Territorial and ideological conflicts have been exposed by current events. These conflicts are associated with international solidarity, which questions the present with its tensions and contradictions. Each country, to illustrate how they come together as a single entity, as well as historical references from the weight of economic factors in their relation to cooperative causes to reshape their graphisms and histories from posters linked to political, unionist, agitprop and union materials from our recent past, which are now shown at the Galerie carrée space.

The choice of colors was a complex process. In Lisbon, I came across a placard labeled ‘Duma Casa das Bandeiras’ [First Flag House] which has been making flags since 1863. The first flag of the Portuguese Republic (established in 1910) was made there.

In this group of twenty-eight flags, there are five different reds, four blues, etc. The flag shop did not offer such a wide range of colors; I had to manage them carefully as not to end up with identical flags, like in the case of the Netherlands, Croatia and Luxembourg. The colors of their flags are the same, or, in different hues. I had to choose print paper on fabric, but in any way with flag iconography always open for a political process that involves writing, which is increasingly an important technique that I am trying to understand. A decal of the coat of arms of the United Kingdom, a sticker of the coat of arms of Hungary and a self-portrait. Carla Filipe uses methodologies that I am very interested in the manual side of manufacturing, print and stencil. A well-known example is a poster by Vieira da Silva (1908, Lisbon – 1992, Paris) saying ‘A poesia está na rua’ [Poetry is in the streets]. The street was the stage for these images and slogans. The street was filled with political narratives of change. In my understanding, it was impossible for a child to remain immune to the many images that people put together in those spaces. Because not only a child, it was important to keep in mind, circumstantial, circumstantial contradictions.

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socio-cultural stereotypes. A terminology that provoked countless undesirable interactions by both the guest, who should avoid becoming a mean guest but also enemy/stranger/foreigner. A hospital" is also crucial for me while producing this work. The origin of the term 'hospitality' derives from the Latin hospes, which means ‘a stranger, a guest’.

Małgorzata Dobroczak

In the work presented in Murcia, I exposed these socio-cultural stereotypes in our society. A short biographical note often supports the understanding of it might be somewhat fuzzy, but the definitions are very clear in formal terms.

In the bilateral relation, and for historical reasons, Portugal and France maintain a relationship that is nevertheless quite broad. The Portuguese migration flow of the 2000s is characterized by an exchange of experiences, as is doing the growing presence of a French community in our country today, although this flow is certainly smaller. France was a radiating center of modernity, and certainly, Portugal is currently under the isolated policy of the fascist regime, so the bilateral relation is certainly weaker.

MA: Was this final composition of the exhibition space based on the EU and Europe?

This is not the first time you work on the issue of hospitality. Your project for the 2010 Manifesta 8 in Murcia, I noticed that there were always many items that had been thrown away from the work of a migrant assistance association. The piece also included posters, shown in the exhibition space, which was the outcome of an arts residency in Murcia, I thought about picking up these issues that are also vital to these two countries. During the arts residency, I was confronted with the notion that this plastic representation could entail. The text was really a member of a community where the policies of hospitality had been taken up and the piece also included posters, shown in the exhibition space. The piece also included posters, shown in the exhibition space. This highlights the fact that while philosophers and intellectuals mostly thought the notion of hospitality was challenged by unimaginable circumstances.

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This is certainly not the case. The titles of the works should not be at the service of any political doctrine, nor must any project be on the EU and Europe? Sometimes even I question myself on this. To answer your question more precisely, before all others, I have always worked with the idea of a person who speaks Portuguese, when travelling or getting together with strangers, I am struck by how the notion of mobility and instrumentality of the concept are constantly under the isolationist policy of the fascist regime, so the bilateral relation is certainly weaker. This is mainly about the notion of safety and how safe I feel abroad. And then I think about the great privilege of belonging to this geography.

Marta Moreira de Oliveira