

Streetosphere : Lisbonne

10 00 00 00 GENERIQUE DE DEBUT

10 00 30 00

Tiago Tejo : The expression is based on the tales, the azulejos, and pick the tales and I mix them with the pixel art.

10 00 42 00

Mais Menos : The idea of this instrument is to reach higher and to paint a symbol on the high level on the walls.

10 00 52 00

Pedro Soares Neves : It's to try to frame the charming places and views of the city

10 01 04 00

Camilla Watson : I imagined images on the wall outside the doors and outside the windows. Everyone people here who have I printed on the wall are known by everyone here, they live here.

10 01 16 00 STREETOSPHERE LISBONNE

TIAGO TEJO (à 10 02 09 00)

10 01 42 00 **Tiago Tejo** : Hey nice to meet you! Tiago

10 01 43 00 **Quentin** : How are you ?

10 01 45 00 **Tiago Tejo** : Fine thank you, how are you ?

10 01 46 00 **Tanguy** : Very good

10 01 46 00 **Quentin** : Fine.

10 01 47 00 **Tiago Tejo** : Are you enjoying the city ?

10 01 49 00 **Quentin** : Yes so much

10 01 50 00 **Tiago Tejo** : Nice to find the place ?

10 01 51 00 **Tanguy** : Easily yeah. Where do you want to work ?

10 01 54 00 **Tiago Tejo** : I wanna go work here, and you have to move because of the tram..

10 01 58 00 **Tanguy** : oh yes.

10 02 00 00 **Tiago Tejo** : I only came to live in Lisbon when I went to college, to stay a couple years ago, now I'm living here but it's not my first place, not my home sweet home.

10 02 13 00 **Tanguy** : But you like to be here ?

10 02 14 00 **Tiago Tejo** : I love it, yes I love it is much is my home, it's my favorite city. Lisbon is a mix of everythings, identities, nationalities, kind of urban draws, everything. If you move a little bit from one hill to an other, you'll find a city that at the same time is completely different and is also the same.

10 02 41 00 **Tanguy** : The street art lives pretty good here in Lisbon ?

10 02 44 00 **Tiago Tejo** : I guess we are living a moment.. a healthy moments. We have already a background, a history, a small one but we have already a history, on street art that to past keep living, there are still people doing what was doing in the beginning of street art, or graffiti . If you prefer, and in the same time, there is a dialogue, a conversation with the younger generations that are try news methods, news approaches.

10 03 20 00 **Tanguy** : And you, how do you express, your street art ?

10 03 24 00 **Tiago Tejo** : Right now the expression is based on the tales , the azulejos, and I pick

the tales and I mix them with the pixel art because it's a pattern, it's a small squares but one by one it's nothing, it's a color and together they form a pattern.

10 04 11 00 **Tanguy** : It's gonna be one of the biggest you made or ?

10 04 14 00 **Tiago Tejo** : Yeah, it's gonna be the biggest

10 04 16 00 **Tanguy** : The biggest ?

10 04 17 00 **Tiago Tejo** : Yes

10 04 18 00 **Tanguy** : Okay. It's a technique for which you need a lot of patience.

10 04 23 00 **Tiago Tejo** : Yeah. It's almost secondes of pleasure and lot of hours of work.

10 04 49 00 **Tiago Tejo** : Now, we are in the middle

10 04 51 00 **Tanguy** : Yeah

10 04 53 00 **Tiago Tejo** : Yeah, it will have 22 lines

10 04 57 **Tanguy** : 22 lines

10 04 58 **Tiago Tejo** : Large and five high. And then I let it dry and I'll draw the sardine and scratch extras.

10 05 31 00 **Tiago Tejo** : The main pleasure is stay in doing it, not keeping it. I made it and I'm happy with it. It's a sardine although you might get confused by the tail, but it's a sardine. A fat one.

10 05 53 00 **Tanguy** : it means something special for you ?

10 05 56 00 **Tiago Tejo** : Yeah, it's one of the best delicious in the summer in Portugal, I like it a lot is like a family tradition that every portuguese family have.

10 06 10 00 **Tanguy** : You have hope for Lisbon in the future?

10 06 14 00 **Tiago Tejo** : I do, I do, a lot, like for example, that it's stop thinking about money in the future and start thinking about something else and the rest of the people.

10 06 41 00 PLACE DU COMMERCE

10 07 08 00 MAIS MENOS

10 07 24 00 **Tanguy** : Hi, how are you ? Who are you ?

10 07 27 00 **Mais Menos** : I'm Mais Menos, I'm a crusader.

10 07 31 00 **Tanguy** : It's your sign ?

10 07 32 00 **Mais Menos** : Yes, it's my sign.

10 07 37 00 **Mais Menos** : This is a regular roller extender, which I took the roll off so I could make an application of the "plus-minus"

The idea of the instrument is to reach higher and to paint a symbol on higher level on the walls.

Then I realize I could use some aimants and change letters on it and make sentences also in a very easy way I drop in it paint and then I put it on the wall.

10 08 06 00 **Quentin** : And Mais Menos is a crusader ? or..

10 08 10 00 **Mais Menos** : Mais Menos is an observer and he's observe the values and the ways that the society works. And he makes observations of it and leave them for people to judge and to think about him.

10 08 54 00 **Mais Menos** : Mais Menos is « mais ou menos » it functions as on no logo. Base on the idea that communication, is the base of the society, of informations. The objectif of Mais Menos is to protest and to subvert the idea, the base idea and the, it works a lot with the conceptuels messages.

10 09 31 00 **Mais Menos** : The message of today it's an observation on the oily society we live in,

we live on the base of consumption of oil and we invade countries because they need her, the west countries need oil so they invade other countries so they can have more oil so we can consume that oil and continue with our standing of living. Because of that, many wars have been made over all the world. So the idea is to make a connection with the crusades. So like the oil and the market economy, it's like a new religion and our financial investors are like our priests you know. And the idea here is to make a metaphor between the crusade and the crude-oils you know.

10 10 30 00 **Mais Menos** : We are living a strange time, and the prices, everything, the world crises, economic crises so it's a good time for people, people are more open to this kind of messages you know, because things are not well, so let's see, let's listen to new ideas, let's think about it.

10 10 54 00 **Quentin** : What's your hope for the future?

10 10 58 00 **Mais Menos** : My hope is that, the next generation will understand that we are on a phase of rupture you know. This political economic social period we are living is ending, and people, younger people have to make something to change it.

10 11 28 00 **Mais Menos** : Lisbon is not as many Portuguese cities but yes, we have every city in Portugal is very cosy you know. We still have a very medieval structure the street and the way, there's not a thing, we're not huge it's a city, it's a walkable city you know, you go to outside and you can walk on the historic centre and you can feel the city, it feels human, you feel that you have a human size on the city.

10 12 26 00 MONUMENT DES DECOUVERTES

10 12 36 00 TOUR DE BELEM

10 12 51 00 PEDRO SOARES NEVES

10 12 56 00 **Pedro Soares Neves** : I'm from here, from Lisbon, from the outskirts. And I have, I'd like a past in graffiti like in traditional graffiti thing. But since 2000, I started like an academic path. My personal action in the last years is very theoretical and very related with projects, architectural and urban design projects in the context, of creative actions in the public space. But at the same time I have like rules.. and my origin.. it's as an artist. So my solution to this dilemma is to try to frame determinate places and views of the city... making like a parcours in Lisbon, try to, illuminate this kind of visions of the city. One of the big buildings it's this one here,

10 14 03 00 **Tanguy** : Okay

10 14 04 00 **Pedro Soares Neves** : This corner and I will frame it.

10 14 08 00 **Tanguy** : This one ?

10 14 09 00 **Pedro Soares Neves** : Yes

10 14 10 00 **Tanguy** : Okay.

10 14 19 00 **Pedro Soares Neves** : All people can see through the frame and catch his own point of view but I think it's pointed in one specific direction so I think then the scene is related with, and is still relation with painting and this creative action.

10 14 38 00 **Pedro Soares Neves** : It's really a graspable object and you can have kind of lot interpretations from it so let's go.

10 15 03 00 **Pedro Soares Neves** : This building here was the first plan of the Chrono project, it's a project that I made with more, two more people and the idea is that the rehabilitation it's for soon so we have this idea of putting it as a converse to do something. And still the rehabilitation happens, that is going to be I think soon. And this was the kick start, for the Chrono project and give a lot of

energy for art to things there are going, they are happening here in Lisbon. So this is...

10 15 41 00 **Tanguy** : But if the rehabilitation comes, it will disappear ?

10 15 45 00 **Pedro Soares Neves** : Yes it's the idea. The thing is, the street art, urban arts it's 99% ephemeral you know. So you must stick to this fundamental idea that in fact it's ephemeral. So this work will soon disappear when the renovation happen and the artists know this.

10 16 11 00 **Tanguy** : It's a part of the game so..

10 16 13 00 **Pedro Soares Neves** : Exactly, it's like to being true to the game of acting creativity in the streets. One day it will really important that these painting will disappear.

10 16 23 00 **Tanguy** : Okay

10 16 24 00 **Pedro Soares Neves** : Because we already have some opinions this said, this is like making up you know, it's make up for the decaying building. And the reality it's not. The idea is to signalize something will change you know, give dynamic to the change not to retain the decaying image

10 17 30 00 **Pedro Soares Neves** : My hope it's more without the term of Street Art, and it's connected with this environment of big village and the creativity that emerges from the culture, the Portuguese culture. And the possibilities that we have to do things by our own hands in the public spaces, trying to customize this space more at the need of the people that live here. So more in the perspective of the anonymous citizen, and the engagement, creative engagement in his own public space than the Street Art or Urban Art or any kind of movement that have a connection with galleries and museums and some kind of investment interest behind it.

10 18 37 PLACE DU ROSSIO

10 19 44 00 **Camilla Watson** : Well, I'm from the U.K, I arrived here in Lisbon in November 2007. I didn't come to come to Lisbon. I went to Sao Tome to photograph for Unicef and I stopped by to get a visa here and I was just here for two nights and I said "Oh my god, you know it is amazing place". It's like for me it's like a garden secret I didn't know about it, nobody ever told me much about Lisbon. I needed to improve my portuguese so I decided to stay for a month to do an intensive course and that month turned into two month... and three. Then, I just went with the flow and I'm still here

10 20 27 00 **Camilla Watson** : Ola Paolo! Tudo ben ? Si

10 20 28 00 **Paolo** : Ola, tudo ben ?

10 20 38 00 **Camilla Watson** : And after moving here, after to six months, I've been welcomed so much by everybody, specially the old ladies who are a lot to living here, in this part. I imagined their images on the walls, outside their doors and outside their windows. So then I thought, how can I put then on the walls and in a way that the rain won't destroy them I knew about liquid light emulsion that you can actually make walls into paper or wood and you can stop printing on different things. So that's how it started about two years ago.

10 21 14 00 **Tanguy** : Your idea is to print pictures of people of the quarter..

10 21 19 00 **Camilla Watson** : Yes

10 21 19 00 **Tanguy** : or people you met

10 21 20 00 **Camilla Watson** : Everyone, the people here who are printed on the wall are known by everyone here, they live here. And in generally, I put on the wall people that integrates themselves in the community.

10 21 36 00 **Camilla Watson** : So basically, This is really a heavy duty black plastic

10 21 41 00 **Tanguy** : Okay

10 21 42 00 **Camilla Watson** : So it's basically the walls of the dark room, so it allows no light to

enter. And it's heavy, the good thing about this is that we put the tent up from the inside. Because normally you throw the tent over. But this means is just easier, and we can raise it up to the height we want.

10 22 11 00 **Camilla Watson** : I have already done the test for this image in my studio and I set the all thing up at the right distance, and other thing. I know my exposition just gonna be 14 secondes.

10 22 29 00 **Camilla Watson** : And a match is going to burn in the edges. Just for an extra 10 seconds

10 22 39 00 **Camilla Watson** : I just put the emulsion on the wall and I'm know, now it's like, and now there's just to do this 14 seconds of exposure, and that's it. And so we wait for it to dry and depending on the weather... and tonight is a perfect night, the temperature, so I think it would dry within, about an hour.

10 22 58 00 **Tanguy** : One hour ?

10 22 59 00 **Camilla Watson** : Yes so let's have a glass of wine, and something to eat, and it's free time, and then expose, then process

10 23 11 00 **Carlos** : Dona Camillia é uma inglesa que veio para ficar com arte industrial

10 23 18 00 **Camilla Watson** : Esse Carlos é o mecânico

10 23 22 00 **Carlos** : Eu quero a minha fotografia no aparelho porque eu já tenho quarenta anos do bairro. O bairro alegria, com projetos, com coisas queridas, so acontecer o que não acontece, mas uma foto talvez sera possivel, não é ? é temos aqui essa comunidade inglesa é portuguesa é uma coisa muito importante, muito importante. Ser a inglesa, ser a francesa, ser a espanhol, mes temos que... unido, agora o problema fundamental é saber conviver com as pessoas, não é ? é isso mesmo.

10 24 14 00 **Carlos** : ah ! ah ! da 'le um abraço, es um grande amigo!

10 24 20 00 **Carlos** (chanson)

10 25 19 00 **Camilla Watson** : I'm happy with this, because the exposure is right and sometimes it's hard to get the exposure right and I'm so I'm really happy

10 25 29 00 **Tanguy** : About this picture, it's mean something special for you ?

10 25 33 00 **Camilla Watson** : Yes, it's mean something special for everyone who live around here. No way.

10 25 37 00 **Camilla Watson** : Es um foto especial, no way, porque ele me disse porque. Diga me !

10 25 42 00 **Homme** : Porque...

10 25 44 00 **Homme 2** : Porque ele tem um coração

10 25 45 00 **Camilla Watson** : This is because he has a heart and he was so ill. And suddenly, he was a young man, totally fit the most able man of the community and suddenly he was disabled by this stroke. And he never complains at all about his illness. He just continues to get better and try and he's just an inspiration to everyone, all young people love him, all old people love him. He's just really special. He's one of the most important people in the community. So that's why and also ... this photo So just seem this, is the door there, is the door there. So it's like...

10 26 31 00 **Tanguy** : Kind of tribute ?

10 26 33 00 **Camilla Watson** : Exactly it's a tribute, isn't it ? Yeah. It's a way of saying thank you.

10 26 39 00 **Tanguy** : Thank you to Lisbon

10 26 40 00 **Camilla Watson** : Exactly, it's a wonderful place and wonderful people, yeah.

10 27 08 00 **Quentin** : If Lisbon were a person, what do you like to say to her ?

10 27 12 00 **Mais Menos** : Probably I ask please, where is it going now ?

10 27 17 00 **Tiago Tejo** : Wake up! Yes, to Lisbon and to Portugal!

10 27 23 00 **Pedro Soares Neves** : Believe in near future, you can be an example for many others cities.

10 27 30 00 **Camilla Watson** : Thanks all people here, who made me feel home.

10 27 34 00 **Tanguy** : You feel at home now ?

10 27 35 00 **Camilla Watson** : Very home and who can I thank ? These people..

10 27 38 00 GENERIQUE DE FIN