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KRISTINA MUNTZING
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LUÍSA SANTOS

PORTIONS OF SHARE WHEN SHARING IS A COLLECTIVE ENDEAVOUR

PORTIONS OF SHARE WHEN SHARING IS A COLLECTIVE ENDEAVOUR

Portions of Share is the final project developed by the students of the Curatorship seminar, which is part of the International MA and PhD program in Cultural Studies, coordinated by the Lisbon Consortium and the Universidade Católica Portuguesa's Faculty of Human Sciences. Designed within the context of the 4Cs: from Conflict to Conviviality through Creativity and Culture - a European cooperation project, co-funded by Creative Europe, Culture program of the European Union, Portions of Share is outlined by three artists' books in order to reflect on notions of power, the construction of collective memory, hospitality and democratic participation.

In Chegar aos cem - Reach One Hundred (2016-2019), Nuno Nunes-Ferreira's book (1976, Lisbon), which is actually an archive folder with one hundred transparent plastic sheets, where each sheet contains a newspaper clip with an anniversary from the first to the hundredth, the immediacy associated between the newspaper titles and the news is stretched along the years, in an exercise of changing the durability of the impact of these words, with implications that these differences can have on the construction of collective memory which determines what we understand and accept as History.

The processes of construction of History are also questioned in the book-performance *The Body That Forgets Itself* (2019), by Rita GT (1980, Lisbon).

A book that assumes itself as a body with an animal skin cover and is eaten by the artist, page by page, word by word. With the act of eating the book, the artist incorporates and erases - deliberately and in an act reminiscent of an anthropophagic movement - the knowledge and the narratives integrated into that object. In the end, only the spine of the book, like the bone of that body, remains. In this individual and simultaneously collective process - we are in that room, and we can intervene and participate if we wish so - Rita GT questions the power of each of us in the colonizing processes of silencing embedded in the construction of collective memories.

The book-installation of Kristina Müntzing (1973, Malmö) and Kalle Brolin (1968, Malmö), co-founders of *Sunshine Socialist Cinema*, calls for our active participation in the democratic construction of an ideal place. *Sunshine Socialist Cinema* is a solar-powered outdoor cinema projection structure, situated in a garden in Höja, southern Sweden, which shows films to generate discussions around liberal left-wing themes. In its book-installation version, *Sunshine Socialist Cinema* has developed, through a series of collective and participatory discussions, precisely the role of this type of activity in the construction and transformation of society.

What these three book-object-actions have in common is the shared and collective responsibility that they ask from us in the design of the world we live in, with the power implied in such an endeavour. What we will do with this call will be a choice that each of us has to make.

Luísa Santos

Independent curator Professor and researcher (CECC, Faculdade de Ciências Humanas da Universidade Católica Portuguesa)





NUNO NUNES-FERREIRA REACH ONE UNDRED

How do we experience time? Our ways of capturing time rely, for the most part, on certain devices. Clocks and watches, ink and paper and keyboards are the metric tools that measure, manifest and constitute the realm of those moments, time periods, intervals and time lines. It is by means of materializing these abstract concepts that we help ourselves acquire a sense of time, grasp its processes and memorize the ephemeral.

Time and memory take shape within the particular time-consuming notion of Nuno Nunes-Ferreira's artistic practice. His investment in time is clearly present in his work: for example, he collects newspapers every day from the day before from a nearby café. They are physical markers in time and space, such as the artist's book 'chegar aos cem' (2016-2019) - 'reach one hundred' - a dossier file which consists of 100 pages with birthday article cutouts from newspapers, archived in plastic sheets, each page with a clipping announcing the news of a birthday: a new born baby, the anniversary of a big band or a political union. Celebrations of time. On page n°1 we find the news of the 1st anniversary; on page n°100 we have the news of the 100th anniversary. Here, the event is followed by the absence of time - the time we lose - and dissolves into memory.



Nuno Nunes-Ferreira *Reach One Hundred*

One file folder, one hundred sheets of paper, one hundred punched pockets, newspaper clippings, structure in iron and MDF lacquered in black. variable dimensions. 2016-2019

Photo by João Biscainho and Linda Koncz.



Nuno Nunes-Ferreira. Reach One Hundred, 2018-2019. (detail). Photo by João Biscainho and Linda Koncz.



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O vespertino «República» completou 62 anos de existência. Na pessoa do seu director, Raul Rego, saudamos todos os que naquela casa diariamente participam na construção de um jornal com cuja dignidade nos solidarizamos.



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Nuno Nunes-Ferreira's studio view. Santarém, 2018. Photo by João Biscainho.

Nuno himself does not celebrate his birthday, because his friends would be away celebrating St. Antonio. This awakened his son's curiosity, so Nuno had to give him a vague idea about when he was born. They own a flower at home that only blossoms in the month Nuno was born. That is the closest explanation he gave to his son.

Procedures of time observation take place according to the consensus of the devices we use daily: "Time should be so defined that the equations of mechanics may be as simple as possible. In other words, there is not one way of measuring time more true than another; that which is generally adopted is only more convenient." (Henri Poincaré, *The Value of Science*, 1913, pp. 201-358).

Nuno's large scale newspaper works exhibited in the same show of the artist's book which was produced within *Portions of Share*: '*Primavera*'; '*Verao*'; '*Outono*' and '*Inverno*' (2016-2018) are, each, a huge canvas covered with tabloids of newspaper cutouts ending with the name of the seasons. Nuno takes one step back to observe time from a further perspective: to observe the blocks of time, and the physical and metaphysical structures it creates.



Nuno Nunes-Ferreira's studio view. Santarém, 2018. Photo by João Biscainho.

Another time-based piece, the 'Tennis-match', is a collection of 365 home videos from YouTube depicting celebrations. Sound moments of bottles popping open. Nuno collected these videos of various people opening a bottle of Champagne with a saber. This technique is called *sabrage* and originated from Napoleon. Here, the artist examines time in action closely, capturing the very (in)significant moments.

Nuno maintains a huge archive with collections of albums, magazines, newspapers, and clocks. He prefers to add to his collection at flea markets – the last source when someone passed away – but he also buys material online. Taking the clock backward in time: Nuno's parents worked in medicine and collected numerous journals and magazines. The fast scientific development made them separate out piles of material, which young Nuno then investigated and worked on. "I guess you never threw anything out?" - "No, never", he notes.

His large scale investigation work on a Spanish case of missing children was a turning point in his use of material. A huge canvas is filled with leads to a possible source of organized crime. Archival photocopies and article copies of parents, doctors and nurses are arranged in a visual logic to reveal the criminal

case. Here, the originals could have served the purpose of evidence just as in a real criminal case. From this moment on, Nuno used original materials, without making copies. The appropriation of the original material embodies the value of the old, and reveals the magic of time.

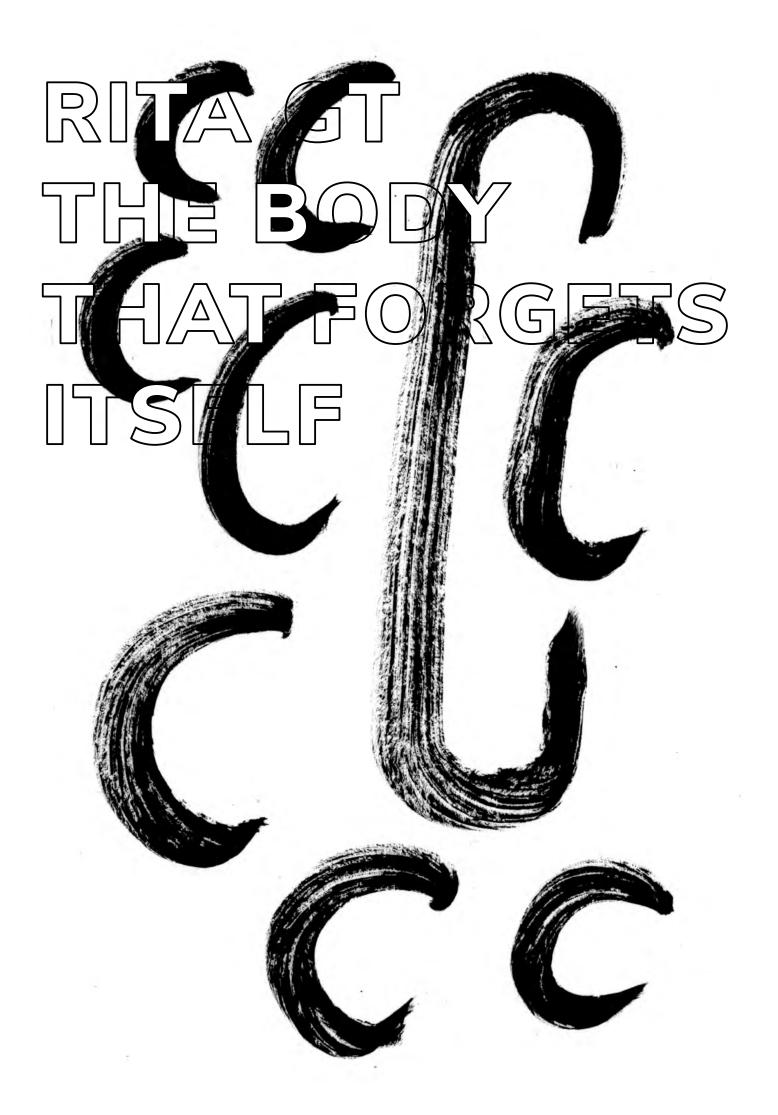
Among his early influences were Jean-Michel Basquiat and Anselm Kiefer. Today he appreciates the work of artists such as On Kawara and Christian Marclay. However, he likes to think with the flow, as one artwork informs the other, without singularizing specific artists or positions.

In his home and studio near the quiet town of Santarém, the clock seems to tick differently, taking us to the feeling that "the void which can be conceived in time indicates, like that in space, that time and space apply as well to possible as to existing things." (Gottfried Wilhelm Leibniz, *New Essays*, 1704, II, XIV, secs. 24, 26). Is time absent or present, then? The answer lies in Nuno Nunes-Ferreira's striking awareness: "I have time, but I don't have time."

Dzifa Peters Linda Koncz







RITA GT THE BODY THAT FORGETS ITSELF

Rita GT's performance – and the accompanying artist's book – entitled *The Body that Forgets Itself* (2019), commissioned and produced in the frame of *Portions of Share*, reflects upon the notions of conviviality, power and hospitality.

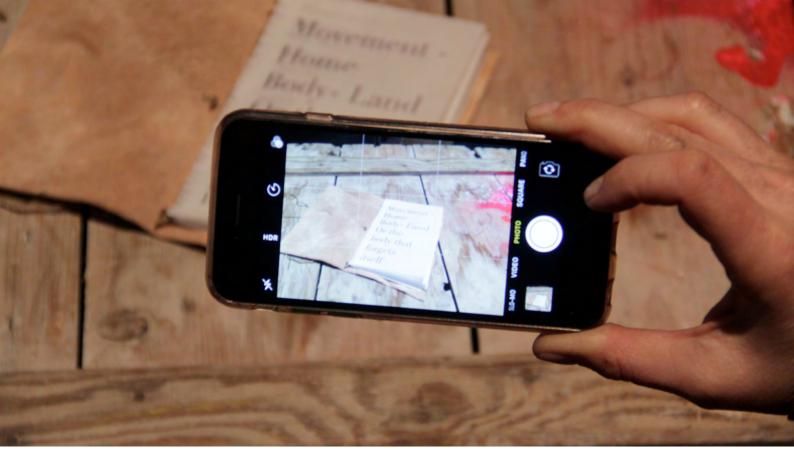
Rita GT explores the concept of knowledge by analysing the sense of privilege inherent within it. Throughout history, knowledge has been associated with freedom, and access to it was a major tool for control and domination. Literacy, with the book as its signifier, has been regarded as a token of power; it guaranteed recognition and social privilege. The perpetuation of certain political and social power apparatuses has relied heavily on the exclusion of certain populations or regions from gaining literacy, from acquiring knowledge and thus, from enabling the "melting of the solids" (Bauman 2000, 3). It is through the power of language, and therefore through the ability to deconstruct historical narratives, that con(solid)ated political structures are challenged by those who have been left out of the normalized and hegemonized political discourse, which in its perpetuity reinforces exclusion and preconceived prejudice. Colonialism's imposition of new beliefs, languages and rituals contributed to the construction of an oppressive and unequal reality and resulted in the dissolution of the colonized populations' history and culture.



Rita GT The Body That Forgets Itself

leather, rice paper, edible ink print, cotton rope 10,5 x 14,8 cm 2019

Photo by Linda Koncz



Rita GT, The Body That Forgets Itself, 2019. (detail). Photo by Linda Koncz.

Rita's powerful act of eating the book which she has created challenges the traditional conception of history. Knowledge concealed in the book loses its impregnability, no longer a privilege hailed by a few, rupturing the preconceived ideas of encounters and conviviality. A history marked by the exclusion of women, minorities, and disadvantaged social groups precluded by proper education, becomes, through the artist's act, able to be rewritten and retold.

The stand taken by the artist in her white virginal gown is a provocative pose for a white woman to strike. Eating the object that primarily represents knowledge makes the performance a statement of redemption. Furthermore, the feminine presence uncovers another layer of the untold – female histories and their absence in the "book of history", written, mostly, by men. Women were, and often still are, regarded as secondary to men, and have historically been consistently and systematically erased, their stories hidden, their opinions despised, their wishes and wills belittled and their contributions undervalued. Knowledge itself, historically distributed and shaped in the majority by men, is here physically embodied by the artist in an act of domination and empowerment of women. As she reads the book out loud the poem becomes her own, defying preconceived power structures, through the appropriation of what those words signify. There is no one to grant her the right to this power: she takes it herself, devours it, page by page, and *o corpo responde*.









Rita GT and Keziah Jones. Belo-Galsterer Gallery, Lisbon 2019. Photo by Linda Koncz.

We witness a substantial act of rupture with history and traditional positions of power. The act of the embodiment of knowledge through a womanperformance is subversive and breaks ancient – and yet contemporary – norms. In this way, the action of embodiment itself becomes the symbol of survival of culture. It is the artist who transforms herself into the physical proof of its continuity and existence. At the same time, a strong ambivalence is evident when the pages disappear. Along with the visual act of the book and the body becoming one entity, it is possible to perceive the strong presence of the absent or the silenced. The pages are gone and - this action seems to imply so are the erased voices of so many populations. Nonetheless, just as centuries of oppression and cultural violence, the artist's act renders it impossible to obliterate the traces of the silenced and forgotten, and we are faced with what's left: the scenario, the table where the book lays, the chair where she sits - which are left empty, void of body and purpose. On top of the table, we see the remains of the book, the light-brown leather cover – almost a continuation of the artist's skin, demonstrating nature's endurance in the face of humanity's struggles, and the ripped pages, which cannot be replaced and must exist as a memoir of what was.



Rita GT, The Body That Forgets Itself, 2019. (detail). Photo by Linda Koncz.

The role that the artist gives to the visual takes shape in her performance and reaffirms the power in the transmission of the previously hidden content. The vehicle of communication put in place by the artist is, in this sense, a way to give voice rather than of swallowing or silencing voices. It conceives art as a learning process that produces reflections on ambivalent aspects of the production and distribution of knowledge, its survival and its censorship. Here, the artist sees her mission in the exploration of the dichotomy of the privileged vs. non-privileged condition. She re-plays the encounter of the coloniser and the colonised and precludes it to unfold in a way exercised by (man)kind for centuries. Re-created silence and crumbs of the vanished pages give room for the voices of the past. Will we be able to decode them and make a new history?

José Maria Cortez Marta Saccani

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& KR A CINEM

KALLE BROLIN & KRISTINA MUNTZING SUNSHINE SOCIALIST CINEMA: A CINEMA MANUAL – LISBON SESSION

The Sunshine Socialist Cinema is an outdoor, solar powered cinema created by the artist duo Kristina Müntzing and Kalle Brolin, who started to work on their project in 2011. Their first solar powered screening took place in 2012 and the cinema has since been installed in a garden in the southern Swedish countryside town of Höja. A mobile version of the project was also created, and is currently traveling throughout Sweden in a van. The themes of the films include post-industrial survival, political filmmaking, artists joining political collectives, and more. The cinema's activities include public screenings, study group discussions, field trips, and presentations hosted by other institutions. Programming is discussed, and technical issues are worked out, in a study group run within the local workers' educational association ABF (ABF, Arbetarnas Bildningsförbund / Workers' Educational Association of Sweden), where the artists are also developing a typology of political film and filmmaking. The present edition is part of the Lisbon Consortium curatorship class project Portions of Share, and it is framed within the broader context of 4Cs - From Conflict to Conviviality through Creativity and Culture, co-founded by Luísa Santos. The curatorial challenge was to present the work of the artists in the form of an artistic book.



Sunshine Socialist Cinema' screening at Signal Gallery, Sweden, 2015.

The Sunshine Socialist Cinema is a utopian, sustainable, and politically engaged discussion platform. The notions of utopia, engagement, and discussion were the starting point for developing an artist's book showcasing the Sunshine Socialist Cinema that would open new perspectives and ways of sharing.

Following the idea of the project, which generates discussion and allows for interactions between diverse perspectives framed within a left-wing political viewpoint, rather than producing a book as we know it, we have chosen to make the space of FOCO Gallery a place for the expression and dialogue of multiple voices. Such a space is understood here as a place of exchange of ideas and a platform for discussion. Within this intention, dissent is welcomed and finds its place within a conversation among other people. By walking into the space the spectator is invited to traverse the different layers of this cinema. As a book, it must be visited, explored in depth. This space was created, in order for the audience, to reflect, question, recognize or simply observe the audiovisual input as well as the sociocultural configurations expressed through the films projected.



Lasse Lau, Sound from the hallways, 2012, Denmark. Courtesy of the artist.

Thus, working as chapters, the different spaces of the gallery present the diverse aspects of the project.

While developing the curatorial practices to realize this project, two main perspectives were followed. First, it was fundamental to be coherent to the messages this platform aims to convey: an alternative perspective to the present; utopian possibilities of sharing; a plurality of voices and points of view. Second, it was important to create a space where the screening can be experienced freely in the context of a strongly interactive environment accessible to everybody. From the reading part to the projection, passing by a room for free expression and inspiration, the visitor is immersed in the universe created by Müntzing and Brolin.

For the artists, learning from the audience was central to the development of the edition of the *Sunshine Socialist Cinema* in Lisbon. For that purpose, a list of questions on what an idealistic, utopian socialist cinema could be has been shared in order to gather ideas. We ask what people envision when they dream of a utopian cinema, how it would be organized and financed, who the audiences would be and how they would experience such a cinema, what films



Marta Alvim, No Green No Blue, 2010, Portugal. Courtesy of the artist.



Marta Alvim, Instinctive Behavior, 2017. Courtesy of the artist.



Lola Gonzalez, Veridis Quo, 2016, France, Production Centre d'Art Passerelle (Brest) and Ars Futura. With the support of CNAP-Centre National des Arts Plastiques. Courtesy of the artist and Marcelle Alix, Paris.

would be shown, and what such a cinema could do with audiences - with us. The artists themselves have also answered these questions, and with the input of people from diverse backgrounds, the frame of the *Sunshine Socialist Cinema* transforms, expands, and invites others to share their different perspectives.

The exhibition-artist's book consists of a programme involving the screening of feature length and short films by nine artists of diverse nationalities and from different backgrounds. The films are related to topics such as sustainability, conviviality, conflict resolution, and various left-wing political views. The selected films include Casus Belli (2010) by Yorgos Zois from Greece; No Green No Blue (2010) and Instinctive Behavior (2017) by Marta Alvim from Portugal; Digital Trauma (2017) by Maria Molina from Spain; Sound from the Hallways (2012) by Lasse Lau from Denmark; Veridis Quo (2016) by Lola González from France; Athènes plages (2019) by Christophe dos Santos from Portugal and France; (Putting words) in my mouth (2018) by Divine Southgate Smith from England; Dandakaranya - The Jungle of Punishment (2012) and The Ghost Taxonomy (2012) by Tushar Waghela from India; How green was my valley - EUROPA (2005) by Paulo Mendes from Portugal. Multiple voices (audience, artists, and directors) allow anyone to make his or her own interpretation of the different subjects highlighted throughout the screenings. This dialogue is what shapes the structure of the Sunshine Socialist Cinema.



María Molina, Digital Trauma (And the Crystal Image), 2017, Spain. Courtesy of the artist.



Paulo Mendes, How Green Was My Valley- EUROPA, 2005, Portugal. Courtesy of the artist.



Divine Southgate Smith, (Putting words) in my mouth, 2018, England. Courtesy of the artist.



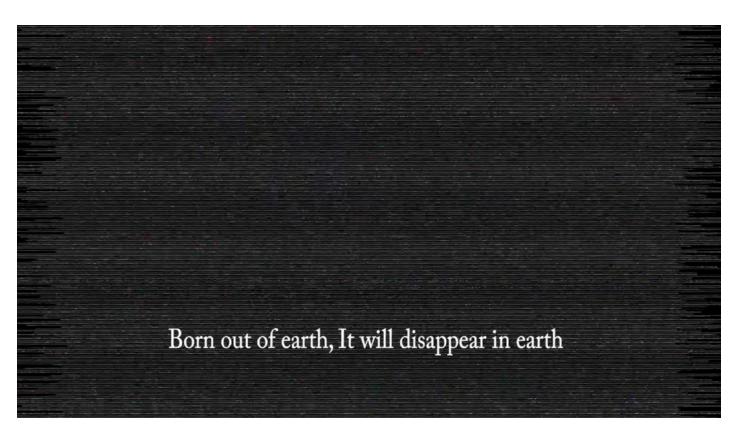
Christophe dos Santos and Alice Bachmann, Athènes plage, 2019, Portugal / France, Courtesy of the artists.



Yorgos Zois, Casus Belli, 2010, Greece. Courtesy of the artist.



Tushar Waghela, *The Ghost Taxonomy*, 2012, India, Courtesy of the artist and ethiCollective.

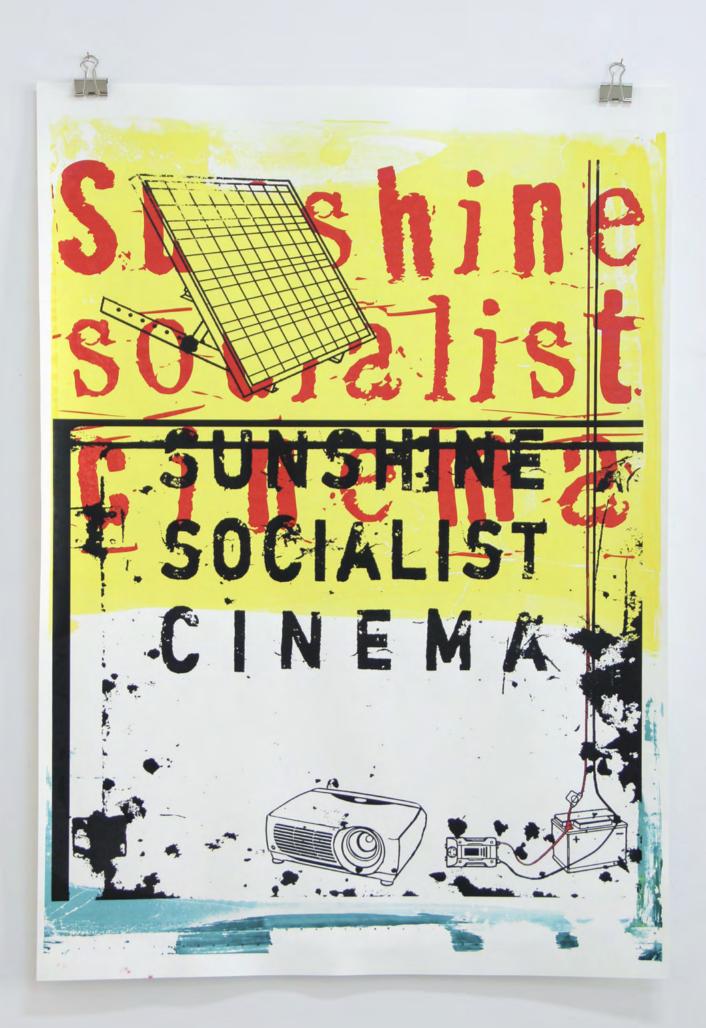


Tushar Waghela, Dandakaranya - The Jungle of Punishment, 2012, India. Courtesy of the artist and ethiCollective.

This selection presents and further inspires an engagement not only with the ideas of a *Sunshine Socialist Cinema* but also the practices that inspired concepts and ideas at the heart of the 4Cs project, which more broadly frames the exhibition-artist book.

As noted in the context of the 4Cs project, the idea of going from conflict to conviviality must be seen as a circular rather than a linear movement. Instead of reaching a final, ideal destination, we will always encounter a new disturbance, a new conflict with the productive potential of inspiring us to yet again seek conviviality. The projection of the diverse films in our *Sunshine Socialist Cinema*, each with its own notions of calm and disturbance, of conflict and conviviality, presents such a cycle from conflict to conviviality - and back to conflict. To that end the *Sunshine Socialist Cinema* is an experimental playground, a space for us to meet, think, and discuss what kind of society we want to live in.

Aude Vignac Federico Rudari Jule Kurbjeweit Juliana Orrego Trujillo



MATTHEW MASON

ON SOCIALISM

Born out of a concern for equality and emancipation, the word 'socialism' inevitably (and, perhaps, understandably?) picked up some troublesome ideological baggage during the Cold War in which the term became associated with, at best, bloated bureaucracies and ration queues and, at worst, mass genocide and the Gulag. Yet, perhaps things are changing at the turn of the 21st century as 'socialism' seems to be experiencing some form of a resurgence in the Western world. The British Labour Party's swing to the left, the first accepted use (ever?) of the term 'democratic socialism' in the US in the wake of the election of Alexandria Ocasio-Cortez in New York City and the popularity of Bernie Sanders as well as the increasing global talk of the necessity for a universal basic income are just some of the many signs of socialism's return centre stage.

Indeed, can this really come as a surprise in a world as unequal as ever in which the richest 1% own almost half of the entire planet's wealth? Do we really expect the term to have been banished from a world in which the talk of the triumph of digital technologies and the 'post-human' conveniently obscure the fact that half of the world's population have no internet access whatsoever and

are much more concerned with access to clean water and food than crafting an online 'identity'? Across many of the planet's most densely populated urban areas, shanty towns, favelas, and poor-quality housing sit alongside opulent steel and glass high-rise towers which glisten in the sunlight and cast shadows on those below. And what of the rise of property speculation leading, in turn, to the process of gentrification and the epidemic of homelessness which currently blights Europe's major cities, and which seems only to increase as time goes on? Such a scenario serves to highlight the appeal of a set of ideas characterised by the drive to see a fairer and more equal society worldwide in which all citizens are entitled to the same rights and freedoms, regardless of nationality, race or gender.

Despite the wide spectrum of ideas and opinions which the term may encompass, there is a fundamental element in socialist thought which opposes forms of 'individualism', stressing instead the importance of both 'collective' interest and 'collective' action. Although there can be little doubt that the politics of individualism continue to reign supreme in the world's richest nations, surely the contemporary era, increasingly characterised by global – dare we say 'universal'? - issues such as climate change and the systematic plundering and depletion of the planet's natural resources, demands a collective response?

After the short-lived triumphalism of Fukuyama's 'End of History' amid the collapse of the Soviet Union and the global spread of neoliberal economics, socialism returns to raise legitimate questions about the continuing catastrophes of global poverty, inequality and the uneven distribution of wealth. Despite the deep sense of cynicism which pervades the (post)modern era – in which an endless flow of commodities occupies our vision - the underlying belief in societal progress, human agency and the laudable desire for social change which characterise socialist thinking remain a vital politics of hope which spreads its wings in the face of a selfish and superficial individualism. The belief in a better world did not die alongside the debased authoritarian regimes of the 20th century but remains remarkably intact.

Matthew Mason



NUNO NUNES-FERREIRA

Born in Lisbon, 1976. Lives and works in Santarém. His artistic practice is focused on time, memory, and absence. Nuno maintains a huge archive with collections of albums, magazines, newspapers, and clocks. He builds tabloids from newspaper cutouts, while using the original material, and takes fragments of found footage videos to observe time, and the physical and metaphysical structures it creates. He materializes the abstract concept of time by means of capturing moments, intervals, and periods in his large scale pieces. His work is represented in numerous collections such as: Fundação Calouste Gulbenkian; Fundação EDP; IVAM; Fundació Sorigué; Fundación Focus Abengoa; Fundación Hortensia Herrero; Colección Norte de Arte Contemporáneo; Colección DKV; Museo de Arte Moderno y Contemporaneo de Santander.

RITA GT

Born in Oporto, 1980. Lives and works between Viana do Castelo and Angola. Graduated with a Degree in Design and Communication from Faculdade de Belas Artes da Universidade do Porto (2003) and post-graduated from Escola Maumaus in Lisbon (2004/2005). Read a Master's Degree - MFA at Malmö Art Academy - Lund University in Sweden. Rita GT is a socially-conscious political artist, approaching themes such as memory, identity and the importance of human rights. Having lived in many different countries enables her to have a broader vision, valuing the historical points of view of many cultures. The colonial symbolism that is recurrent in her work defines her own identity and artistic language. She uses imagery, words and performance revealing a constant interrogation and experimentalism in both material and conceptual aspects.

KALLE BROLIN & KRISTINA MUNTZING

Kristina Müntzing and Kalle Brolin are two Swedish artists. In the last few years they have both shifted base between Gothenburg, Scania, Stockholm, Buenos Aires, London, Berlin, Istanbul, Copenhagen, Tallinn, and Gdansk. They are now based in Malmö. Together, Kristina Müntzing and Kalle Brolin run the *Sunshine Socialist Cinema*, an outdoor solar-powered cinema. Kristina Müntzing's work has often dealt with issues of belonging. Recently she has created pieces in the series *Mapping Panther Politics* that, in themselves, draw a line across time and geographies and thus refutes any simple notions of us and them, local or global or then and now. Kalle Brolin is an artist working with video installations and performance, and a writer mainly for the culture pages in the alternative newspaper Fria Tidningen, while contributing to several art magazines as well. His works have been shown in a number of international biennales and art exhibitions. His latest series of works, on the culture of the coal mines and sugar factories in southern Sweden, has been exhibited at Malmö Art Museum.

PORTIONS OF SHARE

Portions of Share is a curatorial project by the students of the international MA and PhD programme in Cultural Studies, The Lisbon Consortium, Faculty of Human Sciences, Universidade Católica Portuguesa. This project, developed during the seminar on Curatorship led by Luísa Santos is conceived within the conceptual framework of *4Cs:* from Conflict to Conviviality through Creativity and Culture, a European Cooperation Project co-funded by the Creative Europe Programme of the European Union. The curatorial project consists of three artists' books reflecting on notions of conviviality, power and hospitality. Besides the three artists' books, *Portions of Share* presents a publication with essays on these notions through the lenses of the artistic proposals of invited participating artists. The invited participating artists of *Portions of Share* are Rita GT, Nuno Nunes-Ferreira, Kristina Müntzing and Kalle Brolin (Sunshine Socialist Cinema).

PORTIONS OF SHARE 4 ARTISTS 3 ARTIST'S BOOKS

Program of Events

The Body That Forgets Itself by Rita GT at Galeria Belo-Galsterer, Lisboa, 7 p.m. 7-3-2019 • Reach One Hundred by Nuno Nunes Ferreira at Balcony Gallery, Lisboa, 6 p.m. 15-3-2019 • Sunshine Socialist Cinema: a Cinema Manual – Lisbon Session by Kristina Müntzing & Kalle Brolin at FOCO Gallery, Lisboa 3 p.m. 10-3-2019 • Round Table and Portions of Share publication launch with Ana Margarida Abrantes at FOCO Gallery, Lisboa, 7 p.m. 1-4-2019.

Artists

Kalle Brolin & Kristina Müntzing; Nuno Nunes-Ferreira; Rita GT

Curators / MA and PhD Students in Culture Studies

Ana Rita Coelho; Aude Vignac; Dzifa Peters; Federico Rudari; Francisca Rosa; João Biscainho; José Maria Cortez; Jule Kurbjeweit; Juliana Orrego Trujillo; Linda Koncz; Marta Saccani; Nina Danilova; Pasha Georgieva

Curatorship Lab Professor

Luísa Santos (Gulbenkian Professor, FCH-UCP, CECC)

Communication

Ana Rita Coelho; José Maria Cortez; Marta Saccani; Pasha Georgieva

Publication

Dzifa Peters; Francisca Rosa; João Biscainho; Linda Koncz; Nina Danilova

Spaces Coordination

Aude Vignac; Federico Rudari; Jule Kurbjeweit; Juliana Orrego Trujillo

Texts

Aude Vignac; Dzifa Peters; Federico Rudari; José Maria Cortez; Jule Kurbjeweit; Juliana Orrego Trujillo; Linda Koncz; Luísa Santos; Marta Saccani; Matthew Mason

Portuguese Translation and Revision

Ana Rita Coelho; Francisca Rosa; João Biscainho; José Maria Cortez

English Revision

Ailsa McDougall; Guy Howie; Matthew Mason; Samuel Miller

Design

João Biscainho (visual Identity, publication and posters); Juliana Orrego Trujillo (invitations)

Photography and Video

João Biscainho and Linda Koncz (as mentioned)

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Academic Secretary

Cristiana Almeida Robalo

ACKNOWLEDGMENTS

the students wish to thank:

Isabel Capeloa Gil; Luísa Santos; Ana Margarida Abrantes; Peter Hanenberg; Nelson Rodrigues; Rita Bacelar; Ana Fabíola Maurício; Nuno Nunes-Ferreira; Rita GT, Kristina Müntzing and Kalle Brolin (and Lisa); Alda Galsterer (Belo-Galsterer); Pedro Magalhães (Balcony); Ben Gonthier (FOCO); Isabel Braz (EthiCollective); Marcelle Alix Gallery (Paris); Maria Eduarda Duarte; Sandra Diniz; Pedro Ferreira; Amaury Hocquet; David Rubio; Yorgos Zois; Marta Alvim; Maria Molina; Lasse Lau; Lola González; Christophe dos Santos and Alice Bachmann; Divine Southgate Smith; Tushar Waghela; Paulo Mendes; David Rubio; Keziah Jones

ISBN: 978-989-54428-0-5 Universidade Católica Portuguesa CECC – Research Centre for Communication and Culture Published online on March 2019, Lisboa. All images were provided by their authors for this publication (as mentioned)

The project is part of the Curatorship Lab, of the MA and PhD international programme in Culture Studies, The Lisbon Consortium, Faculdade de Ciências Humanas and Universidade Católica Portuguesa. Portions of Share was conceived under 4Cs: from Conflict to Conviviality through Creativity and Culture, a European cooperation project co-funded by the Culture Program of the European Commission coordinated by Universidade Católica Portuguesa.

















