

Bio Patrícia Portela

BIOGRAPHY

Patrícia Portela is a writer and performance maker born in 1974 and living between Antwerp and Paço de Arcos. She has studied set and costume design in Lisbon and in Utrecht, film in Ebeltoft, Denmark, and Philosophy in Leuven, Belgium.

Between 1994 and 2002 she worked mainly as a costume designer and décor artist for some of the most interesting independent companies and film makers in Portugal winning the Prize Revelation of the year in 1994 for her multiple work in performance and cinema. Since 2003 she works in her own performances and installations in collaboration with international artists and tours regularly in Europe and around the world. She has won several awards and has achieved national and international recognition with her unusual work and has been considered one of the most outstanding and daring artists and writers of her generation.

In 2013 she has been invited to participate in the prestigious International Writing Program (IWP) at the University of Iowa as well as be the IWP's inaugural Outreach Fellow with a focus on cultivating public outreach events and reflections based on her expertise and multi-genre/media talents.

PERFORMANCES

Operação Cardume Rosa, 1998, in collaboration with the group *O resto*, in Lisbon and in Macao, China;

T5, 1999, in collaboration with the group *O resto*, presented at the National Pantheon in Lisbon, (Prize Teatro na Década for new creation);

Wasteband, 2003 (Prize Teatro na Década and Special Mention Prize Acarte/Madalena de Azeredo Perdigão by Gulbenkian Foundation), tour in Europe;

Flatland I, 2004 (Prize Madalena de Azeredo Perdigão 2004, special mention Bolsa Ernesto Sousa and considered one of the best performances of the year by the Portuguese and Belgium newspapers) and Flatland Trilogy, 2006 (Special Mention Prize of the Theatre Critics in 2006), tour in all Europe, Brasil and the Middle East;

Odília, co-produced with Laika (BE), 2006 and presented all over Portugal and Belgium, and in Oslo;

Banquet, 2007 (mentioned at the top10 of the best performances of the year by the Belgium newspapers);

The Private collection of Acácio Nobre (in partnership with artist Christoph de Boeck) 2010, premiered in Teatro Maria Matos in Lisbon and tour in Europe;

INSTALLATIONS

O chiado de Acácio Nobre, sound installation in collaboration with Christoph de Boeck, Museu do Chiado/Festival Temps d'images, 2009;

AudioMenus, sound installation for cafés, 2009;

Hortus, installation for gardens and literary Salons, in partnership with Christoph de Boeck, presented in Lisbon, Évora, Brussels, Kortrijk, Lubljana, Lille, London, among other places, 2012.

PORTELA WROTE TEXTS FOR OTHER COMPANIES SUCH AS

Monólogo do Oriente by Rui Horta for Ballet Gulbenkian in 2004;

Babbot for **Duas Metades** by Mundo Perfeito at Culturgest in 2007;

Robinson Crusoe in 2010 (text commissioned by the National theatre D.Maria II in Lisbon and directed by Álvaro Rosendo).

Faust for Tonan Quito and Pedro Gil, 2013.

PUBLICATIONS

Operação cardume rosa, short stories, Editora Fenda, 1998.

Se não bigo não digo, short stories, Editora Fenda, 1999.

Odília ou a história confusa do cérebro de Patrícia Portela, novella, Editorial Caminho, 2007.

Para Cima e Não Para Norte, novel, Editorial Caminho, 2008.

Banquete, novel/essay, Editorial Caminho, 2012.

COLLECTIVE PUBLICATIONS AND SHORT STORIES

O Jogo, short story in the collective book "Fora de Jogo", Caminho das palavras, 2010.

Babbot, short story in the collective book "O prazer da leitura, vol.3", Teorema/Fnac, 2010.

Obituaries, essay for the collective book "Krisis", a perspective on the European crisis by European writers by Astor Forlag Publishing house, Sweden, 2012.

Monólogo do Oriente, short story for contos digitais Diário de Notícias, 2013.

O caso do cadáver esquisito, first chapter in a collective cadavres-exquis book by several Portuguese speaking authors, edições Prado 2011.

Microenciclopédia, collective enciclopeadeia written by several Portuguese speaking authors, edições Prado 2013.

Access to Culture "Utopia Salon"

European Culture Forum | Bozar, Brussels

5 November 2013 | 16:45 -17:30

Texts: Patrícia Portela | Welcome: Miguel Ángel Martin Ramos

Presenting the texts: Truus Ophuysen & Yohann Floch | Moderator: Simon Mundy

ACCESS TO CULTURE

A fundamental right of all citizens

ACCR - Association des Centres Culturels de Rencontre | AEC - European Association of Conservatoires | AEOM - Association of European Open Air Museums / JAMTLI Museum | Arterial Network | Article 19 | CAE - Culture Action Europe | CEATL - European Council of Literary Translators' Associations | EAEA - European Association for the Education of Adults | EBLIDA - European Bureau of Library, Information and Documentation Associations | EFA - European Festivals Association | ELIA - European League of Institutes of the Arts | EMC - European Music Council | ENCATC | ENCC - Euro Network of Cultural Centres | ETC - European Theatre Convention | Eurolang - EBLUL - European Bureau for Lesser Used Languages | EUROPA NOSTRA | European Academy of Yuste Foundation | EHFc - European House for Culture | EWC - The European Writers' Council | Felix Meritis Foundation | FEP - Federation of European Publishers | FERA - Federation of the European Film Directors | FIA - International Federation of Actors | FIM - International Federation of Musicians | Fonds Roberto Cimetta | freeDimensional - represented by Creative Center Carnation in Tartu | HorsLesMurs / Circostrada Network | ICORN - International Cities of Refuge Network | IDEA Europe - International Drama/Theater and Education Association | IETM (international network for contemporary performing arts) | Interarts Foundation | LANet / represented by the Foundation for Community Dance | NEMO - The Network of European Museum Organisations

On the Move | Pearle* - Performing Arts Employers Associations League Europe | REMA - Réseau Européen de Musique Ancienne | Res Artis - Worldwide Network for Artist Residences in Amsterdam | Réseau Art Nouveau Network | RESEO - European Network for Opera and Dance Education | Smart | TEH - TransEuropeHalles - European Network of Independent Cultural Centres - represented by Creative Center Carnation in Tartu | Triangle Network | UTE - Union des Théâtres de l'Europe



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Resolutions for 2020- Declaration of G1%

If there is anyone out there who still doubts that everything is possible; who still wonders if the wildest dreams can still be alive in our time; who still questions the power of micro actions in the macro landscape of our societies, today is your answer.

The answer brought to you by those who have the voice and the money to say “this time must be different” and the words written by writers who have devoted their lives to fiction and fantasy!

It’s been a long time coming, but today, the aggressors wish to join their victims in an unseen pre-emptive action to save cultural diversity, access to culture and consequently the self-esteem of Mankind.

It all started on the 21st of June of 2013 when a 5 star cruise agency offered the most exclusive tourist travel ever planned: for the first time the Arctic had open waters in the summer and we, the wealthiest of the world were the lucky few who could experience this unique travel.

When we were about to return home from such an unforgettable trip, we were advised by our ghost writers and speech writers to stay in the Arctic a little longer. There was a threat of no public life if we were to return. No more speeches, no more scripts, no more sets, no more films, not a single art work would be produced for as long as their requests were not met. At first we thought it was just another wave of protest like so many others, an agitation that would soon be crushed by our faithful security guards and supported by the loyal leaders of our States and their media. But rescue never came. There were no words being printed about us in the papers, no one missing us in our great roles of super stars or leaders, no publicity slogans, no blogs, no tweets, no red carpet waiting for us. It was when we realized that we had been muted that this exclusive vacation turned into a hostage nightmare. Temperatures were dropping and the arctic was slowly freezing again, while the captain of the ship refused to sail. The writers and artists of the world had united to demand that fiction be made true and that we would be the first to put it in practice by imagining the impossible.

As we had recognized ourselves as dead men, it became important to stay alive as long as possible, we no longer hold our personal destinies in our hands.

And this is why Today, we, the 1% movement represented by the women of the world’s biggest billionaires, film and art celebrities, as well as husbands and wives of major European leaders, wish to announce that we support the cause of the 99%, and wish to be part of the struggle to make this world a better place by rethinking the role of culture in a society facing so many dangers such as climate change, discrimination, war and famine.

Today we wish to seat around the table with artists, writers, educators, scientists and thinkers of all areas in order to search for a new vocabulary to express what has been or may be silenced by a market driven culture that gives priority to profit rather than healthy and diverse projects that can make people prosper and can make a planet flourish.

Today we all embrace a policy of divestment in industrial production and wish to relocate our fortunes. To make this possible, we have agreed to stop charity and any philanthropic action and employ up to 80% of our wealth directly in repairing industrial society, by supporting art and science so we may develop culture and knowledge as the only true instrument of prosperity, the only weapon to fight for civil rights and the only way to access and understand the differences between people, nature and the universe.

Today, we, Madeleine Gates and Laurene Powell Jobs guarantee to personally sponsor a laptop for every single person on Earth and access to free education in every corner of the world.

Today, Carlos Slim Helú, from México, the richest man on Earth, will provide telecommunications for the whole world, making access to internet possible in every corner of the world.

Today, Lakshmi Mittal, steel magnate from India, and Eiki Batista, Governor of Brasil and mining magnate, promise to close their own mining fields and pressure all the others to do so, while paying all their workers for 7 years, giving them the time and the money needed to access cultural expressions, rethink their lives, their homes, and sometimes their countries after decades of slave labour and exploitation.

Today, Li Ka Ching responsible for the greatest empire of builders, handling 13% of the world’s container traffic, promises to stop all industry of toys, plastic flowers and ready-made decorative objects and reinvest in drawing schools for children as well as promote public libraries all over the world.

Today, the 1%, talking in the words carefully written for them, acknowledges that a world without fiction is a world that lies constantly to itself by convincing others that official facts and numbers are the only possible truths. We need to read and see more fiction, we need to encounter abstraction and strangeness through paintings, dance pieces and any other forms of creativity. Reading and watching art objects for pleasure is one of the most important tasks of the human being; it allows him or her to flourish and to take a look at the world in a different way.

When we experience a work of art or participate in a cultural event, we change, and with us and through us the world and our collective notion of citizenship.

As Neil Gaiman said recently, any type of fiction has three functions: to be a gateway into reading and seeing more, wishing to know more, looking out for different things and different people by learning how to deal with difference. Secondly, any form of fiction or creation of an alternative reality creates empathy and promotes curiosity about the other. When we encounter an art work we can experience things we have never experienced before, imagine we say words we would never say ourselves, put ourselves in other people’s shoes, get closer to those we find strange. Last but not least, art forms are encounters with the dead, allowing us to meet the ideas and the projects of people from all generations and all classes, all traditions and all backgrounds.

So today, we, the 1% wishes to speak out as the 99%, and wishes to invite the world to a collective daydreaming.

Last but not least, we propose a 7 year sabbatical to all politicians and major leaders in the world to go out and enjoy daily life, read poetry and fiction, eat hot snacks at train stations and see underground theatre and dance pieces. There is a whole unknown world out there waiting for you to discover it, and it is about time we share some thoughts on common issues.

Let us use this sabbatical years for healthy technological, cultural, artistic and social research, to repair the balance between people and Nature, redefine man’s worth on this planet, to restore the confidence in the future, and most of all: to exercise utopia in real time, the only chance to truly find viable solutions for our communities.

By 2020 Men should spend as much time working as they should in leisure time; free time is the only opportunity for man to exercise reflection and develop his own ideas about the world, enabling him to make better choices for his or her life and of those who surround him or her. We know *this is not the end, this is not even the end of the beginning but this might be the beginning of the end of an era* where we have to struggle against each other. The world is not too small to accommodate all our differences, past and future.

We will always ask you not to question our past or our intentions but to join in the work of remaking this world the only way possible: block by block, brick by brick, calloused hand by calloused hand

We know some of these measures might seem undoable, inadequate or even not maintainable nor truly intended; we know the road ahead will be long. Our climb will be steep. There will be setbacks and false starts with every new regulation, with every new measure.

Bertrand Russell once asked if man is what he seems to be to the astronomer, a tiny lump of impure carbon and water crawling impotently on a small and unimportant planet? Or is he what he appears to be to Hamlet? Every single man on Earth should have the right not only to aspire but to really practice both: to be a particle in the complex system of the universe but also a major character in his or her own life and of his or her society.

So, Wealthiest of the world unite!

We are the West, the only ones who can say: Yes we can!

And now we leave you with some true words from Mao Zedong, a fellow entrepreneur of the previous century:

“There is great disorder under heaven, the situation is excellent.”

Yours sincerely, The G1%

2084 State of the Union

Dear cultural agents of the world:

If there is anyone out there who still doubts that New Babylon is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our new global order, tonight is your answer.

It is the answer to all those who were critical and doubted the glorious future of a corporative global world supported by ghost writers and obedient cultural agents devoted to spreading the news about the right to controlled access to culture.

Tonight, a historical treaty has been signed by all the representatives of New Babylon, the capital of financial markets, New Asia, the industrial centre of the planet, and Eurabia, the Countryside of the world.

Nobody believed us when we said books were outdated and that any kind of cultural diversity was overrated and inefficient and that the answer to all our prayers was in technology, perseverance, and in you, dearest artists and cultural managers who have managed to write the guidelines for pretty much every single task and action in the world.

We were the only ones who fiercely believed that all we needed was to rewrite our common stories and blend them into one solid and homogenous one that could fit everybody’s dreams.

We managed to see an opportunity in every difficulty while all our opponents saw a difficulty in every opportunity*, we managed to face with courage every single disaster, whether natural or manmade as an exciting opportunity for reconstruction, the remarketing of new products and the rewriting of new laws that could make the world a more predictable, uniform and safe place.

Nobody agreed with us when we questioned the functionality and pertinence of having access to different cultural expressions.

We dared to maintain global order in a time when everyone seemed to demand the end of our dream, and we stayed faithful to our principles while simultaneously *decolonializing* society and standardizing our cultural common ground.

The world is not perfect nor will it ever be equal, and it was in the understanding and acceptance that although man is a natural predator, society should promote our similarities rather than our differences that resides our continuous success.

Today we are a trilingual world, using standard English for economical and world wide web transactions, Chinese for all the workers in factories and Latin for the few philosophers and fewer academic affairs.

Today while all inventions and all life on earth can be patented, (and soon, if all goes according to plan, the sun and babies too), all texts and all the production of creative and cultural content belongs to Google.com and is rigorously controlled by preference surveys and strategic geopolitical goals.

Today we have the highest production rate we have ever had in history, producing the equivalent to 35 planets, a goal our grandparents could never have dreamt of.

Today the world is, without a doubt, a better place but even as we celebrate tonight the historical agreement of this century, we know we still have to face some challenges –

a) the unpredictable effects of the slightest uncontrolled access to artistic expression
b) the premeditated resistance to cease to share different points of view, a true sabotage from guerrilla artists to the economic growth of New Babylon, as well as
c) the constant rise of the number of people who daydream and try to escape by reading books during work hours, going to cinemas and underground theatres or by surfing on the net instead of embracing their duties of labour and sacrifice.

If these problems continue to rise, we must take pre-emptive action, peacefully if we can, forcibly if we must, to avoid the possible collapse of our society in the very near future.

We know this is not the end, this is not even the end of the beginning but this might be the beginning of the end of an era where we have to struggle against those few who threaten our ideals and our models for universal prosperity. Dear writers of the world, unite with us. We know a book is still a loaded gun next door and today we do not only celebrate all the previous reforms but also suggest new and more radical measures to guarantee a successful future:

We have tripled the budget for ghost writers.

In a time of massive transmission of written knowledge through virtual connectivity, creative writing has become a precious tool to make one’s voice be heard louder. So let us guarantee that it is the right voice. Writers from all types and genres will be invited to

write in their own name but also in the name of others to create speeches, presentations and all types of texts in order to constantly rewrite the tendencies of our major political, corporative and financial powers according to a major global plan. We no longer support any form of alternative art, but instead we have employed most of our artistic force in publicity and promotion departments of most of our industry and government departments.

Today the overload of information keeps rising and should be motivated;

There is no form of censorship nor criticism but, as you probably understand, these are far too dangerous times to allow for any type of independent news feed;

We have tripled the budget for publicity. From now on, any person can be a walking add for any corporation or state service.

What was in the past a big debate in the cultural sector regarding art subsidies and sponsorship has now found a clear answer in publicity, propaganda and Sunday official entertainment; creative work is now transdisciplinary and joins forces with science and politics to draw the exact picture of this world as we want it to be; beauty without a strategy is an excess and lyricism without a practical outcome is a nonsense. Full time artists are no longer needed except for political speeches, instruction manuals, official guidelines or full time employed in our now trillion dollar industry of obligatory virtual entertainment. A group of programmers, curators and editors will constantly revise and recycle precedent literature and art works for strategic purposes. We are happy to announce that the speech award of this year was given to a poetry.com for the production of the last best political speech of the year made out of recycled poetry from Italian and Portuguese futurists of 1920.

From next year onwards our Andy Warhol green campaign “recycle old art, get a new car free!” has the objective of turning every single art object made out of potential resourceful materials into the newest technological devises.

The only 5 existing orchestras in the world can be rented by the hour and play national anthems and glorious contemporary repertoire in national and transnational events or specific festivities such as funerals and weddings and should be booked in advanced.

The Committee of Extinction, created in 2020 to select annually which sectors of society should be extinguished, will be entirely automatic by next spring, with no human intervention to avoid moral interference in the choice of what is to disappear permanently from the face of the Earth. As a result of previous decisions made by the committee and the wish expressed in surveys carried out by corporation leaders, all art and cultural studies are cancelled. Art and culture can only be practiced and taught in homes for the elderly, schools, prisons and psychiatric hospitals;

Last but not least, at the close of the current year we will face our biggest challenges: education will no longer be compulsory, pupils will be taught by psychiatrists instead of teachers, and learning will be administered by and for industries and paid back in work for the same company that invested in the education of its future worker.

As Jacques Rousseau once said, large portions of society do not need education to carry out their: how so why maintain a system that does not fulfill anyone’s wishes?

Now. . . we know some of these measures may seem harsh, inadequate or even unfair to some, we know the road ahead will be long. Our climb will be steep.

As with any big enterprise, there will be setbacks and false starts with every new law, with every new measure. But where a banana or a cereal crop perishes, vitamins and minerals will be distributed for free, where people dare to strike, private security companies will be hired to end all protests immediately and ensure that industry can continue producing and selling its products regardless of the situation of their workers, where a new idea infiltrates and disturbs the establishment, creating unhappiness and nostalgia about a world with a diversity that is no longer possible, our united writers will strike back with powerful arguments and slogans that will convince everyone that this is the path to be taken.

Above all, we will always ask you to not take too much time to question all measures but to join in the work of remaking this world the only way possible: block by block, brick by brick, calloused hand by calloused hand.

Fellow citizens of the world do not waste your time waiting for better days because tomorrow is already here. Life is short and Now is the moment to feel, not to think and certainly not to ask what you can do for the planet but be happy with what the planet can do for you. Dare to demand instant gratification and pleasure in life. Useless books and diverse forms of artistic expression are weapons of mass destruction and depression. Let 2084 be the utopia of the senses.

And now we leave you with some true words of Mao Zedong, a fellow entrepreneur from the previous century: “There is great disorder under heaven, the situation is excellent.”

We wish you all a happy new year, Thank you, God bless you, and may God Bless those who believe in Him and in New Babylon.