

Miguel Loureiro

When I joined the compulsory military service I thought. How-boring! Nobody wants to go.

Everyone tries to escape, at least men, in those days women did not go.

I thought it was going to be a terrible time, but today it's one of the happiest times I

remember. Nothing extremely happy happened,

it was just those routines... running with your weapon at 8 am...

They are always scenarios that make it impossible for you to breathe, but then again, it's

always those moments -a period of illness at the hospital or a panic attack -

those are the moments I cherish the most. A period of illness at the hospital or a panic attack

those are the moments | cherish the most. I really enjoy being on stage because

it gives me an adrenaline rush, and I really like being an actor. I never want to stop being an

actor, although sometimes as a spectator I don't see the shows I'd like to see,

which is why I'm a director. The director usually chooses the texts.

which is why I'm a director.It's not always like that, but he chooses the ideas

he wants to develop and with which people.

I also like this notion of family, like Cassavettes or Fassbinder had.

or of the circles in painting - during the 19th century, the salons...

I know there are 200 people working in the arts in Portugal,
but I'm only interested in 12. and I'd like to have a small family with those,
which will later be the piece for the mosaic.

There is an obligation of happiness that sucks the air out of me, you know...

it's really bordering on... Speeches about "gratilight" and gratitude...

and "Go Warrior, you can do it! you can do it... These things...

I'm really... next thing you know, I'll go to Victor Orban's Hungary!

You see, but that drives people...

Because after a very revolutionary period, there is always a hyper-reactionary period!

One thing leads to another! This stupidity of abolishing Greek and Latin,

and emending Mark Twain because he is a racist and whatnot...

It's something that has been tested for 200 years! I think now there is a new perspective,

and it's a critical perspective... and I think it's wonderful but this kind of prohibitions?

We're back to sanitizing Let's sanitize the teacher after April 25th because he was...

Let's sanitize throw out the baby with the bathwater... For instance, in a place where

I'm given total freedom. Performance is a place for you to stretch out to Z,

whereas in institutional theater you can only reach Mor O, in the alphabet.

It is clearing the path with a machete

so that later you can shape that wilder thing into a more formatted play.

And that has this function. I'm talking about the function of the method, my method, why I make these more imperfect or more amusing shows, which always fall into a certain excessiveness and maybe into laughter...

But others are a step back. For example, the shows that are connected with a confessional issue... It's a way of saying that Theater the place of the stage, is a place of prayer too.

It doesn't have to be just your room, closed at night,

It doesn't have to be just your room, closed at night,

or the church here at the Basilica dos Mártires... I mean, the stage has the freedom to be all of this. That's what's fascinating!

André Teodósio

I have been able, because I have this privilege and I had a context that allowed me to...

I have managed to find placebos for this constant pain. For this Weltschmerz, as the Germans say, to not have to deal with the pain.

Neither the pain of the world nor the pain of having to adjust to the world.

I have found situations and a mode of being that allows me to be happy.

I think that happiness comes about by combining an idea of work that is always very painstaking and painful... Work, in fact, doesn't free me. I don't think it frees anyone, To use another idea that is often said in German: "Arbeit macht frei." It doesn't set us free, I think. Especially, given all of my family ties, work will certainly not be the greatest liberation and especially not the one this sentence would try to indicate, I think idleness has come from, being able to combine the idea of work with an idea of non-effort. I think that in these last two plays, this dismantling of the self that I talked about before, as my process of living in the world; I started using it in plays, too. as my process of living in the world: The dismantling of some colloquiality and an idea in relation to the play itself. And so, changes in altering the regimes are very important: working in a museum space, where people can go in and out because usually in the theater you can't go in and out and the times are from 9:00 to 11:00 or from 8:00 to 10:30, or whatever. So they are more open systems etc., and there I can dismantle myself. I don't have to behave in the way where I was talking in a certain way. I can do other things and it's the same as talking... I think I'm in that. Something that got to me, since I was a child, was the fact that there were

no days. And that's because of Agostinho da Silva.

I remember exactly when I read it, and how much it affected me;

it really is always the same day if you think about it!

The day hasn't passed just because we say it's night. It's the same day.

It's not to pretend you don't know – which is what society normally forces you to do,

it urges you to be productive, to continue you don't know where it comes from.

So, it's just getting connected with it, trying to minimize as many of your steps, and not

getting eaten up by pain. I think it's a simpler thing, I don't know...

I don't think it has to do with the format.

Each person will discover this in the most varied ways.

And the version of history as being linear... I don't want linear time, beginning, middle and

end. No. The story doesn't start with: there was realism, then it became cubism,

then it became orphism, then it became conceptual. There is a linearization of history,

which on top of that is deeply connected to Europe and the United States,

that leaves aside all the epistemologies and artistic ontologies - that have nothing to do with

it. It creates a hierarchy, which also doesn't serve us.

Gustavo Sumpsta

For a while now, I've been... (since 2003 or so - trying, especially in performance,

to understand what unites us beyond the language we speak. That's it.

To find some sort of lowest common denominator. And by now, I've come to a conclusion.

It is a transitory conclusion. I've come to the conclusion that what unites us is wine.

I really like playing chess because it's my biggest passion and chess allows something:

it allows... the analytical part of your brain and the imaginative part of your brain to walk

alone, hand in hand. What does this mean in practice? It means that when I have an idea

or think I'm having an idea, it's as if it already comes with a glimpse of its technical

resolution, of how it's done. And I go about it differently than my colleagues in dance

who have an idea that is: Hey, this image is so cool let's start from this image - what they call

the first image. I put it a bit differently: Hey, let's find a task first,

and everything else will be a consequence thereof. A definition...a primary definition of

sound. *What is sound before we get to music...*

Sound is matter in motion. As long as something moves, we have sound.

As long as something moves, It seems to me that in the domain of movement, of balance,

movement is a little bit like that. There is always a continuity... we are obliged.. Our destiny is

to continue. As someone rightly said: "First continue, and only then begin!"

It's something that resonates... Mendelssohn says something interesting about composition.

He says something that is: In poetic discourse... 1. No. Poetic discourse creates its rules as it moves forward, it destroys them. and as it moves forward, it destroys them.

We are almost forced to forge the vowels, then the consonants,

and when we start writing, we begin to detonate and destroy the rules that we created.

João Fiadeiro

Part of my job is to introduce bugs into the system. It's to create lapses, gaps...

in the idea of continuity, in the raccord of life, right? So that I can... relate to a new

experience. And often, this new experience

arises from repetition, which seems sort of like a contradiction, doesn't it?

But it is in repetition that that I find novelty. The first impact, which we can say is the impact

of affect: what attracts you, what catches your attention, what makes you

uncomfortable, what bothers you. You stop, and you stop because you're aware.

We're not talking about getting hit by a car because in that case, everyone stops.

We're talking about a sensation that only those who have developed the tool of awareness and sensitivity can access. For that, you have to stop. You have to suspend anxiety, you have to suspend the idea of the future and the past. If I had to choose one or two more significant works that summarize my thinking... regarding composition...

In terms of solo work, I would say, "I'm here" the project inspired by Helena Almeida in 2004, of which I made several reenactments and that now has 3 or 4 versions.

There's a gallery version, a stage version, a site-specific version So it's a play that I still perform nowadays, and that and that has this.. it's a happy play, if you will - because we just were talking about happiness - because it managed to... we can't always do it, right?

It managed.. to translate in a single gesture, a set of questions and concerns that

I have as an artist a set of questions and concerns that

John Cage has a book called *Silence* and inside the book there's a story

with Antony Tudor, where he's a pianist on his lunch break, and there's a student who asks

him something. He asks him something. And he, perhaps because he was having lunch, or

because he didn't think the question had been well-formulated, answered: If you don't know,

why do you ask?

Ana Libório

I think that, at the same time... I consider this to be a delicate subject, you know?

Because I think that...I don't consider... I don't consider at all that Stephen and Francis belong to an invisible layer of society just because they don't have documents, or because they don't belong to a system that allows them to have a life – or the idea of "life" that we have, which is more stereotypical... - So I think that has been my question:

How can I continue my work and my research, bearing in mind that all these margins exist?

And how can I include them... But, of course, never putting myself in their shoes, because I'm not them. but how can we build this bridge and... try to intertwine these places?

Yes, I also use the idea of choreography a lot. How can we choreograph a body, since the process of choreography or performing or re-signifying is also a process that meets my needs and what I think the world also needs, or that the world says it needs... But I also think.. this idea of choreography... shouldn't be a choreography that is composing in real time, but should be a process of self-actualization in real time.

Because I think it's really necessary to not take ourselves too seriously.

And something amazing that we have is the ability to be surprised.

Nowadays it's difficult to be surprised. It's very important because it also gives us some power to stay alive. The surprise! Wow!

Surprise is very important. Sometimes we need it. Surprise is very important.

Sometimes we need it. How can we rewrite the body with this ability to be surprised?

What comes out of it... a body that is surprised, wow! Therefore...

I think that the question that you asked... is very related to my search, within philosophy

itself, for a way to wipe away prejudices or normativities

that I found, before, within the theater school itself...

to find that blank slate... and then start discovering

new concepts... or transducing an energy and putting it somewhere else.

I think it's harder to come up with answers. I think asking questions is... it's easier.

I don't know, because anything can be a reason for a question

and almost nothing can be a reason for an answer. I think certainty lies more in the

question itself than in this idea of getting an answer right or being able

to unfold links that allow me to give an answer to something.

Ana Ribeiro e António Duarte

When idleness ceases to be productive, let's put it this way, it annoys me.

"I'm annoyed when I realize that idleness has clearly stopped being productive,

It's not a matter of reflection! No longer has any kind of purpose.

It's become merely an insistence... I'm there... and I just stay there...

try It's become merely an insistence...

Soap operas are unique in that they don't have ambient sound.

They don't have room tone, so you have rooms without room, it's fascinating!

In cinema today you always have sound, you always have a need to keep yourself...

moved... an attempt at a permanent emotion or... Yes, as if all the senses are attended to!

And we have always worked with this idea of music...

Whatever music is there, it must play a dramaturgical role, and it can't be ambient,

and it can't be ambient, it can't create a wall. It must somehow play a role...

It's like the text! It must somehow play a role... There must be a balance... :

If I remove the text, I can more or less say what I'm talking about

What made me change in relation to work was...

At the time, facing the restrictions we had, - because now the restrictions are being lifted

there was a shift in the work of... how I wanted to start communicating from now on.

And we went back to the beginning, to radio and the question of cinema,

but that doesn't mean that we won't do live performances again.

But now, there is this question of what a live performance is

precisely because of the pandemic – and how essential it is...

A live performance is still a place where people gather! It's this place of community.

And this is depending on the rules of each country, but we don't want to play along with any situation that... for me to do a live performance... For example, here in Germany,

they're discussing venues where only "vaccinated and recovered people can enter.

So a person who decides not to be vaccinated, but who wants to take the test to prove she is negative, cannot enter. We don't want to play along with this system because it goes against

everything we believe. But this is a very specific thing.. I think it's... It's this feeling... of this

alien thing, of being in a place where you must reach this place of a more open

communication, of a more... where you're completely alert. The other person is fully alert.

And you come across people with whom you can truly communicate, with whom you have a

disinterested conversation and... Though no one understands anything you are saying,

there's something that happened there. That's the most magical part.

Perhaps I miss experiences like those, that come from a more abstract place.

We're all very into this whole thing of science, of scientism; I find it fantastic.

Everything is "science this, science that..." It's all too concrete. We're missing that place

that's more... Magical! We're missing that place that's more...

Not really magical, but more abstract. Less knowing what I'm doing.

Sofia Dinger

Not long ago, a very simple thing happened to me. But it returned to me...

the desert crossing I've made in recent years. Which was: sitting in a café in Lisbon, alone, drinking a coffee of about this size - in fact, it wasn't particularly tasty - but feeling absolutely alive, just in that small gesture, and in that little encounter with a flavor that wasn't even especially pleasing, and feeling that, in some way, I was happy.

I could say that... I mean, all the work I've done... Actually, I often don't feel like I do it, exactly. I feel that... It's not that I feel. I notice that...

I catch myself doing it. Sometimes I think about my desires... For example, I now want to make a ode to joy because I need it! Because I think...

I won't say "The world needs it" "because it doesn't.

I mean it needs a lot of things, but definitely not my ode to joy.

But I think that somehow, it might create a little breach of light in whoever decides to be with me when it happens. But it's not about a blank slate. It's true that I need to exercise joy, but it's not about making where "I am a blank slate. making where

It has more to do with what I want to call into my life and also what I want to be a bridge for

at this time. I don't know if I'm going to make artworks my whole life.

but I know that I'm going to Listen to music and read books all my life and im going to spend "hours looking... at the sky because these things save me and are contemplative acts.

Rui Catalão

It is a play in which there is a moment... There's a moment in which he approaches the stage and looks at the spectator... and I realized that he was outside the play.

He got to the border where he is both inside and outside the play.

And that lasted one minute. In other words, he suspends the relationship with the text, leaves the show behind him, suspended. He relates to the spectator

and enters a frontier zone. And I found this to have huge potential!

You know when something appears... For example, when you read about Duchamp, when you read about the surrealist movement, when you read about an impressionist movement, you realize that they were things that broke an era. They brought... History changed there!

The history of the gaze changed. Not just the history of art, but the way of looking at things,

of valuing things - it totally changed! And I felt that this was one such moment and was there. I don't know, I think I made two more "Existências" in my career.

One with Ana Borralho, Galante and Cláudio da Silva, basically,

a group of people who had done "Existência" met to... with different coordinates,

with another sense of leadership, or with more distance - six years had passed since we had

made "Existência" – We got together again and did a show called "Untitled, Still Life,"

what I call a sofa piece. There are no words. We invite people to take a photograph and what

happens is that according to the exposure time of the photograph, we set up the scene. It's a

show of composition in real time and from a technical point of view,

it's very difficult, because it's the public that assembles the story, scene by scene.

They go there to see a show and without knowing it, they create it.

And all because we are controlling the exposure time.

And then with light and sound, we create certain atmospheres there that will,

let's say, manipulate the state of emotional and dramatic construction of the story.

We would always like to avoid the negative side of life, that is,

eliminate the negative parts. This is not possible. Working on assumptions is absurd

because even reality is complex enough for us to analyze it correctly.

In the competitive world, it's like this... For example,

if you're the shark surrounded by mackerel, you eat them all.

Then you think you're feeling safe and you're going to go international.

Which is what football clubs do when they go to European competitions.

They get there and are eaten up, you see? *Why?* Because, either they control... That is, they

train what they have to train and therefore they just have to execute what they practiced

during the week, but they can't have a relationship with reality. Because this is very difficult!

It is very difficult for you to operate with reality! And back to the "Existência" story: the artistic

idea of it was brutal! But we in our culture... because of our training, because of our

experience, we couldn't keep up with that. 15 years have passed and I found these kids from

Vale da Amoreira, and they kept up with that and they were younger than us!

Joãozinho and Luís Mucaro came to Portugal in a context of war!

Of war! Civil war! They went through things as children that obviously formed them as

human beings. It could have destroyed them. Most people are destroyed because they

suffer so much and have so many needs, fears, that they can't assemble that experience in

their heads, and they start losing it. Which is normal. Most people who go through the war,

if they lose it, it's normal. But if you can assemble yourself as a human being,

you will be an extraordinary human being!

Natacha Campos

It doesn't seem like it; it seems very poetic, very cliché, but when I discover limits in the creative process that I had never touched before, it's powerful! It gave me the notion of movement that... doesn't need to be from scratch, to start from scratch in a stylized manner... That is, I don't have to start the movement in a stylized way. That was very important because suddenly there was a deconstruction of the basics, and it was great.

And in the artistic process, what happens is: I'm here... Like with tea, this tea thing. And in the artistic process, what happens is: I'm here for a long, long time...

but the problem is that the artistic product won't be the tea, it will be the tea bag.

So, eventually, I'll have to take it out of the water. And what happens is...

I always pull it out of the water very close to the final presentation, or the deadline. I always trust the selection process of: I will take it out.. I will take my brain my head, out of chaos.

and eventually, what is not here to stay, will fall. The process of arriving at a question is turning on the megaphone.

There is this noise and then the megaphone is on, and we say nothing!

And it is this saying something that is the question mark. I am not looking for a discourse of answers.

Tiago Vieira

In artistic work, I think that happiness comes from always doing what you want!

Because of this work that I'm doing with Rogério, I started to read a book about Cassavetes' work with actors. He worked in independent cinema, without conditions,

though he worked in television - and he says something beautiful, which is the idea of... what

Rogério also calls the breath of life. He says a gesture has surprise... we must be like dancers! And then, he's all text.. But we must be like dancers...

A gesture must be a breath of life. I think artwork is a breath of life. And you really must maintain an identity. Sometimes I'm more free in the artistic work than in society itself.

I think that artistic work creates a certain happiness because you can deviate...

you can suspend, you can tear,

you can question. You must... For example,

let's imagine we're creating a performing arts festival in Alentejo.

I know these artists' work was concluded,

but I might want to investigate themes, I might want to investigate concepts...

I love books, but it could be a book, a conversation or a hike...

My plays are highly influenced... Oh my God, I've never told anyone this.

I do an exercise, which is what I call... Landscape annotation.

I go to cafes... and I just listen to other people's conversations. That's why I didn't get my

driver's license! How do you think you'll be happy 20 years from now?

Whenever I was asked that question, it was always weird.

I don't think... we should feed drama. Not the little drama.

Now, intensity, I think, must be fed. To not be afraid of being intense. Happiness is a state of

intensity. There is no blank slate, but I believe in destruction.

We learn that shows are created through an idea of selection. You create a lot of

material and then you select. For me, it's the other way around. I work on accumulation...

Baroque! Excessive detail... but in the end, you see something.

Layers, right? That's how I work... So, not even in my work do I try to... clean.

Only what is dirty matters. Cleanliness is the origin of dictatorships.

One thing they often say about my plays is that they are very violent

and very pessimistic. I don't think so at all... I think my shows are grandiose gestures of

delicacy. Made within velocity.

And since you live in a society that leads you towards a hastened gesture, a lot of art is looking to slow time down. Contemplation, etc. You know, something I've been thinking about... In my plays, I now really reflect on what it is to be a marginal body. Have a list of things that have been burned throughout history: they burned witches, effeminate men, men burned feminism, the feminism of their lovers, they burned women who pleased themselves before excitement -I mean, I would like to be in a time when art could be just a description of flowers. And that this would be a political gesture.

Carlota Lagido

I'm lucky enough to to do the work that I enjoy and that I chose and that I want.

This whole context of creation is a place that somehow grants me a little room to

incorporate this state of idleness. a little room to incorporate

this state of idleness. I started dancing... What led me to dance was that my mother had a

tutu, a romantic blue tutu that she *wore* when she also danced coincidentally with the same

teacher with whom I started dancing, Margarida de Abreu. And those, toys, when I was 8 or 9 years old... They were my toys, those tutus, pointe shoes.

They come and somehow enter, they have already entered many projects in one way or another. The blue dress... There's a certain plasticity there that enters my plays, it keeps entering, and it comes from this childhood. And there's memory, there's all this memory

And there's memory, there's all this memory of what has made me.

All my references, at various levels, as much artistic, as philosophical, as political.

All of it is here in this construction, All of this here of what I am too.

Fitis present in this construction

it is present in this construction

of what I am too. Going back to this issue of idleness, to doing nothing.

This state, 'this possibility that we had, that I had during that lockdown, of doing nothing.

Being confined at home

that lockdown, of doing nothing.

made it possible for me to ask: Wait a minute, what am I going to do?

And I started drawing intricately and with a magnifying glass, with lots of detail, and that was super...

It's a very meditative thing because you're focused on that. Time passes and five hours later you haven't stopped, and you're there with that incredible focus and... Because you had that time. Our body is conditioned, it is completely conditioned and will continue to be conditioned and will continue to be conditioned to this speed. And this speed has to do with the need for survival.

As a creator... For example, as a dancer, I feel clearly that

I neglected myself from a certain point onwards.

Since the time when I started to be more irreverent, physically, in terms of what dance was, at the time I wanted to, but there were several conditions that prevented me -

But after a *few* years, when I went to New York, which was an incredible experience, and then I started working with Francisco and after a few years I started to be *very* irreverent about dancing.

This had physical implications. I decided not to give a damn about technique, or about it was like: I don't care about any of it. Let's be disruptive in this thing called new Portuguese dance, and be punks. Let's be punks.

João Fiadeiro

It would be this. (Moment of Silence)

Sofia Dinger

I already know what I would ask the universe. I would ask if it thinks

that someone who die...that someone who dies... but we don't really know if they would want

to return or not. Since no one has ever died, no one can tell us if he wanted to return or

not...

This is a question I would ask the universe:

If there was anyone who died and really wanted to return.

And to the world

I would ask... how to love and be free at the same time.

Miguel Loureiro

Why can't the land between two buildings remain vacant?

Why is there never a reverse movement of tearing down green to build cement?

When no one lives there, why do we demolish and build more sophisticated houses?

We should bring them down and let the vacant lands take over so as to create a balance.

Today there's almost no landscape without a sign of an architectural line...

This makes me very distressed! The other questions The other question is:

Why are we so careful with food when we live next door to highly radioactive transmitting

antennas that highly radioactive that leave us full of cancer?

Why this fanaticism of health if health is to be spent?

The healthiness of what you eat, and being careful about what you say?

And a thira question... There are only two!

Natacha Campos

What if we lived in a world where I wasn't afraid of ignorance?

I think that would be a good question.

André Teodósio

I'd like to ask the world how it feels, knowing it's going to end.

Ana e António

- Your question to the world is?

- Mine is: Why? With so much that humanity could develop...

Yes... Because that's it, right? Yes... We can't not talk about...

There's a song by Camillo called "Warum;"

It's one of the ways to say "why" in German.

There are several! But "Warum" is what we want:

But there is a place here... In fact, the world is in such a... such a strange place!

There are a number of things, It no longer has to do solely with the work.

It does! - Yes, but let me just...

Two years ago or so, many things were inadmissible, whether in speech, in the segregation of people, in censorship...

All this in public discourse, in newspapers, Of proposals..

Proposals like: If people deserve access to the National Health System or not...

of, Them and Us and... Unfortunately, we are too much in a society...

at least in discourse... I can understand that the fear of death is ancestral in humanity,

there are a number of things here... Exactly, it's always been like this...

There are a number of things happening that I am actually baffled by!

Because we are in a place of relatively recent achievements, but then there's no discussion

of... Again, vacation is... Yes, and then there's a place... - But this is just because of the

"why."

Most of all, for the world right now, because... what world? The world we live in...

If I'm talking to my colleague at Waldschule who has daughters in Syria, I'm sure the

question for her would be another one!

I'm talking about the world I live in, here.

Faced with all these issues during 2.5 years of a pandemic, and of rights, of proposals for a law and a society that is still segregated, of proposals for a law and a society that is still segregated, which... No matter what they say, that's how it is,. Really, I'm in shock."

In that sense, I'm with you. A question to the world is: Why?

Ana Libório

I'll ask, what is the system that we want and that can support us amidst so much ramification, so much production, so much accumulation of meaning, amidst so much information, amidst so much alienation, too?

Rui Catalão

You know, when people are young, they have this idea of changing the world.

They believe that what they will do will change the world.

I've reached an age where I think these people and this attitude are the most dangerous that exist in the world.

The world is too complex a system for you to want to change it like that.

Tiago Vieira

Why do you continue to believe that history is a cyclical gesture? That's what annoys me most in the world. I hate it!

Everything is a crisis. Now we must be... Like in romantic relationships. I always use them as an example. Get used to it! Oh, the 3 year crisis, the 7 year crisis...

No! That doesn't exist!

"Because now, the world again needs..."

No!

That's my question: Why do you continue to believe that history is a cyclical event?

Carlota Lagido

Change, world! Oh world, why don't you change? No. A question to the world... I don't really know what to ask the world.

There are so many questions to ask the world.

They're like, daily. I think every day, in my daily life...

I ask the world: Why? Why this? Task the world: Why? Why this?

Why this violence? Why this lack of empathy? Why this inability to accept the difference

in the other, to accept the other? Why this inability to accept the difference

in the other, to accept the other? There are thousands

every day. You turn on the TV, the news, Facebook and you ask the world: How?

Gustavo Sumpta

A question, just like that..

Well, if it were Friday: What are you doing tomorrow?

But no, no. Just like that, no... I would have to think. It would be easy to ask a frivolous or

thoughtless question or... These are very serious questions and... That's a very serious

question.

These are very serious questions and... That's a very serious question.

Someone said something to me a few years ago, and rightly:

In a fight between man and the world, choose the world.