

Cidade invisível

Exposição Temporária

FOTOGRAFIAS DE AMÉRICO SIMAS
TRABALHO VIDEOGRÁFICO DE JOSÉ BARBOSA



LISBOA

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CARRIS



The history of CARRIS doesn't exist without Lisbon. It was to serve the city and its people that the company was born in 1872, but the topographical, economic, social and cultural development of the capital would not have taken place as we know it without CARRIS. From animal traction, with the laying of rails in the narrow streets and wide avenues, on the hills that receive the lifts and funiculars, to the aerial network that adorns the sky with its rings and wires, which since 1901 has been transmitting energy to the electric cars, to the spread of the tarmac roads where the buses run. You can find the pulse of Lisbon's life by mapping the routes CARRIS takes with its public service transport. That's how the city has been dressed in yellow for 152 years and we've been swapping the "waves for the lines".

"Someone says slowly: "Lisbon, you know..." I know. It's a girl, barefoot and light, a sudden clear wind in her hair, a few fine wrinkles peeking out of her eyes, loneliness open on her lips and fingers, walking down steps and steps and steps to the river.

I know. And you, did you know?"

The city has grown in numbers and in an inventory of forms. Silence has become noise, bustle has become frenzy, the picturesque coexists with modernity and technology, and there are times when almost as many Lisboans as tourists seem to be walking along the pavement. In every neighbourhood, from the most historic to the newest or most peripheral, we feel these contrasts. In the transport network we see this rich miscellany of voices, generations and languages. If Lisbon weren't a city full of dichotomies, it wouldn't marry sadness with joy, loneliness with fraternisation, the freshness of youth with the wrinkles of old age, the crooked architecture and Manueline arabesque with the geometry of concrete structures.

Eugénio de Andrade's Lisbon-woman is now home to many faces and traits of different personalities, almost three million inhabitants who fill her figure.

At the heart of all the changes Lisbon has undergone is one constant – the CARRIS crew member. First the coachman, followed by the brakeman and, later, the driver, who since 1994 has also been female. They are the face of the company, who receive, who transport, who look after and who listen. They are the guardians of the Invisible City, travelling alone in their vehicles-home, they are receptacles for memories, stories and outbursts of all shades and shapes. Many build a second family on board because of the inevitable contact they are subjected to. These travelling public spaces could be true observatories of the bustle of reality that the city is home to.

The Lisbon we saw represented from the 1920s to the mid-1980s by so many photographers, often in black and white, is a frozen city. The Lisbon of cafés, of conversations on street corners, of grocery shops, of fado in Alfama, of street vending, of second-hand bookshops, of washing tanks, of "varinas" [fishwives], of

"putos" [kids], of the atmosphere of the bars in Bairro Alto and of the "penduras" [people hanging off the side or back of trams] on the trams. Some of these professionals were photojournalists who made "O Século" their school and recorded important episodes such as the shipments to the war and the April revolution. Joshua Benoliel, Eduardo Gageiro, Rui Ochoa, Jorge Guerra, Artur Pastor, Costa Martins and Victor Palla, Gérard Castello Lopes, more recently in the 1980s and 1990s, António Sena da Silva, Marc Sarkis Gulbenkian and Daniel Blaufuks, to name but a few.

This traditional, popular, village-scented Lisbon typical of old Europe, but also a city in flux with new fashions, manners and technologies, has people, experiences and unusual moments as its protagonists. This is also the focus of Américo Simas' lens, clearly visible in the body of work presented in this exhibition – the humanity that resides in a journey. Américo, with the soul of an impressionist painter, seeks to capture that fleeting moment, not neglecting composition, light, movement and, of course, narrative, but above all capturing the spark of humanity in his characters. This monochrome exhibition shows two phases of records, a first between 2018 and 2019 and a second from 2024. For much of this hiatus, the world was "suspended" by the pandemic.

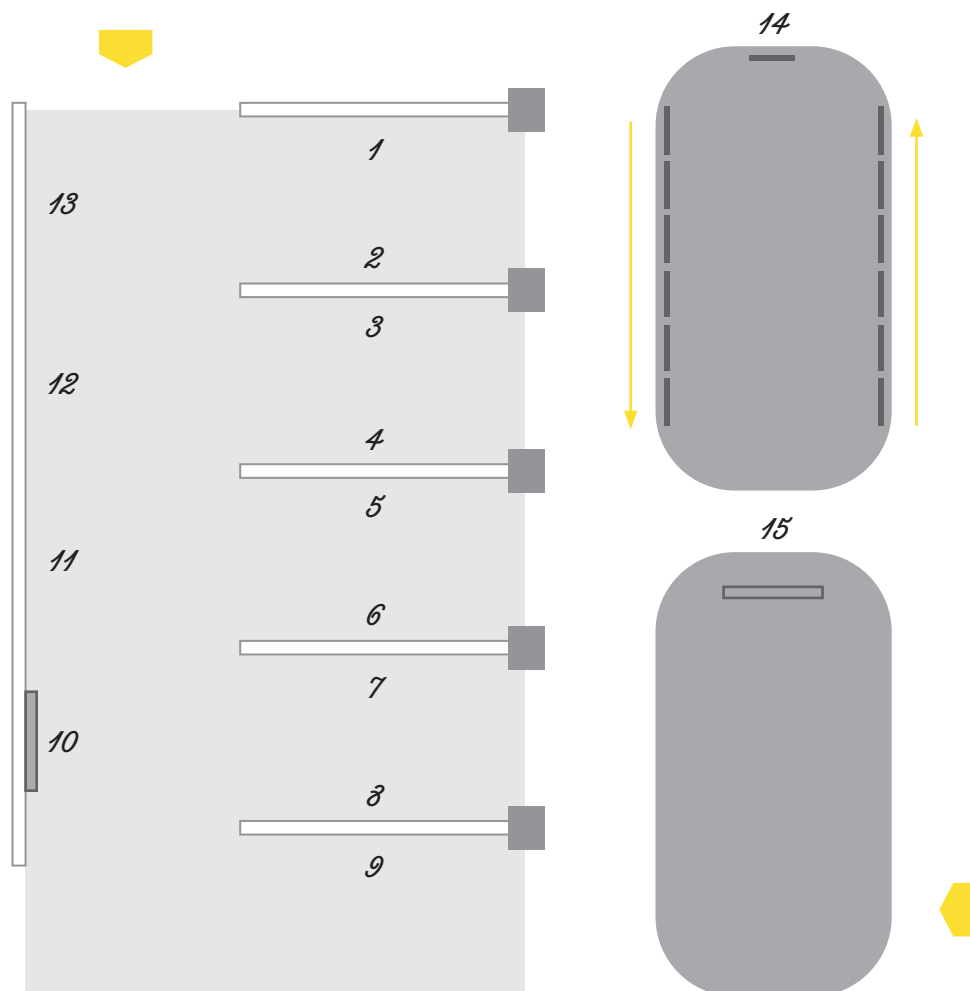
Américo enters the 15E with his camera in hand, his beret and a smile, and José Barbosa with his film camera and a watchful eye. Questions are asked, the focal length and speed are adjusted, the shutter opens and closes, the rails creak and the doors slide. The journey begins.

The Invisible City will be the one we will unveil in the crew members' daily lives, in the cartography of their memories, in this exhibition through Américo's eyes. Lisbon is an imaginary place announced between whispers, gestures and glances, a hidden construction, the other side of the mirror.

Our crew members are like Marco Polo in Italo Calvino's *The Invisible Cities*, describing fifty-five cities over the course of "one thousand and one nights" to Emperor Kublai, who creates his own imaginary version of these cities. It is a lyrical and philosophical exercise to imagine what kind of city all the sentences of the CARRIS crew would build. While Marco Polo recounts half a hundred cities, the Lisbon crew follow a circuit of repetition, thus getting to know this metropolis in a rigorous and subjective way. There are three rings: the crew member's first-person experience, the photographer's gaze that records the fragments and perspectives and, finally, the spectator's reading. At the heart of it all, the stage is the vehicle and the actors are the passengers.

Joana Gomes

Chefe de Núcleo das Ações Institucionais e do Museu da Carris



1. **Tema *Cidade Invisível***, Tríptico de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 40x60cm.
2. **Tema *Cidade em movimento***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
3. **Tema *Cidade Viva***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
4. **Tema *Cidade Viva***, Fotografia, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 70x100cm.
5. **Tema *Cidade Proximidade***, Tríptico de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 40x60cm.
6. **Tema *Cidade Proximidade***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
7. **Tema *Cidade Proximidade***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
8. **Tema *Cidade Habitada***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70 cm.
9. **Tema *Cidade Habitada***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
10. ***Making off***, Vídeo, P&B, Som, 0'54".
11. **Tema *Cidade Habitada***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm.
12. **Tema *Cidade em construção***, Conjunto de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 50x70cm e 70x100cm.
13. **Tema *Cidade Estática***, Tríptico de Fotografias, Impressão Digital, P&B, Impressão fotográfica em papel algodão mate 270g Hahnemuhle colada em Dibond, 40x60cm.
14. ***Cidade Alegre***, Instalação fotográfica no Elétrico nº 535, treze impressões digitais em vinil, P&B, dimensões variáveis.
15. ***Cidade Invisível***, Vídeo, P&B, Som, 9'04".