

NOTHING

DANCE PERFORMANCE BY
CiM COMPANHIA INTEGRADA MULTIDISCIPLINAR



COMPANHIA
INTEGRADA
CiM
MULTIDISCIPLINAR



CiM **Companhia Integrada Multidisciplinar**

CiM – Integrated Multidisciplinary Company is a professional contemporary dance-physical theatre Company which joins together interpreters with and without disability, promoting a unique approach to inclusion while aiming for high artistic standards.

CiM searches diversity and a constant enriching with experiences, being its multidisciplinary loom an impulse to find new methods and answers to creation and exploring. Ana Rita Barata, the Company's choreographer, develops a personal work focused on the particular movement and unique expressiveness of each interpreter, in search of integrating limitations and determine action by the best each one presents.

CiM's work has been presented through Portugal, Spain, France, Germany, Italy, Brazil, U.S.A. and attended by over 43.000 people in 4 years.

CiM was born in late 2007, from the *Mode H* project, created specifically to participate at the European Festival of Adapted Fashion for People with Disabilities, held in Tours, France. CiM was created from a partnership between APCL – Cerebral Palsy Association Lisbon, Vo'Arte Association and CRPCCG - Rehabilitation Centre for Cerebral Palsy Calouste Gulbenkian. The partnership is maintained and generated stronger commitments by the artistic and executive direction, the interpreters, technicians, institutions and above all to the public, constantly acquiring new motivations, challenges and persisting on the reflection of the connection between art and disability, as a crucial mean of integration and skills development.

CiM's repertoire includes:

Stage performances – *Baton Rouge* (2007); *ELX* (2009); *Time trilogy: Here* (2009), *After* (2010) and *Nothing* (2012); *Modern Times* (2011)

Performances – *Fish Memory* (2009) and *Waste* (2010)

Street performances – *On Wheels* (2008) and a new creation to be developed in 2013

Video installation – *Dive* (2009)

Drawing exhibition – *Ethereal* (2009)

The success of the street performance *On Wheels* must be highlighted, a project that drove the artistic creation of the Company and was seen by over 25,000 people in three years and 18 shows. CiM also cares for a sustained development of inclusive dance formation, which aims to increase awareness to the expressive potential of differences on movement and to promote integration at its most comprehensive sense, gathering a total of over 900 formers in 3 years.

OR ELSE

Or the silence or life or day or night
Or the man who just wants to breathe
Or else
The tomorrow
That nobody knows how it will be

Or else
The nothing and the sacred and the profane
and the chalice and the lip
Or even fate

Or else
The nothing

João Ribeiro



NOTHING

Multidisciplinary dance performance by CiM Company
Artistic Direction by Ana Rita Barata and Pedro Sena Nunes
Co-production Guimarães 2012 – European Capital of Culture

Duration: 50'
Age Rating: 6+

Nothing more between the ground and the sky...

Transdisciplinary performance shaped by the idea and within the responsibility of communicating this particular time of the world, through a poetic and fragmented narrative that assumes as its starting point a journey on silence and on the echoes of a dream. Accomplished in movement, words, images and music, intends to combine the existence of a joint orchestration of a collective body in a suspended landscape. Performance resulting of several authorships' merge and lived on the maximum amplitude of each contribution.

Nothing
Nothing more
Nothing
More between the ground
And the sky
Landscape suspended into itself
Postulate from nothing, place of nothing
Landscape towards inside
The matter
That hides from the body to
The body
Truth fossil eternity
Nothing more
Here
Where nothing kisses me and
Takes me and
Leads me

João Ribeiro



INTENTIONS

Nothing times twelve as the corners of the transparent cube full of nothing suspended between the ground and the sky

Nothing is a piece that presents the body as an observation chamber and projects lightness and contradiction on the topics of human nature.

Nothing as construction reflects the issues time-space and body-movement.

As the plays *Here* and *After*, *Nothing* brings together a multidisciplinary team and keeps time as the main theme of the trilogy that it brings to an end, joining once again several artistic languages. The proposal focuses bodies both physically and emotionally in the clarity of the construction of memory.

Nothing traces the discovery of a space of meanings associated to the matter present in our daily lives. Parallel to the theme of the play, João Ribeiro wrote the texts on which to base the narrative, focused on the relationship of fascination and discovery among people when nothing happens.

The scenic space is populated with elements alluding to the lack of materiality. We seek whiteness with high figurative value.

Nothing comes from the will of clarifying the mixed mazes of the plays *Here* and *After*. We seek to create a place with an immense light with a horizon trapped in infinity.

Nothing is the strength of the subtleties and destinations. Heaven can be created every day where we want. Paradise is not an outcome, it makes up, and it breaks down each day. Everything can begin to get something to happen.

Nothing is a spectral work, where subjects must be dismembered. Magma of images and sounds in the relentless pursuit of more fruitful creativity. Hit with one hand and ease with the other a possible suspension of time.

Nothing is a work of creation focused on studying and researching, to investigate is to create. We must avoid following rules, we must accept risks. It's the result of worldwide sight over the last five years with the performers and creators of CiM. Performance spreader of learning within the domain of body and senses, in which everything is possible from the perfect plainness of a simple movement.

Nothing is a play about the underground in the heights, underground on the terrace which is based on solid foundations. Time passes in a moment, in a nothing. Waiting is not necessarily waiting around – it is to live while something does not happen, which after all, we wanted less than merely living.

Nothing is a process/journey with no name, where many are involved and share their phantasmagoria once again.

We want to express our thanks to all who contributed to our 'nothing'.

Ana Rita Barata and Pedro Sena Nunes



We seek the political transformation of the individual. We do this through a frontal attack to the ideas and memories of others, the way people think. Indent reflexive defense that reveals to be efficient and valuable.

Much of our work undergoes what we find represented from what we hear. Compasses of our perception and memory.

Often the work is the search of the unusual, for everything that does not sound natural to us. This demand is both intellectual and emotional. Creating a show is like putting together a puzzle of many pieces.

This is a show with a limited time of construction and finishing. Dance can be life or the imagination of it, but you need to see life continue to dance and dance to live again.

It is in a counter-current that we move toward remaining ritualism on the crossing, landscape and conquest between the margins. We will transform once again in nomadic collectors of stories by experience and discovery of the world.

The spaces take the place of actions and words. The order will be adjusted as we approach the intentions of the project. You have to imagine what lurks in nothing, try untangling some ideas that are not likely to be said in words.

The territory of nothing is represented by distinct spaces. We can build nothing from "walls" that do not exist, great and fragile, using temporal formulas and spaces suspended by the gesture.

We respond to many issues with one body. Interpret. We explore the poetics of the air, the wind, the immaterial. We seek pleasure and contradiction in the stories of the people who we contacted. We look at the intensity of discovery, the conflict of the play.

With this show we sought to reveal the difference, the nostalgia of diversities. We recognize that the comparison is the beginning of many evils, and as such a good narrative pusher.

CONCEP AND NARRATIVE

This piece lives of the integration of different bodies' work as well as the intersection of the languages video, image, poetry, music and sound to produce sensitive and unique effects.

We seek to build a device that stimulates the perception of the encounter between performers and audience. The stage gets naked and opens to a landscape composed of islands and materials that suggest the terraces where every character dreams and desires.

Through a process of reading / writing / instinctive action, words alone or not, articulate with the soundscapes and the evolution of bodies' forms until they radiate multiple silences.

A world of textual proposals reaches the body and voices through counting, filtering and breaths. We know that the images when expanded in time perpetuate different presents. This project is part of a central consideration: the possibility that all which is micro could also be macro.

Nothing is a documentary platform seen as an area of fragmented stories. In this device we believe the importance of body image, music, word and deep knowledge of things.

An invasion of light horizontally organized, layered, stresses the dynamics of time, omnipresent in the interconnection between the three performances *Here*, *After* and *Nothing*.

The natural sounds add the subtlety of what we don't see, but feel and enjoy. Nothing is sometimes a difficult place because it is everything, and sometimes becomes the most obvious of movements but also the emptiest. Interpreters fill and break boundaries beyond the nothing.

Nothing provides a worldview from a collective pattern. And from this tangled landscape a new setting for a future memory may arise.





PRESENTATIONS

Guidance – International Festival of Contemporary Dance | Centro Cultural Vila Flor (Guimarães, Portugal)

Co-production Guimarães 2012 – European Capital of Culture
February 2012

17th FIDR – International Festival of Dance Recife
Official Seal Year Portugal in Brazil – part of the official program
October 2012

InArte – International Meetings of Inclusion Through Art | São Luiz Municipal Theatre
April 2013

ARTISTIC AND TECHNICAL CAST

Artistic Direction and Playwriting Ana Rita Barata and Pedro Sena Nunes

Choreography Ana Rita Barata

Performers Alena Dittrichová, António Cabrita, Adelaide Oliveira, Jorge Granadas, Maria João Pereira and Rosinda Costa

Texts and Drawings João Ribeiro

Video Pedro Sena Nunes

Light Design João Cachulo

Scenography Wilson Galvão

Sound Design Pedro Sena Nunes and Vando Enes

Costumes Rita Pereira

Seamstress Maria dos Anjos Luís

Design Catarina Lee

Footage and Video Post-Production Mário Ventura and Maribel Espinal

Photography A. Roque e Marta Guimarães

Executive Producer Vo'Arte Clara Antunes and Bruno Reis

Executive Coordinations CiM Célia Carmona

Executive Direction CiM A. Barata

Co-Production Vo'Arte, APCL Lisbon Cerebral Palsy Association, CRPCCG – Calouste Gulbenkian Cerebral Palsy Rehabilitation Center, Guimarães 2012 European Capital of Culture, Silke Z./Resistdance.

Nothing team wants to thank José Bastos, Jorge Salavisa, INR – National Rehabilitation Centre and Association Friends of Soudos.

BIOGRAPHIES



Ana Rita Barata *Artistic Direction and Choreography*

Born in Paris in 1972, Ana Rita Barata studied classic and modern dance at Escola de Dança do Conservatório Nacional (Lisbon, Portugal) and at European Dance Development Centre, in Arnhem (The Netherlands). Some of the choreographers she worked with are: Paulo Ribeiro, João Fiadeiro, Jean Paul Bucchieiri, Yoshiko Chuma, Carolyn Carlson, Wim Vandekeybus, Benoit La Chambre, Steve Paxton, Eva Karczag, Peter Hulton, Laurie Booth, Georges Appaix, Jos Houben, Daniel Lepkoof e Samuel Louwick. Since 1994 she has developed trans-disciplinary performances with Pedro Sena Nunes, involving communities with special needs. She is the co-creator and the choreographer of CiM – Integrated Multidisciplinary Company. Works as Artistic Director of Vo'Arte since 1997, where she organizes several cultural events with an international reach.



Pedro Sena Nunes *Artistic Direction and Playwriting*

Pedro Sena Nunes was born in Lisbon in 1968. Director, Photographer, Traveller and three times Father. Pedro completed his degree in Cinema in 1992 at the Escola Superior de Teatro e Cinema (Theatre and Cinema Superior School), after attending the Lisbon Engineering Institute in 1989. Co-founded the Companhia de Teatro Meridional (Southern Theatre Company), in which he was responsible for the audiovisual field. Between several European cities he took part in film, photography, video, theater and creative writing courses and workshops as fellow of several institutions. He has directed numerous documentaries, fictions and experimental works in cinema and video and produced over 100 radio and TV publicity spots. In his extensive curriculum, Pedro Sena Nunes has been repeatedly awarded both for his cinema and video oeuvres as for his photography. Formerly Creative and Pedagogical Director of ETIC – Technical School of Image and Communication Lisbon and currently coordinator of the post-production area at ETIC Algarve. He teaches direction and documentary at Universities IPA, ESMAE and informal learning centers as Algarve Film Comission, Ao Norte, Escrever Escrever, among others. He collaborates as artistic consultant and, together with Ana Rita Barata is artistic director of Vo'Arte, where he co-programs various Dance and Film Festivals.



Alena Dittrichová *Dancer*

Dancer, creator, performer and teacher from Czech Republic, born in 1980. Her work includes original productions which balance between theatre and dance. The first presentation of her performance *Sekret* was nominated for the SAZKA 2003 award by Divadelní Noviny in the category of dance and ballet. Between 2004 and 2008 she taught at JAMU (Performing Arts School, in Brno) as special assistant of Professor Ctibor Turba.

She worked as dancer and performer with several artists, among them Claudie Brumachon, Serge Ambert, Pierre Nadea, Luís Damas and Ctibor Turba. She collaborates with musicians in the areas of improvisation in dance and theatre, such as Irena and Voitech Havel and the dancers Jiri Lossl and Ondrej Lipovský, as well as with the project *Improvisoladanza*. She is a dancer of CiM – Integrated Multidisciplinary Company since 2010.



António Cabrita *Dancer*

Born in Barreiro, 1982. Graduated from the Superior School of Dance (2008) after studying at the Dance Conservatorium (2000). He has also studied dance at the Joffrey Ballet School in New York (2001), has a film course at New York Film Academy (2001), and a course in Advertising Creativity on Restart, Lisbon (2004). Works as a performer, choreographer, director, photographer and musician.

Throughout the last years he has been working with the choreographers Rui Horta, Né Barros, Romulo Neagu, Felix Lozano, Silke Z., among others. He has participated in projects and festivals such as the *Projecto Colina*, *Repérages*, *Tedance* and *Festival Temps D'Images*. He was nominated for the category of new talent in the Portugal Dance Awards 2009. Presently he is working as a performer and projects creator and coordinator both in Portugal and in Germany.



Rosinda Costa *Performer/Actress*

Born in Lisbon in 1985. Graduated in Theatre – at Escola Superior de Teatro e Cinema. Professional Course at Teatro de Cascais. Basic Piano Course. She has collaborated with Teatro do Vestido in pieces like *Tropeçar*; *Chegadas*; *Esta é a minha cidade e eu quero viver nela#1*, this one being a creation Rosinda Costa and Simão Costa. Also collaborated with Teatro O Bando, participated in the video-performance *Donde Esta La Frontera*, as a result of her residence in the Laboratorio Arte Alameda in Mexico City. She has also participated in *O Devaneador*, co-creation with Pedro Caeiro, assisted the direction in *Homem-Legenda* and co-created *Barba Azul* together with Pedro Gil and Diogo Mesquita. Currently, she integrates the cast of Teatro do Vestido.



Adelaide Oliveira *Performer*

Born in Guinea-Bissau in 1973. She likes music, watching and listening to news, sports, cinema, walking, dancing, nightlife and to travel with her family. She did hydrotherapy, theater, fashion shows and was an actress in a short film. She did *Arraiolos carpets* and practiced sailing and adapted *Tricycle*. She is an interpreter of CiM – Integrated Multidisciplinary Company since 2007.



Jorge Granadas *Performer*

Born in Ferreira do Alentejo in 1977. He likes reading, exploring programs on the computer, watching live sports on TV, trying new things, writing, going to exhibitions. He participated in projects linked to music and theatre, such as: *Boccia*, *Autonomia Social* and *Roteiros Literários*. He is an interpreter of CiM – Companhia Integrada Multidisciplinar since 2007.



Maria João Pereira *Performer*

Born in Lisbon in 1973. She likes her refuge, listening to music, reading, cinema, watching TV, working on the computer, being with friends, walking and helping others. She has worked as a Technical Administrative and Computer Operator. She is a interpreter of CiM – Integrated Multidisciplinary Company since 2007.



João Ribeiro *Texts and Drawings*

Born in Lisbon in 1995. Has a degree in Painting at the FBAUL. He made all kinds of individual and collective exhibitions in Portugal, Spain, U.S.A., Canada and Belgium. In 2003 he cooperated with the architect Cândido Chuva Gomes in the City Museum of Vila Franca de Xira, to which he proposes a monumental folding screen. In 2008 he began a cycle of three solo exhibitions under the curatorship of Mário Caeiro (Oklahoma, Alchemical Maps, Lazarim Panels). In 2009, invited by Joaquim Benite, he created the scenography of *Dois Homens*, by José Maria Vieira Mendes. Nowadays he promotes several of artistic partnerships: with Pedro Sena Nunes, Gonçalo M. Tavares and João Gil in the installation video project *Ladrões de Deus*; with João Monge, Manuel Paulo and Nancy Vieira in the project *O Pássaro Cego*; and with Vo'Arte/CiM Company in the dance multidisciplinary projects *Here* and *Nothing*. He won a painting prize at Bienal de Chaves in 1985.



João Cachulo *Light Design*

Born in Lisbon in 1984. He began his career in 2001 in Artistas Unidos as an assistant stage design. In 2002, he debuted as enlightening. In 2003 he was invited to join the team at Teatro Maria Matos, where he remained until the end of 2004. In 2005 he was technical manager of the show *Morangos com Açúcar* and did lighting design for Luis Castro. In 2006, he stood by as illuminator, at the tour of the show *Orgia*, cooperated with Klassicus, with Luis Esparteiro and went in to *O Bando*, as Technical and Executive Director. In 2007 and 2008, he was a technical's Director Assistant of FIAR. In 2009 he made the light design for the staged concert by Monstro Mau, for temporary exhibitions from Museu do Oriente and for reopening of Teatro S. João, in Palmela. In 2010 he made the light design for the show called *A Vós*, by Ainhoa Vidal and of the event *Rés pública*. In 2011, he made the light design for the shows *Irene de Ivo Ferreira* and *A menina dos meus Olhos*, from the painting exhibition by Sofia Real and from the installation *Do Outro Lado* in Pavilhão Português, in Quadrienal de Cenografia in Prague. Nowadays he is a Technical Director in Artistas Unidos, in Teatro Politécnica.



Wilson Galvão *Scenography and Props*

Born in Paris, 1967. Wilson completed a degree in Architecture at Universidade Lusófona de Humanidades e Tecnologias. As an architect he collaborated with several architecture offices in Lisbon and Cascais, and presently works in partnership with José Bento-Wilson Galvão Arquitectos, running his own office at Torres Vedras. He began his connection to the area of performing arts and dance through his participation with Vo'Arte, with which he collaborates ever since its foundation, and for the events promoted by this association, namely Lugar à Dança – International Festival of Dance in Urban Landscapes. In the area of scenography he highlights the works created for *Imaginarium* by Sofia Silva, *Honori Perpatimatta* by Rita Judas, *Devenios Flutuantes – homage to Carlos Paredes*, by Ana Rita Barata and Pedro Sena Nunes, *Amaramália* by Vasco Wallenkamp and *Random* by Rui Lopes Graça.



Vando Enes *Sound Design*

Born and raised on an island in the Azores, spent the formative years split between the sounds of the turntable and the Spectrum 48k. Until the age of 18 he was convinced he would never live from music, so he came to Lisbon to take Computer Engineering at Instituto Superior Técnico, course that was never finished. He passed a year studying Sound at Restart, and decided to release himself out to the market in London, without any fears. Took a course at Alchimea: School of Audio Engineering, worked as a freelancer, put sound at bars, composed soundtracks for short films that nobody saw and wanted to come back to Portugal. Today he is responsible for the sound design of Vodafone.fm, besides still working as freelancer in short-films, festivals, plays and whatever comes. Still, he continues divided by the turntable and the Spectrum.



Rita Pereira *Costumes*

Born in Lisbon in 1982. She graduated in Scene Design, School of Theatre and Cinema (ESTC). She trained at Teatro Nacional D.Maria II (TNDMII). Works on the *Marcha do Castelo* since 2004, where she won 4 prizes of costumes and 2 of scenography. She worked as a scenographer, worked as well with costumes and props for Teatro Nacional de São Carlos in various operas, Fundação Calouste Gulbenkian, Casino Estoril, Teatro Aberto, Teatro Maria Vitória, Teatro dos Aloés, *O Musical do Panda '11*, among others. She was a wardrobe assistant at the Cirque du Soleil – Quidam. She taught scenography at Chapatô and Art for Children at Culturgest. Works regularly for cinema and television. In makeup / characterization, she took part in several plays, short and feature films, commercials and music videos.



A. Roque *Photography and Executive Direction*

António Barata was born in 1943 in Tortosendo, Covilhã. From 1955 to 1972 he worked in various professions, from carpenter, street educator (area in which he holds a specialization) to photography, area which he is especially devoted since 1976. Worked as a public officer for approximately 30 years. Today, he plays volunteering in various institutions / associations. He is president of the general assembly of the Vo'Arte association and director of CiM – Integrated Multidisciplinary Company.



Célia Carmona *Executive Coordination*

Célia Carmona is 44 years old and holds a degree in Psychology and post-graduations in Neuropsychology, Counseling, Psychotherapy and Sexual Health. After working in Educational Management at the Psicopedagogical Center ACM, she starts to work at CRPCCG on 1994. She streamlines projects that promote the development of cognitive and emotional social skills, personal fulfilment and social integration, namely Literary Routes and collaboration in CiM performances *Made H*, *On Wheels*, *Here*, *After* and *Nothing*.



TIME TRILOGY

Stage Performance

Here 2009 – **After** 2010 – **Nothing** 2012

The **Time Trilogy** is comprised of 3 performances: **Here** (2009), **After** (2010) and **Nothing** (2012). With a strong transdisciplinary strand, these presentations appear as a series that generally explore the relationship with each other and specifically with the other as an individual who owns and lives his particular time and the one which is imposed by contemporary rush. An inclusive approach to contemporary dance, which integrates performers with special needs, working the uniqueness of their movement as a significant expressive asset, with a focus on contact / improvisation technique as a vehicle for body self-awareness and potential.

In a visual metaphor, **Here** would be the ground-floor, a reflection produced around the present moment, the presence and particularity of each, what are the fears and overcoming differences to find a common ground. **After** descended to the basement to uncover its dark ambience, enters the bowels of the individual, in its most intrinsic conflicts and how this is reflected in the social structure that builds from within itself, shaking the pillars. **Nothing** has the resonance of a dream, a route that climbs to a virtual terrace to pounce on a multitude of possible flights. **Nothing** draws immense possibilities, leaves time suspended and, in a blow, rips from obscurity and a breath of lightness.

The objective look is questioned to challenge the perception of emotional and artistic encounters thrown on stage, which undoubtedly transform all who take part in these shows.

The **Time Trilogy** is currently on tour and available to be programmed in any country.

HERE

This time of the world...

This time of ours...

Duration: 75'

Age Rating: 6+

In **Here**, we look for the labyrinths in our lives, the particular territories of bodies, faces, memories, distances and similarities between two worlds with different times and offer up a human space, literal to the expression of each one's specific expressiveness.

On stage, thirteen performers created a space of challenge, questioning, a space that instigates a reassessment of who I am and who is the other. The stage becomes an arena of looks. In pursuit of a saturated humanism, a space of equity is achieved.



AFTER

The senses muddle up in a staggering cruelty

Duration: 50'

Age Rating: 6+

In **After**, an initial exploration of what are the fears of the performers leads to the theme of power - and control relations that a person exercises over another -, consumption and violence. Performance centered both physically and emotionally in the phantasmagoria of all and in the shadows of memory, mapping a space of meanings associated with present matters that nobody wants to see. The stage is populated with elements of transport and tidy, with metaphorical value. A place where life needs light, another light.



ABOUT VO'ARTE

Vo'Arte Association was born with the desire to produce, promote and enhance the contemporary creation, through the intersection of artistic languages and development of national and international projects. With 15 years of artistic, educational and social activities in the areas of creation, programming, training and inclusion, Vo'Arte believes in artistic culture and continues to promote established artists and emerging creators, to perform new performances, exhibitions, films, seminars and trans-disciplinary program proposals.

Vo'Arte encourages creative dialogue and promotes the relationship between art and community, contributing for the broadening and developing of new audiences, decentralization, internationalization and exchange among artistic projects.

Presented creations in the field of contemporary dance / performance and film, with a special focus on formation in European Capitals of Culture (Guimarães 2012, Porto 2001), National Capitals of Culture (Coimbra 2003, Faro 2005), World Exhibitions, (Zaragoza 2008, Expo 98), and Sports Championships (Boccia World Championship 2010 and the European Football Championship 2004).

Several challenges have been made in terms of creating and implementing festivals and innovating approaches, seeing that it is notorious as the key element of the relationship with the community, increasingly important for the development of human consciousness, cultural and social.

Artistic Direction: Ana Rita Barata (choreographer) and Pedro Sena Nunes (director)

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Vo'Arte www.voarte.jimdo.com
www.voarte.com (launching in October)
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GUIMARÃES 2012

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