



CLANDESTINA

A film by MARIA MIRE

82'

With Kim OSTROWSKIJ, Rafael COSTA, Salomé SALTÃO, Joana LEVI and Ciço SILVEIRA, Dayana LUCAS, [petra.preta](#)



Directed by Maria MIRE
Assistant Director and
Director of photography Miguel TAVARES
1st Image Assistant Margarida ALBINO
2nd Image Assistant Giulia ANGRISANI
Sound Ricardo GUERREIRO
Production Manager Madalena FRAGOSO
Production Design Maria MIRE
Production Design Assistant Ana VALA

Editing Luisa HOMEM
Sound editing and Music Ricardo GUERREIRO
Visual Effects and Color Correction . Ana VALA
Image Post-Production Gonalo FERREIRA / IRM LCIA
Sound Mix Hugo LEITO
Design Dayana LUCAS
Producers Luisa HOMEM, Joo MATOS,
Leonor NOIVO, Pedro PINHO,
Susana NOBRE and Tiago HESPANHA



SYNOPSIS

In order to think about current practices of political dissidence, we dive into the past and into the experience of a young artist. Invited to go clandestine in Portugal in the second half of the 20th century, Margarida Tengarrinha played an important role in the antifascist resistance,

becoming a document forger for political militancy reasons. Through temporal anachronism, *CLANDESTINE* is like a letter to a time to come, a premonition of the tragic possibility that History is repeating itself.

DIRECTOR'S STATEMENT

The book “Memórias de uma falsificadora - A Luta na Clandestinidade pela Liberdade em Portugal” (Memoirs of a document forger - The Fight in Clandestinity for Freedom in Portugal), by Margarida Tengarrinha, is a fascinating document, which allows us to immerse ourselves in the clandestine network of the Portuguese Communist Party. And, through it, to better understand this important structure of resistance to the fascist regime of “Estado Novo” in Portugal, based on the narrated experience of a young artist who dives into this network in a decisive and passionate way.

This feminine narrative becomes progressively heroic as the character overcomes the numerous difficulties of her spartan, double and unstable underground life, as well as facing various tragic events. But what is truly exciting is the fact that the concept of dilemma emerges as a constant lever for a new situation. In addition to portraying the protagonist as an emancipated woman in a politically oppressive context of gender equality, it does not omit the internal conflicts arising from family separation, isolation, distance from her daughter, the specter of prison or the death of her partner.

I become very interested in these processes of invisibility, which in this particular context present themselves like having a double layer: the first, due to the invisibility of the female narratives linked to the political struggle; and the second, due to the very nature of the experience of clandestinity, which implied operating from the shadows. This particular testimony by Margarida Tengarrinha is therefore a ray of light that

cuts through this thick mantle and that joins the voice of a young artist, who became a forger of documents due to political militancy, to the collective memory of those who fought for freedom, many of them anonymously, but no less decisively in overthrowing the regime.

The interest in making this film is therefore related both to the urgency of bringing out from the shadows the action of the women, who fought in a revolutionary way in this dark period of Portuguese contemporary history, as well as thinking about the political dimension present in the small gestures of everyday life.

The imagery of the film, in an anachronistic direction to the narrative, intends to temporally expand this personal experience. The narrator, who recounts the story in the first person, consequently becomes an omniscient character who anticipates future situations, as if these episodes echoed in a time yet to come.

The film seeks to visually materialize these memories from an imminently subjective approach, which unfold themselves in a time closer to contemporaneity and intersect with a dreamlike space, in a geometry capable of mixing the physical coordinates with the emotional and traumatic dimension of the narrated experience.

Through the intentional anachronism between the time of the narrative and the time of the images, the imagery and sound dimension of CLANDESTINA was built on the idea of a story narrated for another time, already latent.

And so, more than addressing the past, this film seeks to open up itself to a transhistorical dimension, transporting this narrative to the present and reflecting on the actuality and operability of the very concept of fascism and on the new forms of clandestinity.

DIRECTOR'S BIOGRAPHY

Maria Mire (Maputo, 1979). Lives and works in Lisbon, Portugal. Her artistic and research work, focuses mainly on the perception of moving image. Has a PhD in Art and Design by FBAUP in 2016, with the thesis “Phantasmagorias: the moving image in the field of contemporary artistic practice”. She is teacher and co-director of the Cinema/Moving Image Department of Ar.Co, in Lisbon. She also teaches at the PhD in Media Art and Communication, at ULHT, as well at the Master in Arts of Sound and Image at ESAD.CR. She has been part of several collaborative artistic projects, including Coletivo Embankment, Plataforma Ma or Patê Filmes. Has developed several collaborative projects of critique and artistic speculation with Aida Castro. She directed the film “Parto sem dor”, that was part of the official selection of INDIELISBOA 2020, Festival Caminhos do Cinema Português and PORTO FEMME – International Film Festival, where she received the Prize for Best Documentary of the National Competition.





CONTACTS / DISTRIBUTION

Terratreme Filmes
www.terratreme.pt
info@terratreme.pt
 +351 21 241 57 54

Nevena DESIVOJEVIC
nevena.desivojevic@terratreme.pt

PRESS PORTUGAL
 PARIS, TEXAS – Rita BONIFÁCIO
bonirita@gmail.com

With the support of

