



Morada Aberta

Expanded cinema - Tânia Dinis

Morada Aberta, It manifests itself in different artistic fields, across various territories and artistic spaces, using video and analogue projections (Super 8mm and 16mm) that combine documentary and fictional elements. The work draws from the artist's personal history and follows the daily lives of women from the North, Lower, and Upper Minho regions of Portugal — historically referred to as witches and healers — engaging in a research and reflection on the notions of illness and healing, within a mystical-religious context and exploring the reasons that lead people to seek these modes of cure.

Tânia Dinis – Artistic Direction, Research, Editing, Image, and Performer

Tânia Dinis & Tales Frey – Space

Patrícia Gonçalves – Production

Dayana Lucas – Graphic Design

Svenja Tiger – Costume Design

Filipe Ferreira – Construction and Design of 16mm Looper Sculpture

Vinicius Ferreira – Video Mapping

Tânia Dinis – Analog Image Operation

Marina Leite Soares – Sound Design

Ângela Quintela – Movement Support

Sandra Mesquita – Communication

Tenda de Saías – Project Production and Management

Support: Braga25, Vila do Conde International Short Film Festival

According to Silvia Federici, a contemporary philosopher, professor, and Italian feminist activist based in the United States, author of several books on the history of women, persecution of women, colonialism, globalization, and precarious labor, in her book *Caliban and the Witch*, the witch hunts were among the first — if not the very first — persecutions in Europe to use multimedia propaganda to generate mass psychosis among the population.

The aim was to warn society about the dangers that witches supposedly represented. To achieve this, pamphlets were created by artists publicizing and denouncing the most famous trials and the gruesome details of their actions.

In the same book, Federici discusses how the phenomenon of the witch hunt rarely finds a place in the history of the proletariat and remains one of the least studied events. Yet, it is one of the most significant for the development of capitalist society and the formation of the modern proletariat, as it waged a campaign against women while simultaneously attacking popular culture. This discrimination targeted, in particular, rural women who practiced these traditions.

It represented an erasure of empirical knowledge regarding herbs and remedies, since historically these so-called witches, seers, and sorceresses — condemned by society — were also midwives and healers.

Since ancient times, stories of witches and mysticism have been present in societies around the world. Across many cultures, witchcraft constituted a way of life. However, the Christian Church began to conceive the image of the witch, the healer, and the sorceress as diabolical, labeling their practices as evil magic — a process that took shape in Europe between the 16th and 17th centuries.

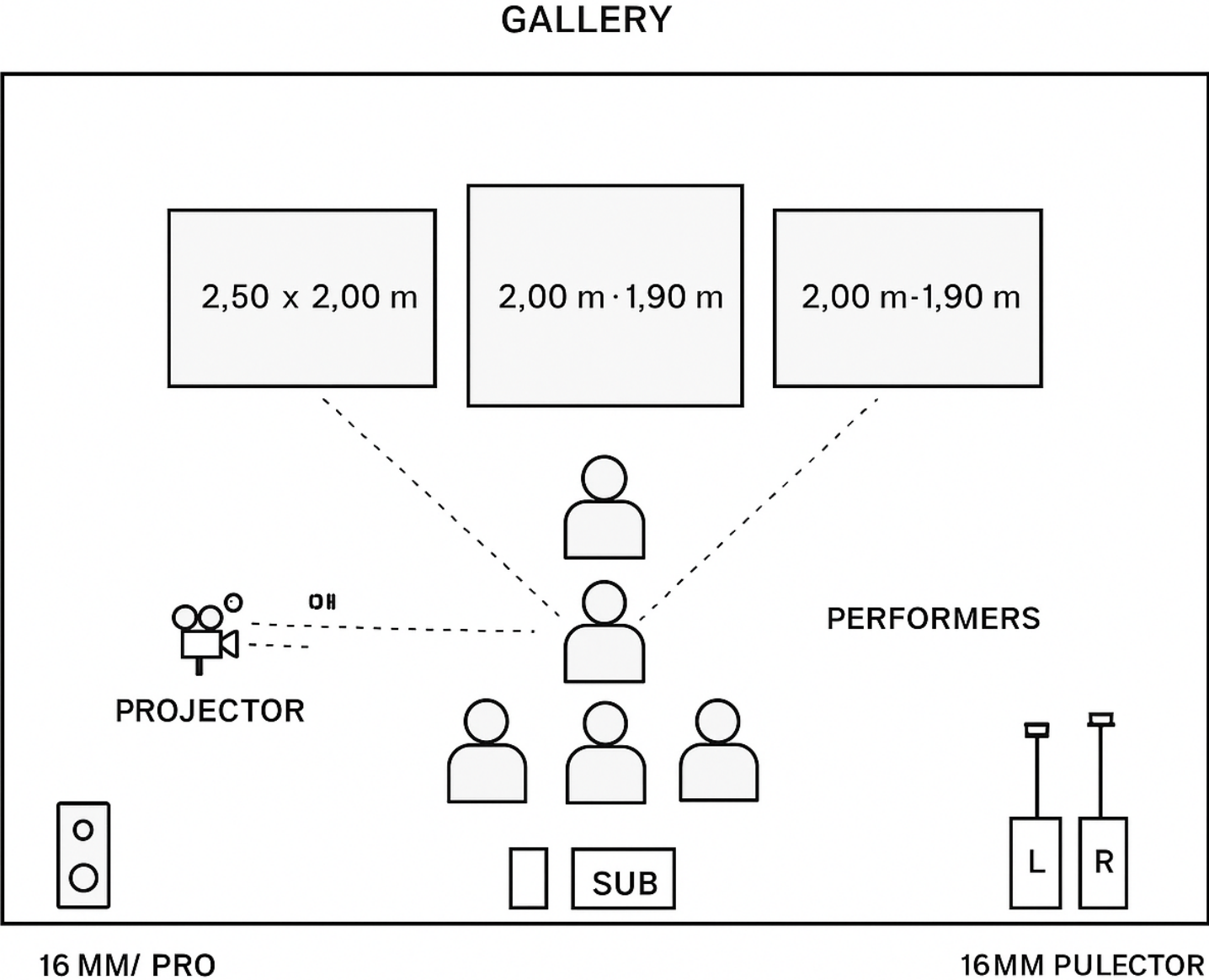
The image of these practices has always been associated with women. In *Women Who Run With the Wolves*, Clarissa Pinkola Estés seeks to reconnect women with their wise, ancient, and ancestral essence, exploring the disappearance of the instinctive feminine nature through myths and legends from different cultures. These women generally came from humble, rural backgrounds — hence their marginalization by society. They lived in deprived areas without access to doctors or healthcare, though this did not prevent them from visiting urban centers to continue their practices and consultations.







Rider:



Performance featuring video projection across five screens, with visual interaction between projections and live performers. Includes both digital projection and analogue projection (16mm film).

2. DIGITAL VIDEO

Main Projection

- **1x Digital video projector** (minimum 10,000 lumens, Full HD resolution or higher).
- **Type:** Laser or lamp-based (laser preferred, 16:9 format).
- **Mounting:** Frontal, aligned with the center of the five screens.
- **Lens:** Depending on the distance between the control booth and the stage (indicated on the technical map – ideally short-throw lens 0.8–1.2:1).
- **Connectivity:** HDMI or SDI.
- **Video source:** Playback laptop (Mac/PC running QLab, Resolume, or Isadora).

Projection / Surfaces

- **Total:** 5 screens (rigid panels or stretched fabric).
 - 2 screens measuring **2.50 m (H) x 2.00 m (W)**
 - 3 screens measuring **2.00 m (H) x 1.90 m (W)**
- The screens are arranged in depth (modular scenography) and receive direct projection.

Control and Software

- **Laptop** with dual output (HDMI + monitor).
- **Playback software:**
 - *Resolume Arena* (preferred) or *QLab 5*

Cabling

- High-quality **HDMI / SDI cables** (depending on distance).
- **HDMI extenders via CAT6**, if required.
- **Signal distributor (splitter)** if simultaneous projection to additional monitors is needed.

3. ANALOGUE PROJECTION (16mm)

- **2x 16mm projectors** (functional and aligned for complementary projection).
- **Position:** Lateral or frontal, depending on lighting and video design.
- **Projection surface:** Shared with the main screens (projection over performers).
- **Source:** Film reels provided by the production.
- **Lighting condition:** Total blackout required during operation.

4. SOUND

PA System

- **2x main speakers (L/R)** – covering the front of the audience area.

- **1x subwoofer (optional)** – depending on the venue.
- **1x digital mixing console** (minimum 8 channels).
- **1x USB audio interface** (for synchronization with video playback).

LINK:

<https://vimeo.com/1103509355>

Pass:morada

LINK

<https://vimeo.com/1123553751>

Tânia Dinis

Vila Nova de Famalicão, 1983. Master in Contemporary Artistic Practices from FBAUP (2015) and a degree in Theatre Studies from ESMAE (2006). Her work spans various perspectives and artistic fields – photography, performance, cinema – starting from archival images, personal or anonymous, and other records of real images. Focus on stories and events starring women who experience very harsh and invisible working conditions, unrecognized in society. Artist in the Luas Novas program, Batalha Centro de Cinema, Porto, 2024. *TÃO PEQUENINAS, TINHAM O AR DE SEREM JÁ CRESCIDAS*, Best Short Film at IndieLisboa 2024 and Best Portuguese Documentary at MDOC Melgaço 2024. Creation of *OPERARIADA*, stories of former female textile workers from the Vale do Ave, co-produced by CIAJG in Guimarães and Teatro Narciso Ferreira. *CORPOGRAFIA - Corpo Museu* at the Museu da História da Cidade de Viseu, 2024. *Elas Entram e Ficam!*, 2023, produced by TEP and Teatro Municipal do Porto. Direction of *Todos vivemos a mesma viagem de maneiras diferentes*, Circuito Braga Media Artes Braga, 2022. Educational project *ATOS*, Odisseia Nacional of Teatro Nacional D. Maria II, with the Plano Nacional das Braga, 2023. *Não são favas, são feijocas* (2013), awarded in several film festivals, followed by *Arco da Velha* (2015), *Laura* (2017) – winner of the Arquivo em Cartaz - Festival Internacional de Cinema de Arquivo – Brazil. *Lurdes* (2022), award at FUSO Vídeo Arte Lisboa. Creation Grant from PACT - Plano de Apoio à Criação Territorial ARTISTA NO CENTRO 2019/2021 by A Oficina Guimarães. Director of *SANGUE NOVO*, 22nd Festival de Cinema Luso Brasileiro de Santa Maria da Feira, 2019. Winner of the Laboratórios de Verão GNRATION with the audiovisual installation *sobrepostos*, 2020. Assistant professor in the Cinema and Theatre Department at ESAP and in the Theatre Department at the University of Minho. Represented in the contemporary art collection of the Municipality of Porto.

Tânia Dinis's artistic practice arises from research and creation work focused on sharing, the intimacy of the home, and unfolds through an ongoing engagement with archives, family photo albums, documents, and other memory objects that she encounters within her family environment, in the anonymous gatherings of fairs and markets, or in moments of sharing with groups of people and specific communities. From this research, the artist appropriates images – reorganised, cut out, and reproduced on transparent material – and reactivates them through a scenic installation that uses luminous devices such as light tables or projectors, complemented by sound fragments recorded on tape recorders. Through the slow manipulation of images, producing intersections and overlaps, following the inner rhythm of the archive, and using materials such as cellophane, magnifying glasses, and filters, she builds small narrative sequences in an exercise of confronting image with sound, thus exploring the various possibilities of fictional staging, while simultaneously engaging with the idea of the image as an experience of the ephemerality of time and memory. She uses memory as a working tool, for creation and transformation, to produce micro-narratives that mostly tell stories of women and work. Often, as part of her methodology, she turns to the collection of oral histories.

Media:**Jornal Público:**

[<https://www.publico.pt/2024/08/15/culturaipilon/noticia/tania-dinis-respigadora-mulheres-invisiveis-2100840>];

<https://www.culturaemexpansao.pt/sessao/memoratorio...-do-usado-e-preservado-grupo-musical-de-miragaia-rui-brandao/>

Canal 180:

https://l.instagram.com/?u=https%3A%2F%2Fwww.canal180.pt%2Fstory%2Ftania-dinis%2F%3Ffbclid%3DPAZXh0bgNhZW0CMTEAAadRQ1WyzKQ-X76xrcbj8NdRnuiYWYVzbRZouo8Gldl263lrBnX-oJa_o1gEwQ_aem_xO-NZif4vpaJflczQgretA&e=AT0-HEYgF8JNFm9OZqPHcOP5xKocl6KSrQA8ViVQDvlsA7NJEsvslhWsqYVTIHQIQhDOowwvCwhD1cTMpCGc9OdFIYMzQ6hN65ryOwtjBw

PERPHOTO - Dramaturgias do Olhar:

<https://perphoto.ceteatro.pt/artista-convidada-tania-dinis/>

Site:

<https://www.taniadinis-imaginariofamiliar.com/fashion>

Redes Sociais:

[_https://www.instagram.com/taniasofiadinis/](https://www.instagram.com/taniasofiadinis/)

Vimeo:

<https://vimeo.com/user20785105>

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Porto

Portugal