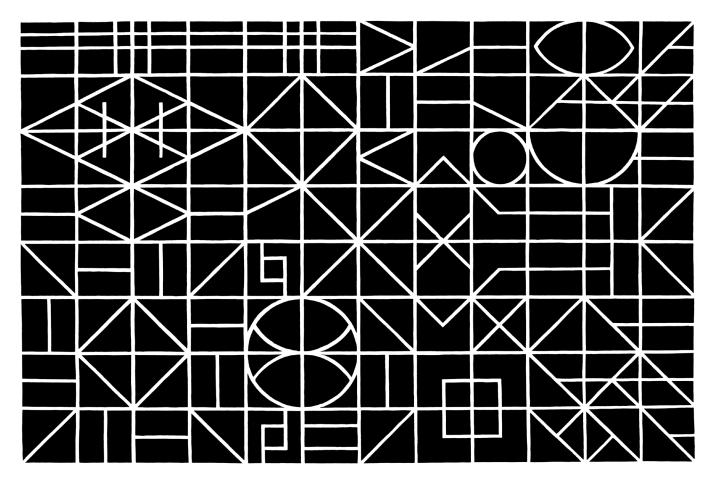


The Mesh and the Circle

a film by Mariana Caló and Francisco Queimadela

Screenings at IFFR 2016
Bright Future Short Films Programme
Lantaren Venster:
29/01 - 12:15
30/01 - 17:15



The Mesh and the Circle, 2014, 34'29"

Over the course of several months, Mariana Caló and Francisco Queimadela collected visual testimonies of various labour and ludic activities and other daily practices rooted in empirical knowledge.

Establishing intuitive relations between concrete gestures and substances, sensorial experiences and analogical thinking, the authors have created a fragmentary film immersed on the idea of transformation of matter, generating a revolving movement that metamorphoses itself over time. Throughout a sequence of diverse quotidian activities, solutions and abilities the spectator is conducted over a series of connections in a game of interplay between forms of magic, pleasure, geometry, symbolism and labour.

Direction/ Photography/ Edition

Mariana Caló & Francisco Queimadela

Sound

Jonathan Saldanha

Support/ Production
Lo Schermo de'll arte film festival

Producers

Mariana Caló & Francisco Queimadela

Distribution/Sales

Portugal Film - Portuguese Film Agency







The Mesh and the Circle Interview by Elizabeth Wozniak for the FIDMarseille Daily

Elizabeth Wosniak: Is the title the program of the film or its result?

Mariana Caló and Francisco Queimadela: The title was present since the first draft of the project but in a sense we feel it's both the departing and the arrival point of the film. It sets in place the movement of the images and the labyrinthine relations between ideas and gestures that occur throughout the sequence. At the same time the drawing of the mesh can either be understood as a possible interpretation of the structure of the film, a reflex of the phantom geometry intrinsic to the gestures and sequences, or as a record of the oscillations that occur in the space-time of the film.

EW: The passage from still to moving images of the same sequences is quite impressive. Could you comment on this choice?

MC FQ: In many ways we relate this passage to an allusion of the materiality of cinema. Throughout the film we deal with different concrete dimensions of the image, from casted shadows which reveal us to ourselves, to printed or projected still images which evoke the staging of a script and to moving images which reflect a progressive liberating movement. In this sense, the reference to our studio, or laboratorium, where we bring these images to light, is a comment on the fact that we, as filmmakers, are also implied in the transformation of matter by committing ourselves with time.

EW: You chose to film several working activities, which is rare and precious, mixing even cooking with crafts. Can you explain how you decided to make your choice with glass, bell casting, etc?

MC FQ: For several months we were collecting visual testimonies related to labour, ludic and other daily life activities rooted in forms of empirical knowledge which is being transmitted through a continuous chain of tacit mastery. We were interested both in simple gestures and activities which, familiar to everybody, and also in trades which deal with primary elements and materials but where you can still decipher ancestral processes of transformation of substances and shapes.

Regarding the casting of the bell, we were struck by the extreme delicacy and force of this collective endeavour and it came to be preponderant during the edition of the film, both for its visual impact and this sort of inverse archaeology which leads to the emerge of the bell from the ground, and also for the pervasive role of the bell in the intertwinement between work and the rites and rhythms of several communities.

EW: Written theory takes a lot of space in your film. Are you not afraid of the possible danger of complexity?

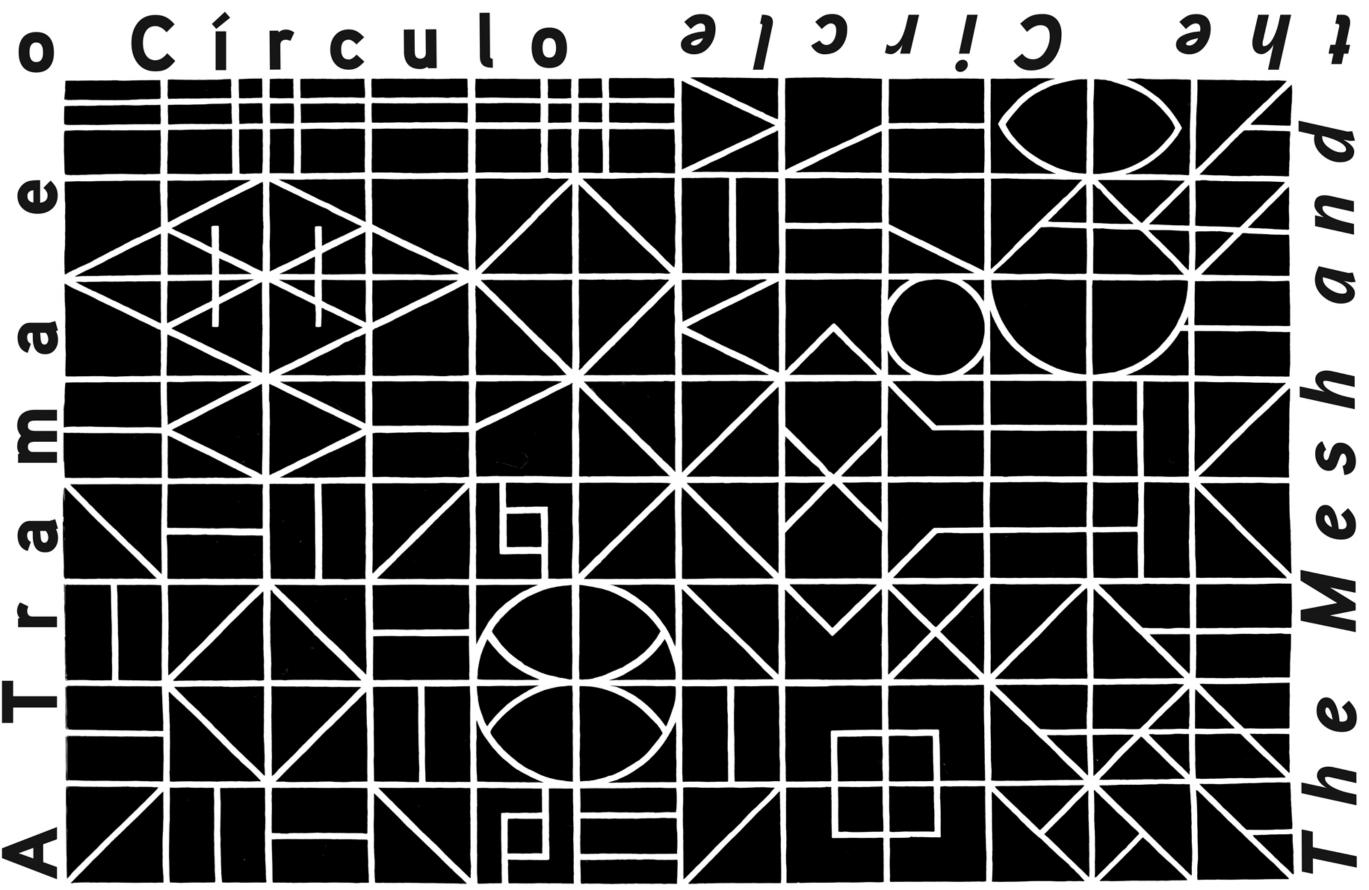
MC FQ: We're conscious that the discourse of the movie is somewhere in between poetry and metaphysics and that, specially in the beginning, there is a particular harshness which in part results from the text. Nevertheless it was important for us to create that moment of tension because we think it is exactly that demanding initiation which allows an experience of liberation throughout film, as if the film was concrete matter that is being shaped, becoming more flexible and malleable as the time progresses. After a certain point it is possible to watch it totally apart from the intelligibility of the text, understanding the connections like a game of interplay, or as if being guided through a labyrinth.

EW: Beauty seems an obvious preoccupation: was it something you looked for?

MC FQ: The idea of a phantom geometry meshed in the movement of the film is in itself quite pictorial and we believe that our background in fine arts plays a big influence in the way we see, think and work in cinema. But rather than purely aesthetical preoccupations, for us it was essential to find the right framing to convey the key moments which connect the chain of gestures and in a sense these are moments of inherent awe and beauty.

EW: Some specifics about the sound?

MC FQ: The sound oscillates between densities of silence and choir, that echoes from, and in, the sequence of the film. The original recordings were conducted and envisioned by Jonathan Saldanha, and took place in a geodesic dome on top of Teufelsberg, in Berlin, which, due to its distinct acoustical properties, produces a spectral resonance in the sound. Having partaken in some of these sessions, back in 2009, we kept a memory of the way Jonathan expressed the directions to the singers, making use of visual descriptions of geometrical shapes, movements and intensities. During the editing of the film we decided to invite Jonathan to create a new composition from those recordings, resulting in a piece were sound, voice and echo become mutable substances through a spiralling route.



Realização, Imagem e Montagem - Direction, Photography and Edition Mariana Caló & Francisco Queimadela & Dayana Lucas & Oficina Arara

um filme de Mariana Caló & Francisco Queimadela

What could make for a theoretical yet enjoyable movie? A film that attempts to subject the organization of all the tangible elements that constitute the film (images, frame rate, colour, sound, etc.) to an explicitly self-reflexive and glorious aim (as is said of Christs in glory). Not to make one think this or that, nor to formulate hypotheses or moralize, but to highlight the tangible, physical and material content of the constituents of each passing second on the screen. This is partly, as we know, the ambition of the so-called experimental cinema with its rigour and harshness. It is, perhaps, a risky bet by the young Mariana Caló and Francisco Queimadela; it is in any case the result. A film that is not afraid to wander (and the viewer with it) within the tight laces of its mesh, which plays with the «circle» and the guarantee of its self-sufficiency to break it as well, and lead it to connect to elements as varied as wrestlers, a dish of crème brulée, the pressure of a foot on a rope, a potter's wheel, etc. To connect with the world of labour, as if it had always been about that.

Jean-Pierre Rehm, FID Marseille's Catalogue- 2015

Film-fragment, film-matter. Definitions that fit in the simple gesture of filming the work and the factory, but also the small intimate and playful moments.

One goes back to the matter of writing, of a cinema that writes itself and stays still, like the images that pretend to suspend time. Those images that end up moving in a sensorial and poetic way from which one can compose a circle, that develops into a mesh, Caló-Queimadela duo in form and function.

Miguel Valverde, IndieLisboa's Catalogue - 2015



Mariana Caló (PT, 1984) and Francisco Queimadela (PT, 1985) began their sharing and collaboration during their studies at the Fine Arts Academy in Oporto and have been working as an artist duo since 2010.

Their practice is developed with a privileged use of moving images, which intersects installative and site-specific environments, and also drawing, painting, photography and sculpture.

Grantees of Calouste Gulbenkian Foundation for an international artists residency in Gasworks (London) and awardees of the BES Revelation prize, in 2012. Finalists of the 10th edition of Edp New Artists prize and winners of the Lo Schermo dell'arte Film Festival International Prize, in 2013.

They have present their work in several exhibitions and festivals, namely: FIDMarseille International Film Festival, (Marseille, 2015); IndieLisboa International Film Festival (Lisboa, 2015); Videoex Film Festival (Zurich, 2015); "The importance of being a (Moving) Image", National Gallery, Prague, 2015; "The Composition of Air", CIAJG, Guimarães 2014; "Perpetual Interview", Edíficio Axa, Oporto, 2013; "Chart for the Coming Times", Rowing Projects, London, 2012 / Villa Romana, Florence, 2013; "Gradations of Time over a Plane", Carpe Diem Arte&Pesquisa, Lisbon, 2014 / Gasworks, London, 2012 / General Public, Berlin 2011; among others.

Selected Works:

"Orle Effect", 2013 (HDV, 15', Video Installation)

"Unity of Coincidence" + "Guiding Thread", 2013 (16mm + slide projection, 5', Film installation)

"Observatory", 2012 (35mm and 120 stills animated in HDV - 14' - Video Installation)

"Gradations of Time Over a Plane", 2010-2013 (super 8 +16mm + HDV - 30' - Installation)

Filmography

"The Mesh and the Circle", 2014 (HDV, 34'29") / First Film

- -Aesthetica Short Film Festival 2015 (Experimental Section Competition)
- -FIAC Paris 2015 (Programation FIDMarseille)
- -UNDERDOX 2015 (Carte Blanche für Jean-Pierre Rehm)
- -25FPS Zagreb 2015 (Short Film Competition)
- .20th Split Film Festival International Festival of New Film 2015 (Official Selection)
- .FIDMarseille 2015 (International Competion/ First Film Competition)
- .IndieLisboa 2015 (International Short-films Competition/ National Short-films Competition)

Awarded: Fnac New Talents Award; Culturgest Schools Award

.Lo Schermo dell' Arte Film Festival 2014

"May a Hundred Bolths of Lightning Open You", 2015(16mm, 14'15") / Colective Film

.Curtas Vila do Conde 2015 (National Competition)

Webpage

www.marianacalo-franciscoqueimadela.blogspot.com