

HOŠEK CONTEMPORARY

— EST. 2016 —

ARQUIVO ATLÂNTICO FILM SCREENINGS

18th September 2021, 7 - 10 pm

Curated by Beatriz Cantinho and Túlio Rosa

ARQUIVO ATLÂNTICO FILM SCREENINGS is a curatorial proposition by Beatriz Cantinho and Túlio Rosa to engage with a selection of films and videos that address questions related with the memory and the legacies of colonialism in contemporary social, economic and political formations. The program is an experiment on forms of collective study within the frame of Arquivo Atlântico, a multi-chapter research project that proposes to revisit and engage with different archive materials - photographs, documents, films, literature, architectural structures and oral narratives - in order to produce a critical reading of the present.

As choreographers and researchers making a jump from our creative practice towards a curatorial proposition, we decided to focus on certain performativities and corporalities and on how history manifests itself through the singularity of bodies and experiences. In a way, the films we have selected point to some of the core questions of our work, not only in their relation with what colonisation has meant and how can we observe the traces and marks it has left, but also in their connection with the question of memory in itself, and how the present is in constant negotiation with the past.

The idea of studying through these films comes with an attention to the details, to the flags on the ships anchored in Santos, to the lyrics of a song, to the name of the church that appears in the background of a scene. It has to do with a practice of viewership that allows not only an engagement with stories, but with a certain history that needs to be continuously challenged. The films of Aloysio Raulino propose a strong reflection on the reality of Brazil based on its people. It is through their physicalities, their presence and their relationships with the environment and among themselves that the political dimension of his work emerges. The works of Nuno Miranda and Sara Gouvea bring us to contemporary experiences in Africa, more specifically in Cape Verde and Mozambique, in which the memory of a certain past is elaborated in the present through storytelling and dance. The program is an open invitation to observe processes that expand beyond a certain territory, allowing us to rethink our own perspectives, positions and realities.

Programme

THE PORT OF SANTOS (1978)

Aloysio Raulino | Brazil | 20'

Boats moored and the work of dockers, their activities and claims. Ships anchored in the high seas. The coffee trade, which since 1909 led the Saints to their wealth. The coffee bags of transport and loading a truck... The landscapes and people of the port of Santos are presented through a sensible reflection on the dynamics of labour and life around its docks.

O TIGRE E A GAZELA (1976)

Aloysio Raulino | Brazil | 14'

The faces, gestures and speeches of the inhabitants of the streets of São Paulo are juxtaposed with texts of Frantz Fanon, one of the most important black theorists from the 20th century.

Aloysio Raulino was born in Rio de Janeiro in 1947. During the 1970's, he was one of the founders and first president of the Brazilian Documentarian Association. He directed a large number of short films from the 1960's to the 1990's, but gained notoriety for his work as a cinematographer. He filmed two of the most important recent Brazilian docs, Paulo Sacramento's *O Prisioneiro da Grade de Ferro* (2003) and Andrea Tonacci's

Serras da Desordem (2006, 30th Mostra). He worked as a cinematographer in more than 30 films, and his filmography includes João Batista de Andrade's *O Homem que Virou Suco* (1980); Paulo Cesar Saraceni's *Ao Sul do Meu Corpo* (1982); one of the segments of Mostra's original production *Welcome to São Paulo* (2004) and Paulo Sacramento's *Riverrun* (2013, 37ª Mostra). He died in São Paulo in 2013.

KMEDEUS (2020)

Nuno Miranda | Cape Verde | 52'

The intriguing story of a mysterious homeless eccentric called Kmêdeus (EatGod) who lived on the island of São Vicente, Cabo Verde. To some he was a lunatic, to others an artist. But to all, he was and still is a mystery. António Tavares, an important contemporary dancer from Cabo Verde, made an exceptional performance piece based on the life and inner worlds of Kmêdeus. He takes us on a trip through his hometown of Mindelo, the island's music and films, and the celebration of the its annual carnival. It thus becomes a search for the root aspects of one of the oldest Creole communities in the world. Kmêdeus was made by the Cape Verdean film collective Negrume.

Nuno Miranda is a Cabo Verde based filmmaker and founder of Kriolscope. Started his career as an editor and director of Photography in Cabo Verde and Angola. Before his career in filmmaking, he was an aspiring artist/painter and studied Animation Design in China, but soon gave in to his life long passion and became a self thought filmmaker during his college years. In 2015, he moved back to Cabo Verde, after spending one year in Angola working as a DoP and editor, to join forces with other fellow filmmaking enthusiasts and start his career first as a director, editor and DoP in commercials and short documentaries. In between commissioned works he did, he wrote and researched for many film projects, among them was Kmêdeus, a film he did along with fellow cast and choreographer António Tavares about a mysterious lunatic. The film had its world premiere in the International Film Festival of Rotterdam and received much praise, which led to the film's participation in many other festivals, among them, the WE ARE ONE Film Festival. With many other future projects he wishes to work on, his biggest interest is creating a new and fresh aesthetic on the visual story telling aspect of cape-verdean Cinema.

THE SOUND OF MASKS (2018)

Sara Gouveia | South Africa/Portugal | 68'

A surreal journey interweaving the politics of Mozambique's colonial past and its present through the lens of magical realism. *The Sound of Masks* uses the ancient masked Mapiko dance to tell the story of Mozambique's history of war. Atanásio Nhussi, a compelling storyteller and legendary Mapiko dancer, takes us on a visually dramatic journey, blurring the lines between the real and the imaginary. Using the body as archive, we experience the ugliness of war through the beauty of dance.

Sara Gouveia is an award winning filmmaker based in Cape Town. Her films have strong visual aesthetics and explore the line between fiction and reality. Sara's first feature length documentary "*The Sound of Masks*" had its World Premiere at IDFA 2018 and was described in *Africa is a Country* as "a visual meditation on the nature of memory in postcolonial societies". The film received the award for Best Feature Documentary at the Plateau International Film Festival 2019 and the 14th SAFTA Golden Horn Award for Best Cinematography as well as SAFTA nominations for Best Feature Documentary and Best Editing in 2020. In 2021 the film received the awards for Best International Feature and Best Direction at the 7th Brasil Festival of International Cinema.

ARQUIVO ATLÂNTICO is a project by Beatriz Cantinho and Túlio Rosa, in collaboration with José Capela and Nuno Torres. The project is funded by Fundação GDA (PT) and Gulbenkian, and has the support of Espaço do Tempo (PT), Arquipélago Centro de Artes Contemporâneas (Azores, PT), Centro Cultural do Mindelo (Cape Verde), and the collaboration of Hosek Contemporary (DE) and Materiais Diversos (PT). About the researchers

**MOTOR SHIP HEIMATLAND CLOSE TO
FISCHERINSEL 3 IO 179 BERLIN
+49 1525 7486496
INFO@HOSEKCONTEMPORARY.COM
WWW.HOSEKCONTEMPORARY.COM**

Arquivo Atlântico Film Screenings II

Arquivo Atlântico Film Screenings é uma proposta curatorial de Beatriz Cantinho e Túlio Rosa, composta por uma seleção de filmes e vídeos que abordam os legados do colonialismo, nas formações sociais, económicas e políticas contemporâneas. O programa centra-se, fundamentalmente, em artistas e cineastas do Atlântico Sul que, através do seu trabalho, desafiam as narrativas históricas hegemónicas e propõem uma leitura crítica do presente.

‘O Tigre e a Gazela’, de Aloísio Raulino, é um exercício de reflexão sobre a realidade brasileira dos anos 1970, em que tanto a memória como o presente se desafiam mutuamente. É a partir das corporalidades, da presença e da relação que os seus personagens estabelecem entre si e com o seu entorno que a dimensão política do seu trabalho emerge. Raulino faz, naquele momento, um movimento de aproximação ao pensamento do Frantz Fanon, que fala não só de uma conexão com o contexto africano, mas especialmente do impacto que os processos de independência e descolonização tiveram na forma como o Brasil passou a pensar-se a si mesmo.

O filme ‘A Dança das Máscaras’ intersecta um passado colonial com o presente de Moçambique, através de um olhar que se centra na dança e na música numa constante relação com a própria história do país, desde os processos de luta pela independência até ao presente. A narrativa do bailarino Atanásio Nyusi, através das danças Mapiko, configura um corpo arquivo, uma corporalidade de memória e de resistência que situa a história na singularidade das experiências de uma comunidade.

‘O Plano Mestre’, documentário de Yuri Ceuninck, parte dos desdobramentos de um caso ocorrido em 2016 em Cabo Verde, no qual uma série de confissões públicas feitas por membros de uma seita religiosa inauguram uma enorme discussão no seio daquela sociedade sobre os limites entre crença e verdade. O filme traz para o centro do debate a forma como religiosidade e poder continuam imbricadas na contemporaneidade, e a maneira em que a expansão do pensamento religioso se apoia em contextos de extrema precarização. ‘O plano mestre’ evoca processos que se tem dado nas duas margens do Atlântico Sul, e ajuda-nos a refletir sobre as condições históricas, sociais e económicas que marcam a formação desses contextos.

Entender essas sessões como uma forma estudo requer uma atenção aos detalhes, ao nome de uma igreja que aparece em segundo plano, a letra de uma canção, a forma com que fragmentos da história emergem em gestos cotidianos. O programa é um convite à observação de similaridades, simetrias e diferenças que emergem no encontro entre diferentes contextos, permitindo-nos repensar as nossas próprias realidades, perspetivas e posicionalidades.

Arquivo Atlântico é um projeto de Beatriz Cantinho e Túlio Rosa, em colaboração com José Capela e Nuno Torres. O projeto é financiado pela Fundação GDA (PT) e Fundação Calouste Gulbenkian, e tem o apoio do Espaço do Tempo, Arquipélago Centro de Artes Contemporâneas (Açores), Centro Cultural do Mindelo (Cabo Verde), e a colaboração da Hosek Contemporary (DE) e Materiais Diversos (PT).

mala voadora x HOŠEK CONTEMPORARY

Programa II

O Tigre e a Gazela (1976) . Aloysio Raulino . Brasil 14'

O filme justapõe a pobreza e a dignidade de personagens das ruas e praças brasileiras a textos de Frantz Fanon, um dos mais importantes escritores negros do século XX, militante político da Martinica que participou da libertação da Argélia, falecido aos 36 anos.

Aloysio Raulino nasceu no Rio de Janeiro em 1947. Nos anos 1970, foi um dos fundadores e o primeiro presidente da Associação Brasileira de Documentaristas. Dirigiu diversos curtas entre 1960 e 1990, mas ganhou notoriedade por seu trabalho como diretor de fotografia. Foi o fotógrafo de dois dos mais importantes documentários brasileiros recentes, *O Prisioneiro da Grade de Ferro* (2003), de Paulo Sacramento, e *Serras da Desordem* (2006), de Andrea Tonacci. Entre os mais de 30 filmes que fotografou, destacam-se *O Homem que Virou Suco* (1980), de João Batista de Andrade; *Ao Sul do Meu Corpo* (1982), de Paulo Cesar Saraceni; um dos segmentos do filme produzido pela Mostra, *Bem-Vindo a São Paulo* (2004), e *Riocorrente* (2013, de Paulo Sacramento. Morreu em São Paulo em 2013.

A Dança das Máscaras (2018) . Sara CF de Gouveia . África do Sul/Portugal 68'

Atanásio Nyusi, contador de histórias cativante e dançarino Mapiko lendário, leva-nos numa viagem visualmente dramática pelo passado colonial de Moçambique e o seu presente. Ofuscando as linhas entre o real e o imaginário, experienciamos o torpe da guerra através da beleza da dança. Misturando imagens atuais, material de arquivo e sequências de dança contemporânea, o documentário de Sara Gouveia cruza o limiar entre o real e o imaginário. Dois mundos paralelos que se entrelaçam criando uma narrativa visual que liga o passado e o presente de Moçambique.

Sara Gouveia é uma cineasta premiada que vive na Cidade do Cabo. Os seus filmes têm uma estética visual forte e exploram a linha entre a ficção e a realidade. O primeiro documentário de longa-metragem da Sara, "The Sound of Masks", teve a sua estreia mundial no IDFA 2018 e foi descrito em 'Africa is a Country' como uma "uma meditação visual sobre a natureza da memória nas sociedades pós-coloniais". O filme recebeu o prêmio de Melhor Documentário de Longa-Metragem no 'Plateau International Film Festival' de 2019 e o 14º 'Prêmio SAFTA Golden Horn' de Melhor Fotografia, bem como indicações SAFTA de Melhor Documentário de Longa-Metragem e Melhor Edição em 2020. Em 2021, o filme recebeu os prêmios de Melhor Longa Internacional e Melhor Direção no 7º Festival Brasil de Cinema Internacional.

The Master's Plan (2020) . Yuri Ceuninck . Cabo Verde 52'

Na manhã de maio de 2016, a população de Cabo Verde acorda assustada com uma onda de choque nas redes sociais. Publicação após publicação, documentos que descrevem orgias, incesto, tentativa de estupro infantil, adultério, tentativa de homicídio e abuso de drogas são revelados nos mínimos detalhes. As publicações são confissões - todas redigidas em primeira pessoa - feitas por membros de uma seita cristã. Por trás disso se esconde um líder espiritual, um autoproclamado profeta de Deus. *The Master's Plan* investiga as consequências desses eventos e nos leva a questionar os limites entre verdade e crença. O que acontece quando as pessoas deixam de lado sua posição por causa de sua fé?

Carlos Yuri Ceuninck nasceu em 1976, em Santo Antão, ilhas de Cabo Verde. De família meio belga, meio cabo-verdiana, iniciou os seus estudos cinematográficos na EICTV (Escuela Internacional de Cine e Televisão) de Cuba, especializando-se em documentário. Dirigiu diversos curtas documentais, como "Listen and Sea, Without Taste, Touch or Smell" (2005) e "To Beef or Not to Beef, That is the Question on the Isle of Mu" (2004). Este último foi selecionado para vários festivais internacionais de cinema, entre os quais o International Student Film Festival de Amsterdã e o Norwegian Short Film Festival. 'O Plano Mestre' é seu primeiro documentário de longa-metragem.

Arquivo Atlântico Film Screenings II

Arquivo Atlântico Film Screenings is a curatorial proposition by Beatriz Cantinho and Túlio Rosa to engage with a selection of films and videos that address questions related with the memory and the legacies of colonialism in contemporary social, economic and political formations. The program focuses on filmmakers and artists from the South Atlantic that, through their work, challenge historical hegemonic perspectives and propose a critical reading of the present.

'O Tigre e a Gazela', by Aloysio Raulino, proposes a reflection on the Brazilian reality of the 1970's, in which the memory of the past and the present challenge each other. It is through the physicalities of his characters, through their presence and their relationships with the environment that the political dimension of his work emerges. Raulino makes a movement of approximation towards the thought of Frantz Fanon, that speaks not only of connection with the African context, but specially, of the impact that the processes of independence and decolonization had in the way in which Brazil reflected on itself.

'The Sound of Masks', by Sara Gouveia, intersects the colonial past with the present of Mozambique, looking at how music and dance are in constant relation with the history of the country, from its processes of independence to its present. The narratives of the dancer Atanásio Nyusi, through the Mapiko dances, configures a body archive, a corporality made of memory and resistance that situates history in the singularity of the experiences of a community.

'The Master's Plan', documentary by Yuri Ceuninck, departs from the developments of a case occurred in 2016, in Cape Verde, in which a series of public confessions made by members of Christian sect, inaugurate a discussion on the limits between belief and truth at the core of that society. The film sheds a light on how religion and power are still entangled in contemporaneity. 'The Master's Plan' evokes processes that have been taking place in both sides of the South Atlantic, and allow us to reflect on the historical, social and economic conditions that mark the formation of this contexts.

The idea of studying through these films comes with an attention to the details, to the lyrics of a song, to the name of the church that appears in the background of a scene, to the way in which history emerges in small quotidian gestures. It has to do with a practice of viewership that allows not only an engagement with stories, but with a certain history that needs to be continuously challenged. The program is an open invitation to observe similarities, symmetries and differences that emerge from the encounter between different contexts, allowing us to rethink our own perspectives, positions and realities.

Arquivo Atlântico is a Project by Beatriz Cantinho and Túlio Rosa, in collaboration with José Capela and Nuno Torres. The project is funded by Fundação GDA (PT) and Gulbenkian, and has the support of Espaço do Tempo (PT), Arquipélago Centro de Artes Contemporâneas (Azores, PT), Centro Cultural do Mindelo (Cape Verde), and the collaboration of Hosek Contemporary (DE) and Materiais Diversos (PT).

mala voadora x HOŠEK CONTEMPORARY

Programme II

O Tigre e a Gazela (1976) . Aloysio Raulino . Brazil 14'

The faces, gestures and speeches of the inhabitants of the streets of São Paulo are juxtaposed with texts of Frantz Fanon, one of the most important black theorists from the 20th century.

Aloysio Raulino was born in Rio de Janeiro in 1947. During the 1970's, he was one of the founders and first president of the Brazilian Documentarian Association. He directed a large number of short films from the 1960's to the 1990's, but gained notoriety for his work as a cinematographer. He filmed two of the most important recent Brazilian docs, Paulo Sacramento's *O Prisioneiro da Grade de Ferro* (2003) and Andrea Tonacci's *Serras da Desordem* (2006). He worked as a cinematographer in more than 30 films, and his filmography includes João Batista de Andrade's *O Homem que Virou Suco* (1980); Paulo Cesar Saraceni's *Ao Sul do Meu Corpo* (1982); and Paulo Sacramento's *Riverrun* (2013). He died in São Paulo in 2013.

The Sound of Masks (2018) . Sara CF de Gouveia . South Africa/Portugal 68'

A surreal journey interweaving the politics of Mozambique's colonial past and its present through the lens of magical realism. *The Sound of Masks* uses the ancient masked Mapiko dance to tell the story of Mozambique's history of war. Atanásio Nhussi, a compelling storyteller and legendary Mapiko dancer, takes us on a visually dramatic journey, blurring the lines between the real and the imaginary. Using the body as archive, we experience the ugliness of war through the beauty of dance. [<http://www.thesoundofmasks.com/>]

Sara Gouveia is an award winning filmmaker based in Cape Town. Her films have strong visual aesthetics and explore the line between fiction and reality. Sara's first feature length documentary "The Sound of Masks" had its World Premiere at IDFA 2018 and was described in *Africa is a Country* as "a visual meditation on the nature of memory in postcolonial societies". The film received the award for Best Feature Documentary at the Plateau International Film Festival 2019 and the 14th SAFTA Golden Horn Award for Best Cinematography as well as SAFTA nominations for Best Feature Documentary and Best Editing in 2020. In 2021 the film received the awards for Best International Feature and Best Direction at the 7th Brasil Festival of International Cinema.

The Master's Plan (2020) . Yuri Ceuninck . Cape Verde 52'

On a morning in May 2016, the population of Cape Verde awakens startled by a shockwave on social media. Publication after publication, documents which describe orgies, incest, attempted child rape, adultery, attempted murder and drug abuse are revealed in the smallest detail. The publications are confessions - all drafted in first person - made by members of a Christian sect. Behind this lurks a spiritual leader, a self-proclaimed prophet of God. *The Master's Plan* investigates the aftermath of these events and takes us on a search for truth and belief. What happens when people put aside their position because of their faith?

Carlos Yuri Ceuninck was born in 1976, in Santo Antao, Cape Verde islands. From a half Belgian, half Cape Verdean family, he started his film studies at the EICTV (Escuela Internacional de Cine y Television) in Cuba, specialising in documentary. He has directed several documentary shorts, such as "Listen and Sea, Without Taste, Touch or Smell" (2005) and "To Beef or Not to Beef, That is the Question on the Isle of Mu" (2004). This last one has been selected for several international film festivals, among which the International Student Film Festival in Amsterdam and the Norwegian Short Film Festival. 'The Master's Plan' will be his first feature length documentary.

Arquivo Atlântico

Film Screenings

Arquivo Atlântico Film Screenings is a curatorial proposition by Beatriz Cantinho and Túlio Rosa to engage with a selection of films and videos that address questions related with the memory and the legacies of colonialism in contemporary social, economic and political formations. The program focuses on filmmakers and artists from the South Atlantic that, through their work, challenge historical hegemonic perspectives and propose a critical reading of the present.

The idea of studying through these films comes with an attention to the details, to the lyrics of a song, to the name of the church that appears in the background of a scene, to the way in which history emerges in small quotidian gestures. It has to do with a practice of viewership that allows not only an engagement with stories, but with a certain history that needs to be continuously challenged. The program is an open invitation to observe similarities, symmetries and differences that emerge from the encounter between different contexts, allowing us to rethink our own perspectives, positions and realities.

Arquivo Atlântico is a Project by Beatriz Cantinho and Túlio Rosa, in collaboration with José Capela and Nuno Torres. The project is funded by Fundação GDA (PT) and Gulbenkian, and has the support of Espaço do Tempo (PT), Arquipélago Centro de Artes Contemporâneas (Azores, PT), Centro Cultural do Mindelo (Cape Verde), and the collaboration of Hosek Contemporary (DE) and Materiais Diversos (PT).

Programme III

The Porto of Santos (1978)

Aloysio Raulino

Brazil 20'

Boats moored and the work of dockers, their activities and claims. Ships anchored in the high seas. The coffee trade, which since 1909 led the Saints to their wealth. The coffee bags of transport and loading a truck... The landscapes and people of the port of Santos are presented through a sensible reflection on the dynamics of labour and life around its docks.

Aloysio Raulino was born in Rio de Janeiro in 1947. During the 1970's, he was one of the founders and first president of the Brazilian Documentarian Association. He directed a large number of short films from the 1960's to the 1990's, but gained notoriety for his work as a cinematographer. He filmed two of the most important recent Brazilian docs, Paulo Sacramento's *O Prisioneiro da Grade de Ferro* (2003) and Andrea Tonacci's *Serras da Desordem* (2006). He worked as a cinematographer in more than 30 films, and his filmography includes João Batista de Andrade's *O Homem que Virou Suco* (1980); Paulo Cesar Saraceni's *Ao Sul do Meu Corpo* (1982); and Paulo Sacramento's *Riverrun* (2013). He died in São Paulo in 2013.

Fordlandia Malaise (2019)

Susana de Sousa Dias

Portugal 40'

Fordlandia Malaise is a film about the memory and the present of Fordlandia, the company town founded by Henry Ford in the Amazon rain forest in 1928. His aim was to break the British rubber monopoly and produce this material in Brazil for his car production in the United States. Today, the remains of construction testify to the scale of the failure of this neocolonialist endeavor that lasted less than a decade.

Nowadays, Fordlandia is a space suspended between times (20th and 21st centuries), between utopia and dystopia, between visibility and invisibility: architectural buildings of steel, glass and masonry still remain in use while traces of indigenous life left no marks on the ground. Although Fordlandia is well-known due to the short lasting Fordian period, one must not forget the history either before or after. Giving voice to the inhabitants who claim the right to write their own story and reject the ghost town label, Fordlandia Malaise blends together archive imagery, drone footage, tales and narratives, myths and songs

Susana de Sousa Dias was born in Lisbon, in 1962. She has a Doctorate in Fine Arts (Audiovisual), a master's degree in Aesthetics and Philosophy of Art, a degree in Painting and a bachelors degree in Cinema. She studied music at the National Conservatory. Among her works are "Natureza Morta – Visages d'une dictature" (2005, Atalanta Prize, TaiwanIDF), "48" (2009, Grand Prix Cinéma du Réel, FIPRESCI prize, among others), Still Life | Stilleben (installation, 2010) and "Obscure Light" (2017). Fordlandia Malaise (2019) is her most recent film. Susana's works were exhibited at international film festivals and exhibitions (Viennale, Visions du Réel, Sarajevo IFF, Torino FF, PhotoEspaña, Documenta, etc.). In 2012 she received a tribute from Cinéma du Réel and was a guest artist at the Robert Flaherty Film Seminar, New York. That same year she formed a group that directed the Doclisboa, International Film Festival for two consecutive editions (2012-2013). She is a professor at the Faculty of Fine Arts in Lisbon.

The Empire of Law (2019)

Daniela Ortiz

Peru/Belgium 30'

The Empire of Law (2019) is a critical visual investigation of the relationship between law, justice and colonialism. Brussels' Palace of Justice and its copy built in Lima (Peru) serves as the point of departure. It analyses the architecture, the history and the context of both buildings and in doing so reveals the role of the justice system in the construction of colonial and racist structures. Throughout history the law has served as a legitimising tool for colonial practices. The Laws of Burgos of 1512 and the Berlin Act of 1885 are historical examples of this, but even today the idea of justice is used to legitimise a violent migration policy of aggressive persecution, imprisonment and deportation. Daniela Ortiz therefore speaks of 'an empire of law', deeply rooted in the colonial past, that is being expanded outwards from Europe. In this empire no form of justice is extended to the (ex-)colonies or the radicalised. As part of the activist ideology, Daniela wants the film distributed as widely as possible. The film can thus be viewed online and is distributed through the city's educational and public programmes.

The Empire of Law (2019), video in collaboration with Laurens Dhaenens. Part of the project Not Fully Human, Not Human At All, a collaboration between the artist, Netwerk Aalst, Kadist and Contour Biennale 9.

Daniela Ortiz (Peru, 1985) lives and works in Barcelona. Through her work, she generates spaces of tension in which she explores concepts of nationality, racialization, social class and gender in order to understand how violence, persecution of racialized communities, inclusion and exclusion operate in occidental societies. Recent projects revolve around the issue of the migratory control system, its links to colonialism and its management by European-white states and societies. Daniela Ortiz has exhibited at Van Abbemuseum, Eindhoven, 2016; Museum of Modern Art, Warsaw, 2016; MACBA, Barcelona, 2015; Württembergischer Kunstverein, Stuttgart, 2015; Weltmuseum, Vienna, 2015; Jeu de Paume, Paris, 2014; MUAC, Mexico, 2014; Reina Sofia Museum, Madrid, 2014 and 80M2, Lima, 2012 among others. She has received the Guasch Coranty grant from the University of Barcelona (2011) for her project Maids Rooms, a grant by CIFO (2012) for the project Distinction and the BCN production grant for her project NN15,518 that she made in collaboration with Xose Quiroga.