

WORKS 2007 - 2011

Álvaro Negro



Antother angel in Berlin



The works contained in this portfolio were realized during a 3-year period in the city of Berlin. *Entitled Abro a xanela e respiro o aire fresco da fin do mundo*, the project it is made up of photographs, videos and text, and it sums up most of my recent interest.

As a *flâneur*, I walked around Berlin and visited cemeteries from World War Two, its parks, a house by Mies Van der Rohe, the Communist half, the lakes with their lidos, the historical and geographical scars that run across its soils. When filming, the link between these motives was both abstract and metaphysical, and more poetic than conceptual.

One day, in a September afternoon, I bumped into the renowned Tommy-Weisbecker Haus on Friedrichstrasse, a popular symbol of the revolts in the seventies, and all of a sudden Wim Wenders's film *Der Himmel über Berlin* bursted into my mind since the circus scenes were filmed here. From this point I searched for other locations which I found easily in Kreuzberg, where Wenders used to live then.

I decided to use the same shots as Wenders, and in so doing my way of looking paralleled that of the angel's. Suddenly I found myself at the center of somebody else's story, and this let me to start a filmic process in which the instant was sublimated through contemplation.

The video *Canción de Infancia* epitomizes all my concerns. The title makes reference to a poem by Peter Handke with which the movie begins. In my remake, a twenty year lapse connects past and present. Many original motives from Wenders' film are still there. They function as references and as my personal homage, but my film is closely related to my own experiences in the city and its corners and to the attentive examination of all of its instants.

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2010, Lambda print on Kodak Endura paper, Triptych 151 x 80 cm c/u pp.5-7



Installation view, *Lugares de Incerteza*, project *Look Up!*, Porto, 2010

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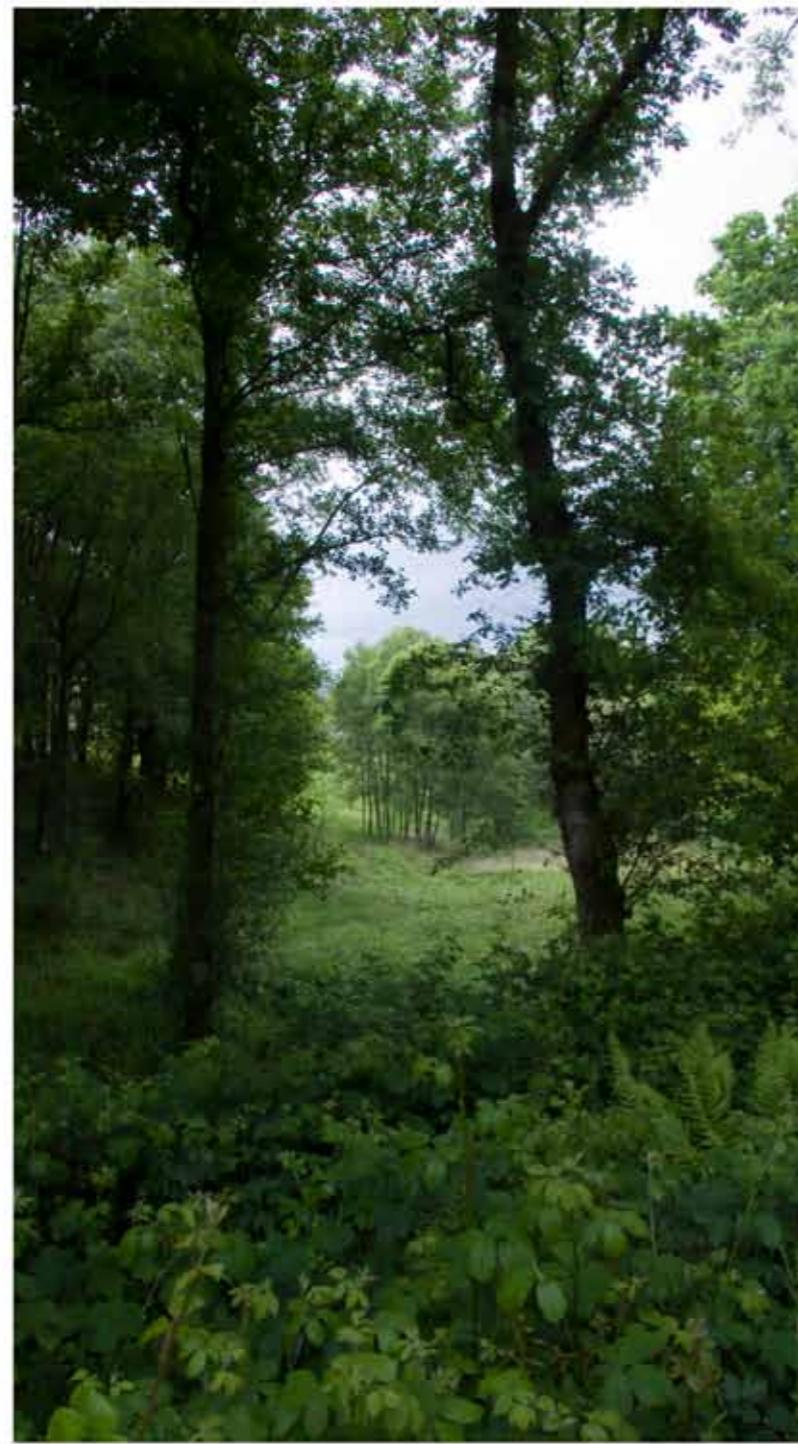


Paul Klee

Un pobo futuro é aquel que sentiu sobre si todo o peso da devastación, a destrución de toda posibel comunidade, e ainda así, camiña na negrura da súa eclipse e paga todas as débedas coa morte

As bolboretas austriacas sinalan os índices de lectura
Non esquecer L.L./pensamento, diálogo

As manchas púrpura na pel

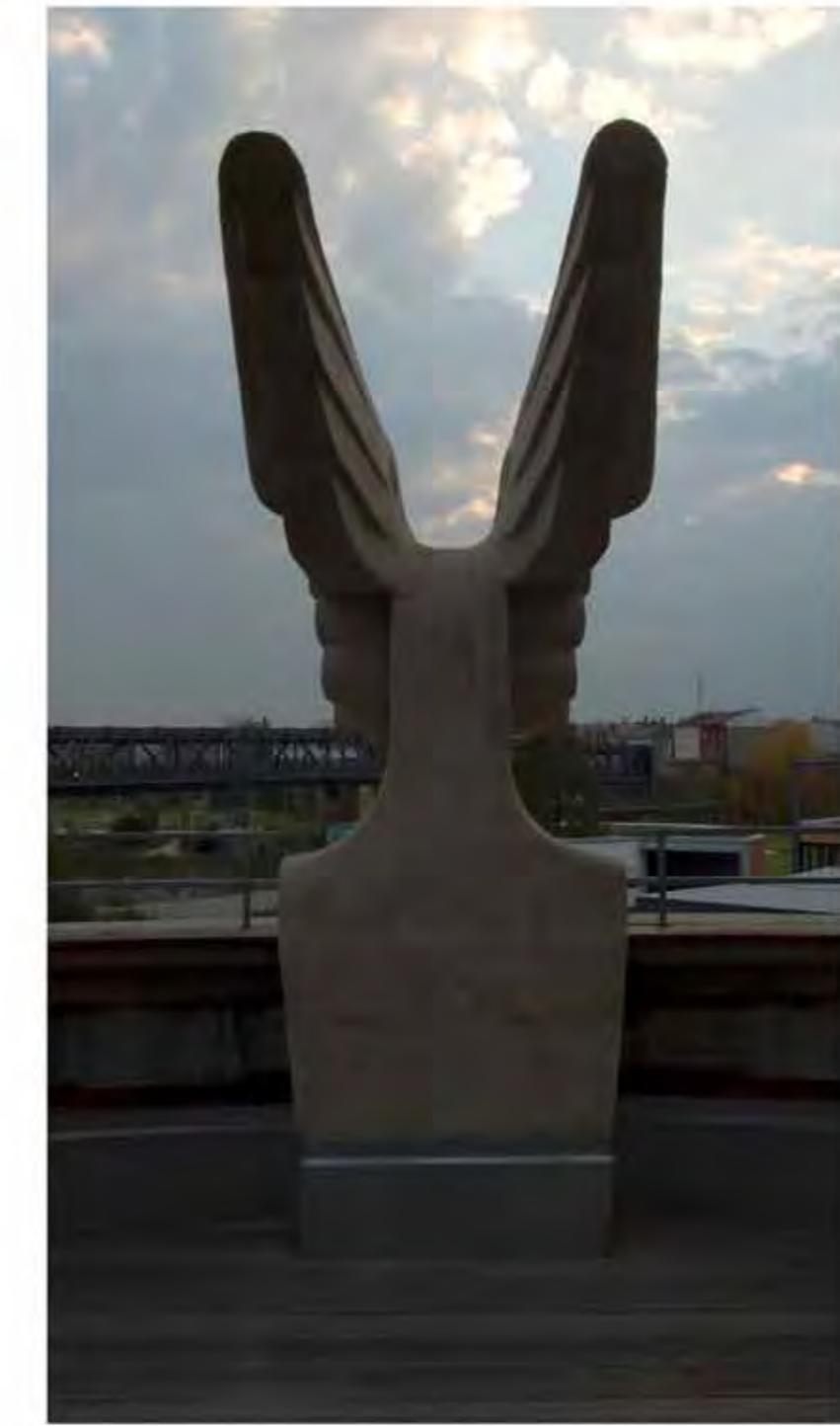


Paul Klee

Un pobo que pagou todas as súas débedas coa morte é aquel que, desmantelada a comunidade e carente de esperanza, se mantén nesa privación, e se sostén así na ausencia daquilo que debería soportalo, e expouse é inmortal / que non é refén nin do espírito, nin da morte

E non se nutre do mito, faise cargo do pensamento

(diálogo dos anxos)



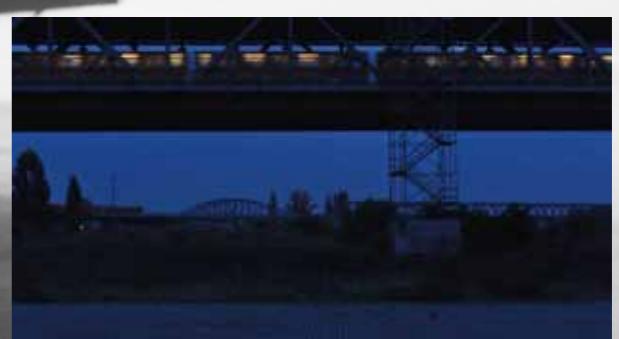
Paul Klee

Un poema é a política futura porque ao facerse cargo do pensamento afasta de si o mito (a esencia) e abre o diálogo (a política) que posibilita un pobo (futuro), un pobo que non é refén nin do espírito (transcendencia/trono) nin da morte (relixiosidade/altar); entón ese pobo é un estranxeiro para si (internacionalismo)

A herba erguéndose coma unha respiración da Terra
O péndulo

Canción de infancia

2009, single-channel video video installation, 1920x1080 hd, black and white and color, stereo audio, 8' 22"





Location photo, Berlin, 2007



Installation view, *Abro a janela e respiro o ar fresco do fin do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010

Entre anjos (Anhalter Bahnhof)

2009, single-channel video video installation, 1920x1080 hd, color, stereo audio, 5' 05'



Installation view, *Abro a janela e respiro o ar fresco do fim do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010





Location photo, Anhalter Bahnhof Berlin, 2007



Der Himmel über Berlin, Wim Wenders, 1987

Abro a xanela e respiro o aire fresco da fin do mundo

Álvaro Negro

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2007 - 2009, Lambda print on Kodak
Endura paper

105 photos 31 x 50,7 cm
6 photos 31 x 43,7 cm
3 photos 31 x 39,5 cm



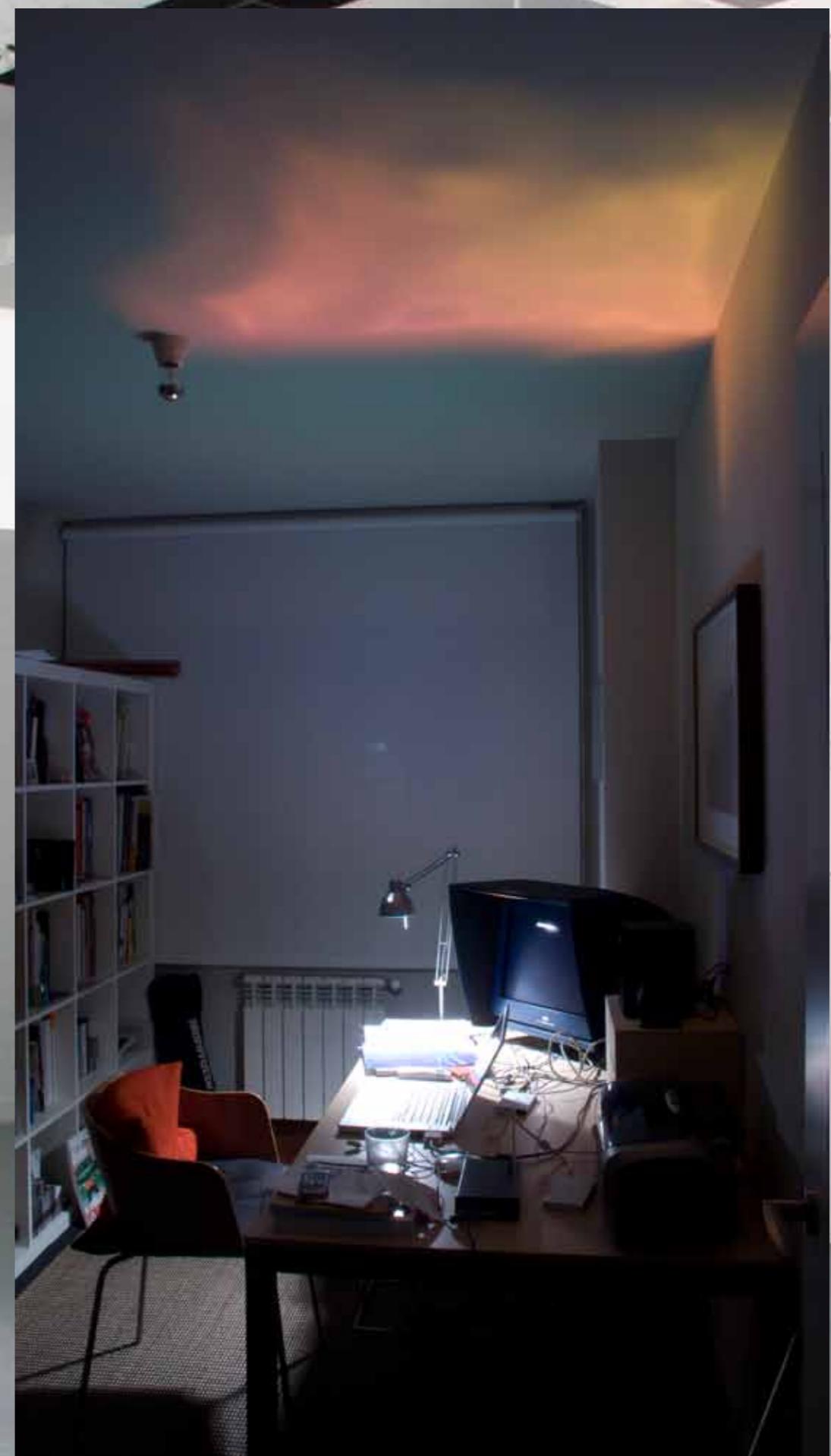
Installation view, *Abro a janela e respiro o ar fresco do fin do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010

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Installation view, *Abro a xanela e respiro o aire fresco da fin do mundo*, Museo Gas Natural Fenosa, A Coruña, 2009



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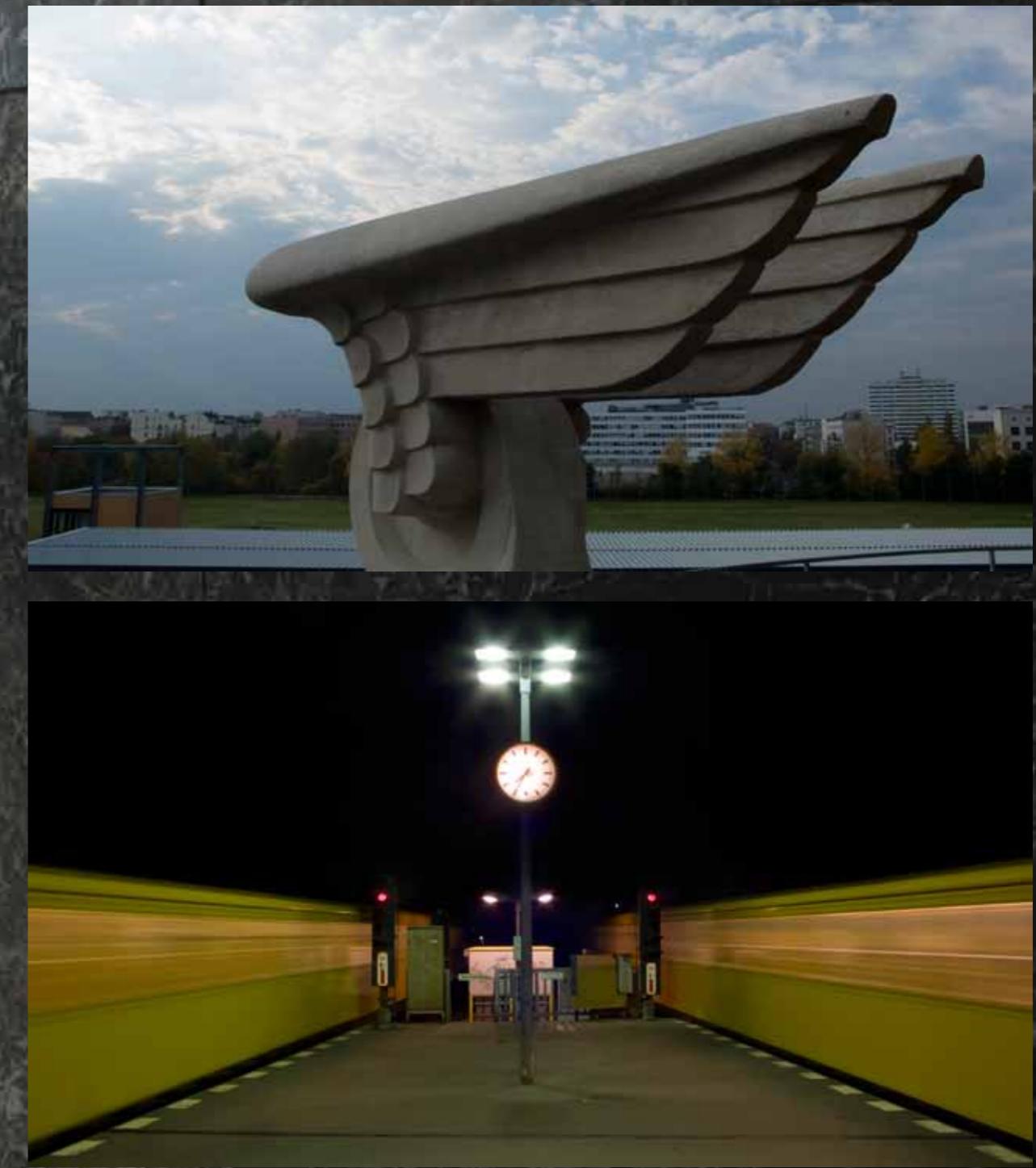


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Installation view, *Abro a xanela e respiro o aire fresco da fin do mundo*, Museo Gas Natural Fenosa, A Coruña, 2009





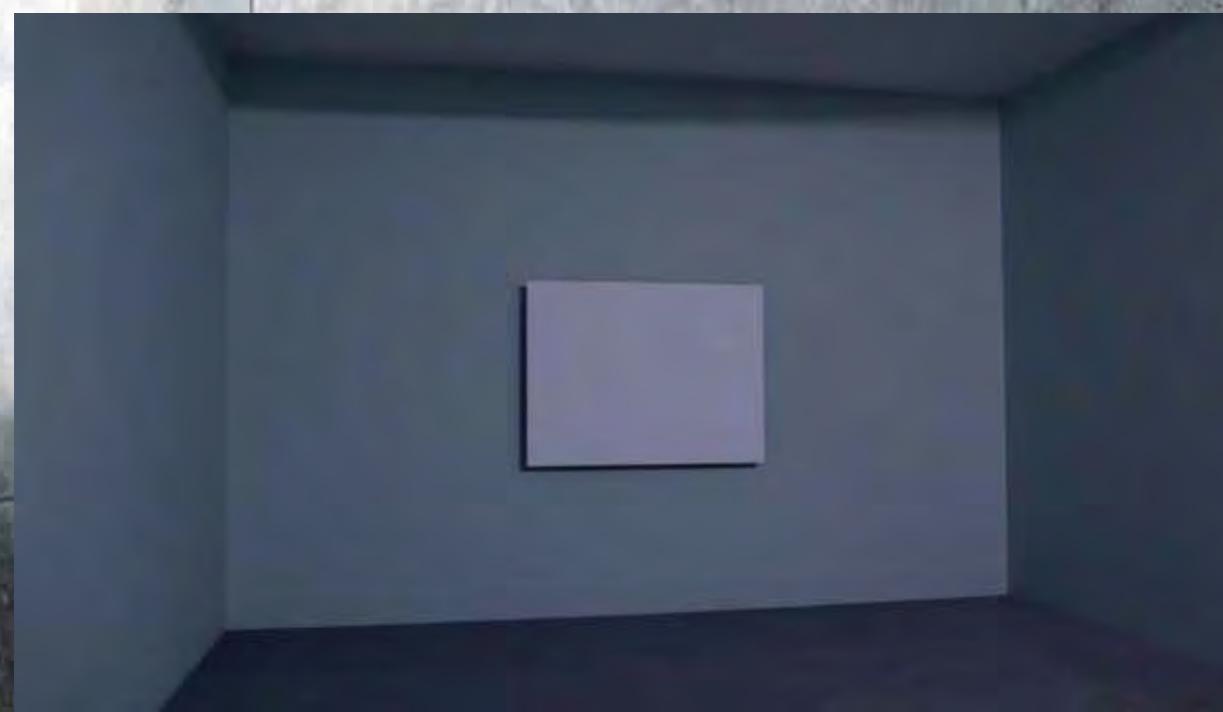


Installation view, *Abro a xanela e respiro o aire fresco da fin do mundo*, Museo Gas Natural Fenosa, A Coruña, 2009

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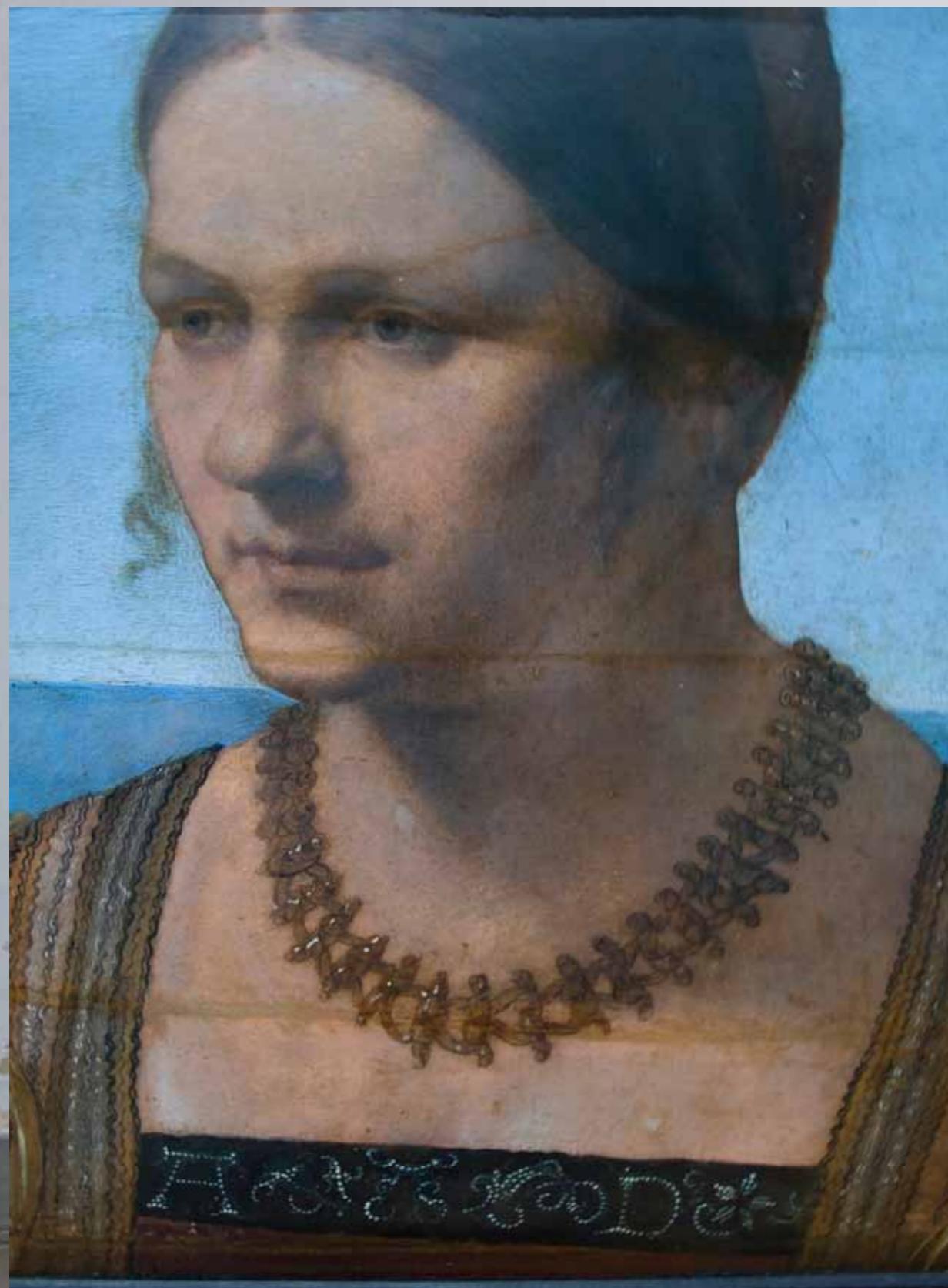


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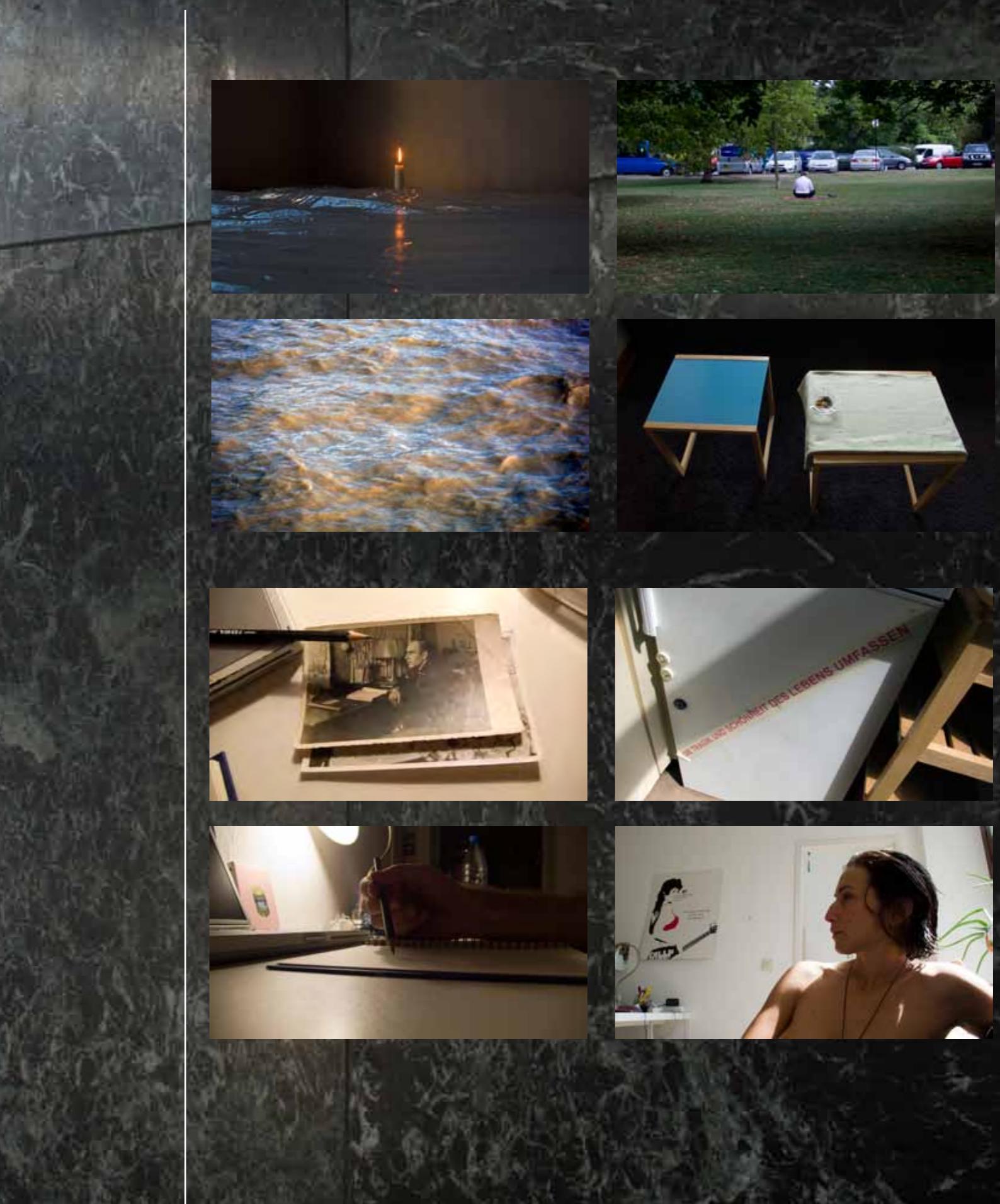
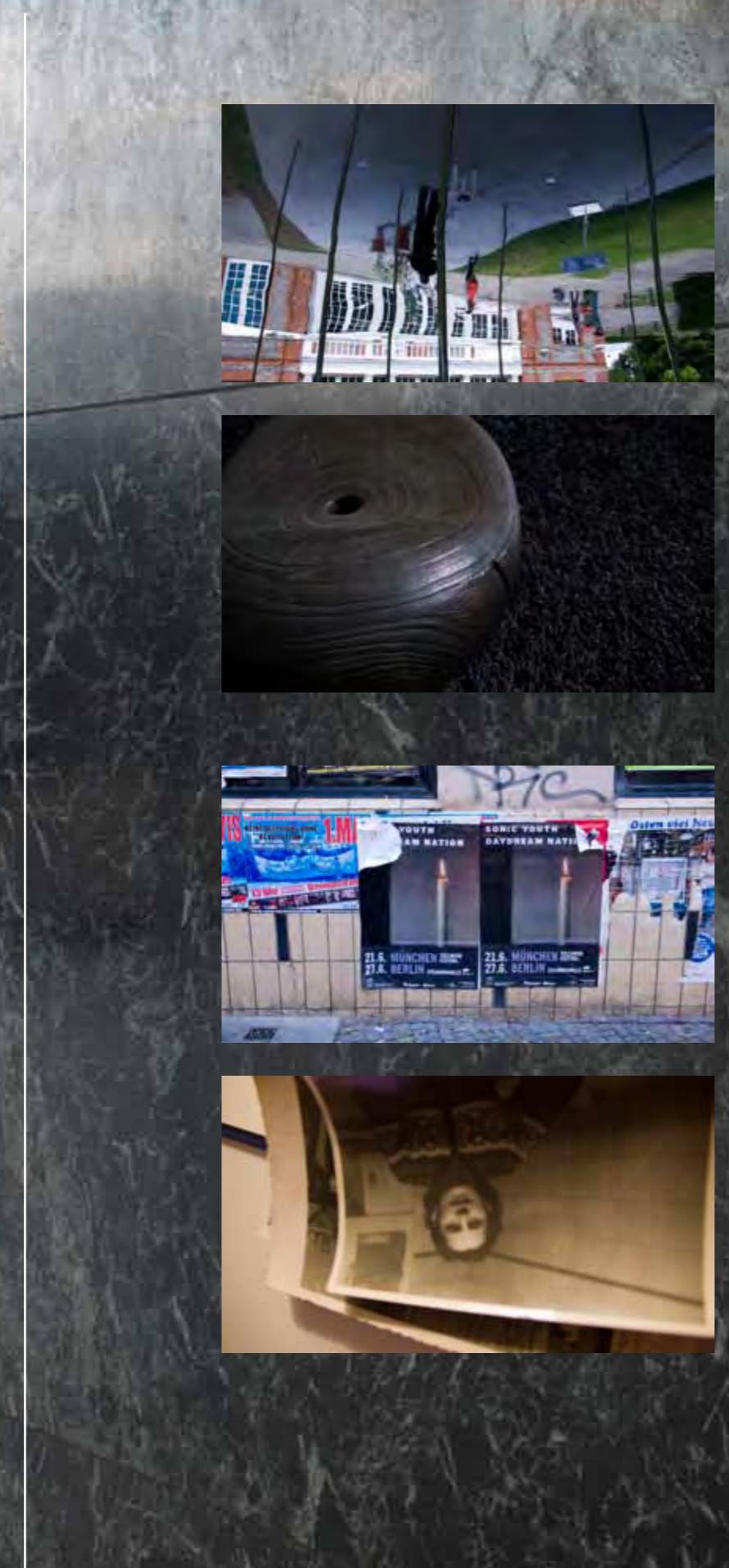


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Installation view, *Abro a janela e respiro o ar fresco do fim do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010





Installation view, *Abro a janela e respiro o ar fresco do fim do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010

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Installation view, *Abro a xanela e respiro o aire fresco da fin do mundo*, Museo Gas Natural Fenosa, A Coruña, 2009





Installation view, *Abro a janela e respiro o ar fresco do fin do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010



Installation view, *Abro a janela e respiro o ar fresco do fin do mundo*, Carpe Diem Arte e Pesquisa, Lisbon, 2010



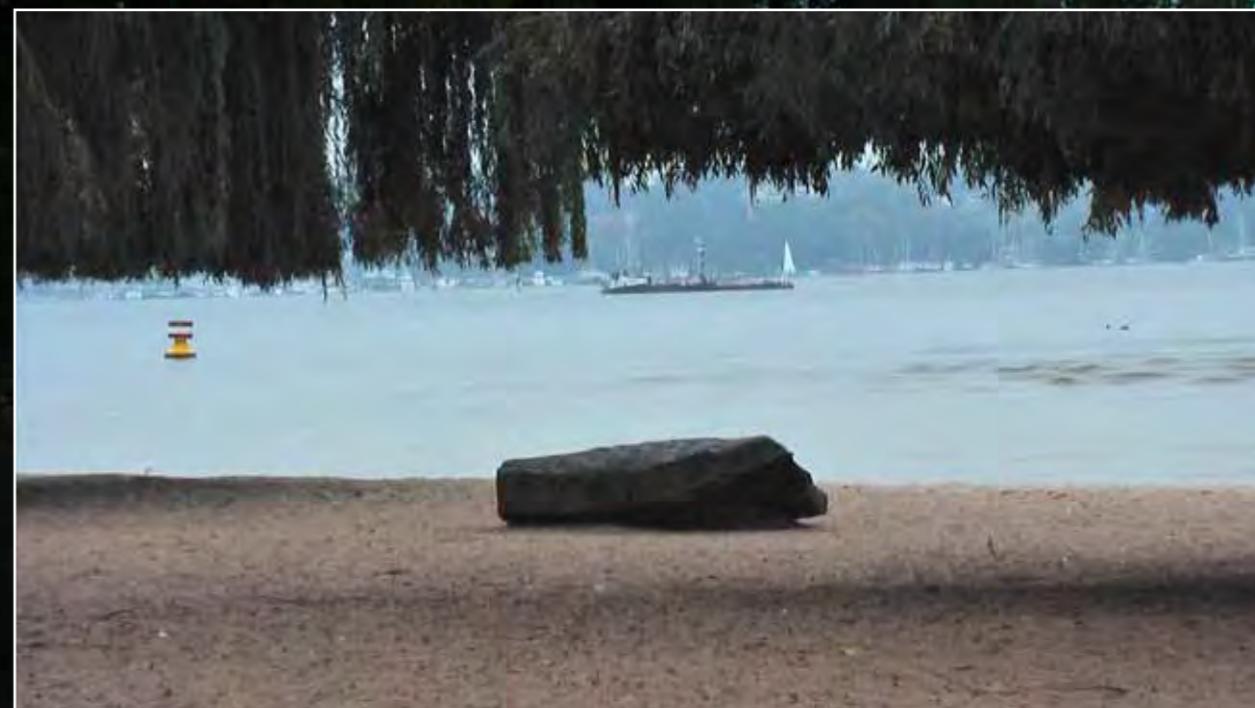


Sauces e Pedras
(Strandbad Wannsee)

2009, single-channel video video installation, 1920x1080 hd, color, stereo audio, 4' 43"



Sauces e pedras (Strandbad Wannsee)



Reloxo e paxaros (Strandbad Wannsee)

2009, single-channel video video installation, 1920x1080 hd, color, stereo audio, 5' 44"



Reloxo e paxaros (Strandbad Wannsee)

