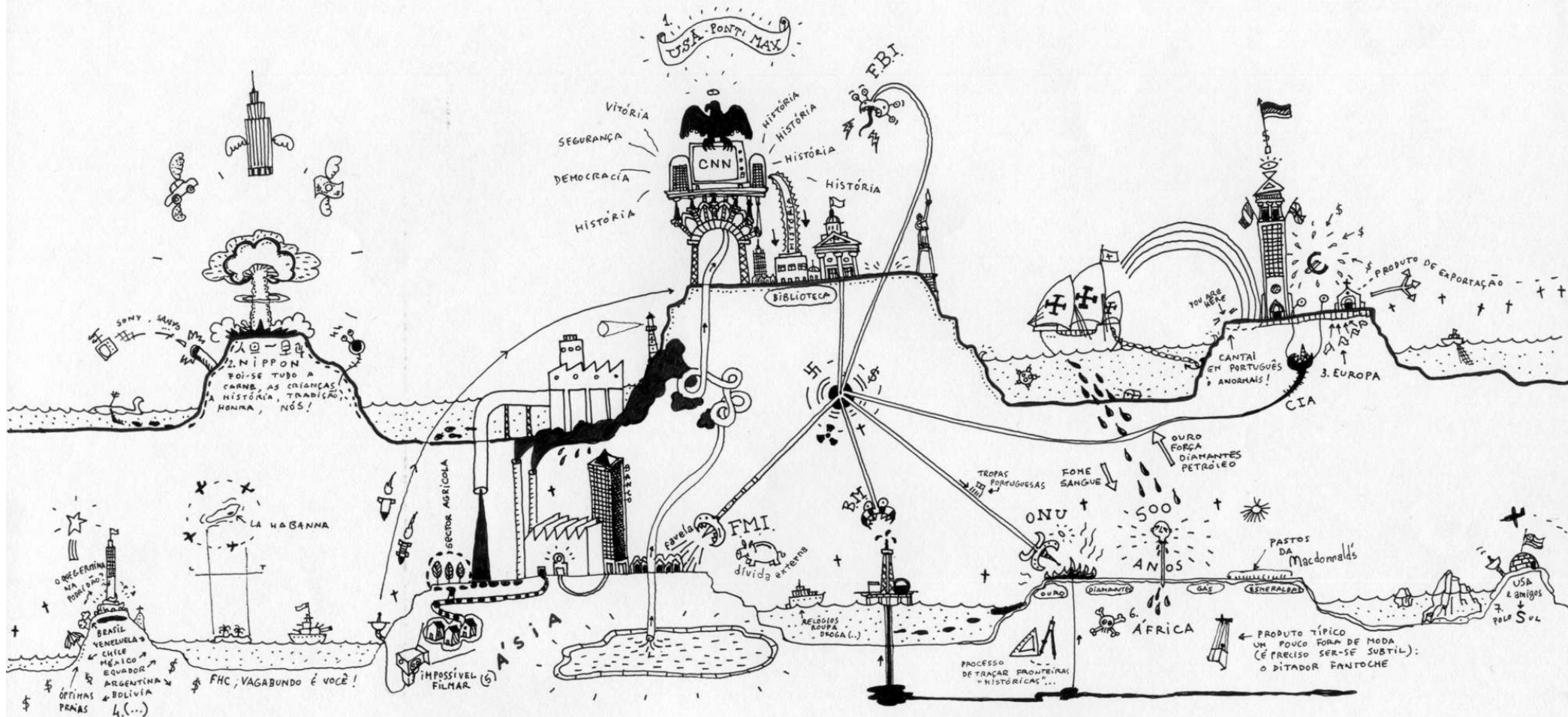
La Cosa - Barcelona, 2007
curator: Eduardo Pérez Soler

Collage of fantastical landscapes, generally found as background in paintings of the so-called Northern European school, between the XV and XVIII centuries, mainly used as backgrounds of religious scenes. The new landscape, which is displayed by joining the horizons, was obtained by eliminating the characters that appeared in the forefront. Printed and mounted on a display that continuously moves vertically. Exhibited in a shop window in Barcelona.

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<https://vimeo.com/60511797> (opening video)

XX . Draw(s) - Barcelona, Oporto, Paris, since 1996





"ESPERO QUE NA LUA SEJA DIFERENTE..."

MARCEL DUCHAMP

I hope on the moon, it will not be like that!

S. Bento railway Station
Brrr... - Live Art Festival
curator: Rita Catro Neves
Oporto 2001 - European Capital of Culture

Improvisation in chalk, from a drawing on paper
in development since 1996.

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