



TEMPO FESTIVAL

TEMPO_FESTIVAL das Artes: INTERNATIONAL FESTIVAL IN RIO WILL HAVE ITS 1ST TEMPO FROM DECEMBER 16 th TO 18th

It was just a question of time. And Rio de Janeiro gets a new International Festival of Scenic Arts. TEMPO_FESTIVAL das Artes brings a brand new concept of festival in Brazil, where the reflection and thought get distinct spaces, of creation and expression. TEMPO_FESTIVAL das Artes is structured in three different times: in the 1st TEMPO the audience can reflect and have access to creation ideas and processes; in the 2nd TEMPO they will follow the expression and have contact with all the artistic diversity; and in the 3rd, TEMPO CONTÍNUO, they will take part in a knowledge network. With the artistic direction and general coordination of Bia Junqueira, Cesar Augusto and Márcia Dias, the 1st TEMPO will take place between December 16th and 18th, in Oi Futuro, in Flamengo, and will be dedicated to thought. With the curatorial contribution of the philosopher, psychoanalyst and poet Viviane Mosé, there will be emphasis to the access of ideas and content that guides the creation processes, by means of debates, meetings, processes, artistic residence and video exhibit.

In this phase in which the festival seeks interaction and reflection, there will be the launching of TEMPO CONTÍNUO which consists of a site (www.tempofestival.com.br) that will support the Festival for 365 days. Besides spreading data of each proposed time (Tempo), it will try to establish a knowledge network, betting on the continuity of the Festival, on the dialogue permanence and irradiation of thought. Operating together with social networks, the site intends to be a reference to scenic arts, with two blogs, one to give information and another one that will gather opinions and stimulate debate.

"Rio could not do without an Art Scenic International Festival. We got to this format of distinct Tempos/Times, from experiences acquired through the years", says Márcia Dias. "With this format, we want to enlarge the space for thought, the creative processes and works which will be presented in the next Tempo", adds Bia Junqueira. "The Festival promotes a differentiated look upon the scene, by means of sharing. The public can have access to all the creative process and, then in April, see the spectacle ready", completes Cesar Augusto.

TEMPO_FESTIVAL das Artes will bring to Rio for the first time, the sociologist and French theatre theorist Emmanuel Wallon, an authority in theatre sociology and cultural policies in Europe. Antunes Filho Theatre exhibit, with Julio Cesar de Miranda curatorship, will pay homage to the director who celebrates 80 years of age this year. Videos of plays directed by him which were milestones in its time will be shown. In this 1st TEMPO when reflection leads the way, the Festival will promote the encounter between artists and philosophers to discuss aspects of time. "Relate the time, the arts and life is the objective of our 1st TEMPO. We're going to approach time itself, beginning with the question: what is time? How it relates with living experiences and also with science. In the second sense, we approach time from the reading of the present" says Viviane Mosé. Names like Fernando Eiras; Julia Lemmert; Emilio de Mello; Heloisa Buarque de Hollanda; Paulo Sergio Duarte; Pedro Butcher; Michel Melamed; Tania Carvalho; Mario Novello; Christiane Jatahy; Gustavo Acioli and Viviane Mosé will take part in the encounters.

The 2nd TEMPO of the Festival, attitude and expression, is scheduled for April and will focus the artistic program, contacting the theatre, the dance, the performance, the visual arts, the music, the cinema and the new technologies, among other references.

"We already have in mind some attractions for the 2nd TEMPO. Antunes Filho Theatre exhibit of videos, for instance, is a preparation, since we will present some of his plays. We are in fact going to think about the program", says Márcia Dias

PROGRAM

Opening the 1st TEMPO, on the 16th, Antunes Filho Theatre Exhibit will present “Macunaíma 1” and “Macunaíma 2”. At the lecture “Os Desafios do TEMPO” poet and philosopher Viviane Mosé will re-count the human difficulty in dealing with time, with contemporary social and environmental exhaustion. On the first encounter, named “Arte, Tempo, Vida”, actor Fernando Eiras will talk to Julia Lemmertz, Emílio de Mello and Gustavo Acioli about his creative process and his life. This program day will end with the process “Coletivo Improviso”, coordinated by Enrique Diaz.

The second day of the Festival, on the 17th, we will show some videos of Nelson Rodrigues’ plays in the vision of Antunes: “Toda nudez será castigada”; A Falecida”; and “Senhora dos Afogados”. In sequence, the audience will be able to check the result of the residence between two Brazilian actors and two Portuguese actors - “Dulce”. Cosmologist Mario Novello will speak about Science and time in the lecture “O enigma do tempo”. There, they intend to show the revolution in the way how Science thinks about time, nowadays. In the last event of this day, there will be an encounter called “Arte e contemporaneidade”, with participation of researcher and writer Heloisa Buarque de Hollanda; theatre director Christiane Jatahy; art critic Paulo Sérgio Duarte; and of journalist and cinema critic Pedro Butcher. They will approach some questions related to art nowadays..

On the last day of 1st TEMPO, Antunes Filho Theatre Exhibit will present some videos of the plays “Vereda da Salvação”; “Drácula e Outros Vampiros”; and “Foi Carmen Miranda”. Actor and poet Michel Melamed will make an intervention, which will have as theme “Trilogia Brasileira - algumas reflexões sobre os quatro espetáculos”. Frenchman Emmanuel Wallon will bring all of his knowledge about theatre sociology, in “Teatro Hoje”. Favela-Força Group, from Vila Cruzeiro, presents the process Favela Rouge, which they will take to Holland in the beginning of 2010.

TEMPO_FESTIVAL das Artes is sponsored by Oi, through Municipal Law 1940/92, and has an institutional partnership of Ministério da Cultura, through Fundo Nacional de Cultura, and FUNARTE, Co-partnership of CCR Ponte, through Municipal Law 1940/92 and Cultural Support of Oi Futuro.

ON THE 16 th	1pm to 5pm	Antunes Filho Theatre EXHIBIT
	1pm	Macunaíma 1 (110min)
	3pm	Macunaíma 2 (65 min)
	6pm	Viviane Mosé – Os Desafios do TEMPO
	6:30pm	Fernando Eiras – Arte, Tempo e Vida – Participations: Julia Lemmertz, Tania Carvalho, Emílio de Mello e Gustavo Acioli
	9:30pm	PROCESSO – Coletivo Improviso – Coordination Enrique Diaz and Cristina Moura
	ON THE 17 th	1pm to 5pm
1pm		Toda Nudez Será Castigada (60min)
2:10pm		A Falecida (62min)
3:30pm		Senhora dos Afogados (96min)
6pm		RESIDENCE INTERNACIONAL Dulce Actors: Nuno Gil and Flavia Gusmão (Portuguese); Michel Blois and Thiarê Maia (Brazilian)
7:30pm		Mario Novello O ENIGMA DO TEMPO
8:30pm		Heloisa Buarque de Holanda, Christiane Jatahy and Paulo Sergio Duarte and Pedro Butcher – Arte e Contemporaneidade.

ON THE 18th

1pm to 5pm

Antunes Filho Theatre **EXHIBIT**

1pm

Vereda da Salvação (67min)

2:30pm

Drácula e Outros Vampiros (70min)

4pm

Foi Carmem Miranda (60min)

6:30pm

Michel Melamed – Trilogia Brasileira
"ALGUMAS REFLEXÕES SOBRE OS QUATRO ESPETÁCULOS"

7pm

INTERNATIONAL GUEST Emmanuel Wallon
O TEATRO HOJE

9pm

PROCESSO Favela Rouge – Direction: Fabiano de Freitas

INFORMATION

TEMPO_FESTIVAL das Artes // 1st TEMPO

Oi Futuro 63 Dois de Dezembro St. – Flamengo phone: 31313060 toll free

Token Distribution – thirty minutes before each event

Schedule: 1pm to 10:30pm Rating: RATED 16

Subway Station : Largo do Machado Access for disabled people

ANTUNES FILHO THEATRE EXHIBIT

José Alves Antunes Filho, from São Paulo, who is celebrating 80 years of age on December 12th this year, is a theater director, who since his very first plays, staged more than 50 years ago, has never stopped thinking and innovating. The exhibition's curator is Julio Cesar de Miranda. "I'm not just an admirer of Antunes' work. I totally agree with the way he envisions Art, which should always be more than we can immediately see. It's a way of looking at the calm sea in Parati and knowing that it's ready to devour you", says Julio.

"MACUNAÍMA", Antunes, among other things, talks about this play: I can't say "I'm sure" that "Macunaíma" has something of Oswald de Andrade because there come the people of USP [University of São Paulo] criticizing, but there are things in Oswald's life that he tries to put in. Do you know those frivolous things of Oswald de Andrade? He includes all of them in "Macunaíma". He is not the bad character. He's the unprincipled, who has no memory. He goes ahead. He's coming this way, he sees something there and changes his way. It's exactly the Brazilian, irresponsible [he laughs]. Without noticing, I got to things, through "Macunaíma", through the "native Brazilian Indians", through Brazilian myths, and later on through Nelson Rodrigues. All this took me to archetypes, to a kind of religion analysis literature, Mircea Eliade. And then came Jung. "Macunaíma" was a play with a lot of research, videos, books, millions of photographs. Indians, when they came to São Paulo, were also brought to the rehearsals. The Villas-Boas brothers [Claudio and Orlando] [Indian experts] also helped us a lot. It was hard work."

"TODA NUDEZ SERÁ CASTIGADA", play included in the show "Nelson 2 Rodrigues", staged in Madrid, Spain, in 1985, "It's one of the works where Nelson Rodrigues tries to dismantle, making fun at the traditional moral of privileged classes that they always sacrifice, even when they don't mean it, even when they ignore the so called low classes." The play has the following cast: Washington Lasmar, Marlene Fortuna, Marcos Oliveira and Ary França.

"A FALECIDA", 1989, scenery by J.C. Serroni, with Tereza Negrini, Flavia Pucci, Luís Mello, Geraldo Mario, among others, as well as "Sete Gatinhos", is part of the show that Antunes called "Paraíso Zona Norte". Antunes Filho states that "A Falecida, are all the unhappy people, all the desperate people, all of them who didn't have a chance.... It's a crazy idea but poverty makes people crazy."

"SENHORA DOS AFOGADOS" was released in 2008. Antunes comments about the play: "On the surface there is a daily, prosaic, phrasing aspect, which is anecdotal. But this is only appearance. Inside, there are other layers– each word of the text contains the feeling; the whole soul of the play and, so, consequently, the soul of the human being itself. The cast includes: Lee Thalor, Valentina Lattuada, Angélica di Paula, Geraldo Mario, among others.

"VEREDA DA SALVAÇÃO", by Jorge Andrade, staged in 1993 at SESC Anchieta; Antunes had already directed it in 1964, with Teatro Brasileiro de Comédia, interpreted by the actors and actresses Raul Cortez, Cleyde Yáconis, Aracy Balabanian, Stênio Garcia e Ruth de Souza. The one in this festival is performed by Luis Mello and Laura Cardoso, and has J. C. Serroni's scenery.

"DRÁCULA E OUTROS VAMPIROS", 1996, is a play built on comic books language, but a cinema-like structure. The assistant was Beth Accioly and it was interpreted by Eduardo Córdoba, Lulu Pavarin, Geraldo Mario and others.

"FOI CARMEN MIRANDA", 2005, written and directed by Antunes for Kazuo Ohno, a master of Butoh theatre, that appears at the end of this video being honored by the Brazilian director. The translation of this play is the one performed in Japan in an open-air arena, at sunset. The cast formed by Juliana Galdino, Paula Arruda, Emily Sugai and Arieta Correa, has a marvelous interpretation.

ENCOUNTERS, DEBATES AND LECTURES, by Viviane Mosé:

"In this 1st TEMPO of the Festival, we will promote an encounter between artists and philosophers to talk about the two aspects of time. Time itself, by means of the question "What is time?". As a living experience, time is approached in the first encounter ARTE, TEMPO, VIDA. There, the artist Fernando Eiras talks to Julia Lemmert, Tania Carvalho, Emílio de Mello and Gustavo Acioli about his career, his creative process, his life. And, as a Science, time is dealt with in the lecture O ENIGMA DO TEMPO, with cosmologist Mario Novello, who will show us the revolution in the way that Science thinks about time, nowadays. In the second sense, we will approach time from the reading of the present, in the lecture OS DESAFIOS DO CONTEMPORÂNEO, with philosopher Viviane Mosé, who will talk about the impasses and new possibilities of the civilization process. At the table ARTE E CONTEMPORANEIDADE, with researcher and writer Heloisa Buarque de Holanda, theatre director Christiane Jatahy, art critic Paulo Sérgio Duarte and the journalist and cineast Pedro Butcher, some questions related to art nowadays, will be approached. In the intervention of the actor and poet Michel Melamed, as well as in the last lecture, closing the event, with French researcher Emmanuel Wallon, we will finally approach TEATRO HOJE".

PROCESSES AND RESIDENCES

COLETIVO IMPROVISO

2009, Enrique Diaz proposed to the director and choreographer Cristina Moura that she divide the direction of her new work of Improvised Collaborative, with a temporary title of The other (be it for a minute). They start, at this phase of the process, a series of artistic residences as a means of beginning a dialog about the principles of work. A series of artists were invited, which, under a context of training and experimenting, collaborate in establishing the basis for new researches and scenic possibilities, starting with the art of improvising. The new project received the Funarte Myriam Muniz Award in 2008.

FAVELA ROUGE

Favela Rouge is the new show of Favela-Força, a group of artists from Vila Cruzeiro, a community of Rio de Janeiro. The show, being created, is summarized into a cabaret (gender known as "German cabaret"). There are 14 performers on the stage, among actors, dancers and an orchestra which plays live music. The dances, sounds and rhythms which are part of the Favela Rouge show are one of the greatest phenomena of nowadays: the favela. There is also humor, romance and a passionate picture of life in a community, which only those who have lived there are able to show.

DULCE

Dulce is the result of the meeting between two great Brazilian actors: Michel Blois and Thiarê Maia, and two Portuguese actors: Flávia Gusmão and Nuno Gil, from whom a desire to work with the universe of lack was born. Inspired by Blois' great-aunt history, the group bases the process on this feeling, which encompasses several fields in life. The show in process also has influences from very famous scenes from world cinema. "The Festival is an opportunity to show a courageous process, to expose an idea which is still fragile. It is the result of a three-month research, which is not yet finished", tells us Thiarê Maia.

ILLEGAL ART

From the refrigerator to the computer screen, from the purse to the bedroom door, Post-its, tiny 3x3 inch squares demand us to ponder our time with to-do lists, commands, reminders, mantras and more.

Illegal Art, started in 2001, is a collaborative of artists whose goal is to create interactive public art to inspire self-reflection, thought and human connection. Each piece is then presented or distributed in a method in which participation is simple and encouraged.

Art Group carries from its name the proposal to freely interact with urban space, creating art outside the formal standards of art galleries and events. The intervention of Illegal Art in the Festival is with the word "TIME", written in more than 6.000 Post-its. An adaptation of the original "TO DO". – www.illegalart.org

PERFIL

EMMANUEL WALLON is a PhD in Sociology and Master in Economics from École des Hautes Études en Sciences Sociales, Paris. PhD and philosopher, he integrates art with political thought and defends cultural democratization. Researcher in cultural politics and integrated theatrical organization, he intends to have a reflective vision with theatrical practice. Master of the Conference about Political Sciences of the Université de Paris X- Nanterre, guest professor at MIT – USA, considered the best occidental university in science and technology. Wallon is member of the group "Representações - Pesquisas teatrais e cinematográficas", member of the writing committee of "Temps Modernes" of "Études théâtrales" and of "L'Observatoire, la revue des politiques culturelles".

The Time in Theater or "More than present Conditional"

Theatre in several acts presents itself as a purely present block. The fact that the encounter is so short, can already be enough to consolidate it as an extremely contemporary art. Its relation with time is actually much more complex. First of all, it nurtures itself fiercely from memories, history and repertoire, more than in any previous century. Secondly, it often invites the viewer with imagination to project himself in an uncertain future. And last, its ancient craft, made of wood, metal and fabric, welcomes the most recent techniques of image, light and sound.

From literature to music, from fine arts to visual arts, the artists of our time refuse to be dated, opposing the old "avant gardes" which claimed it. This word, with a military or political connotation is so obsolete for them, as "modernity" was pursued by their predecessors in name of universal progress. Several artists believe they have reached the time after (post-modern, post-dramatic or post-political) led by some theoretical pundits which came after Jean Baudrillard or Paul Virilio. Others expect to dissolve existence in the immediateness of performance. The word "new", however, will not be their passport to posterity. The more innovative it seems, the appearance and entrance on stage of a work of art, the more it undergoes the risk of drowning in fashion flow, queen of market, in case it does not establish its own relation with time, or at least tries to modify the perception of its own flow. It is necessary to face the illusions of present time and the impression that reality obeys inevitable connections. This is the condition which will confer itself an infinite fraction of eternity.

The clock of art must deregulate the chronometers of communication. There is a verb tense in French called “the more than perfect tense”, which is conjugated as a subjunctive, and it can have the same value as a conditional. Entirely transverse in subjectivity and relativity, theatre must invent its own specific time, the time of indispensable hypothesis, which we will call, for example, “the more than present of the conditional”. Borne with reminiscence, open to what is yet to come, theatre floats in some part between the grammar tenses and quantum physics.

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