Spring Seminar 2023 · Montagem
Escola das Artes, Universidade Católica Portuguesa
May 10-12, 2023

	Wednesday May 10	**Thursday May 11**	**Friday May 12**
10h30-12h15	**Slot 1** EA008	**Slot 4** EA008	**Slot 6** EA008
12h15-14h00	Lunch	Lunch	Lunch
14h00-15h15	**David Joselit** Keynote Speaker · AIP	**Delfim Sardo** Keynote Speaker · AIP	**Sergei Loznitsa** Artist Talk · AIP
15h15-15h30	Break	Break	Break
15h30-17h15	**Slot 2** EA008	**Slot 5** EA008	**Slot 7** EA008
17h15-17h30	Break	Break	Break
17h30-19h15	**Slot 3** EA008	**Sofia Borges** Artist Talk · AIP	**Slot 8** EA008
19h30	Conference Dinner		
21h30	**Nuno Faria + Jonathan Uliel Saldanha** Live Broadcast · AIP		*The Event,* **Sergei Loznitsa + Q&A Passos Manuel** Screening

[Escola das Artes, Universidade Católica Portuguesa](#)
Keynote speakers and artists talks · Auditório Ilídio Pinho
Open communication slots · EA008

Screening · [Cinema Passos Manuel](#)

Day #1 · May 10, 2023

[slot 1 · 10h30-12h15 · EA008]
Art / Theory [moderator: Carlos Natálio]

Bista Karnansa: Excavating the process of human individuation through the montage archetypal assemblage of the Osura Pesuasang, a new Kristang creole/indigenous theory of the psyche

Kevin Martens Wong (Kodrah Kristang & Merlionsman Coaching & Consulting) · EN | Online

Kristang (iso 639-3: mcm) is a critically endangered Portuguese-Malay creole spoken by around 1,000 people, including the author, in mainly the ex-Portuguese colony of Melaka and the city-state of Singapore. Previously marginalised and placed on the periphery by successive colonial empires and independent governments, the Kristang language and people have experienced a historic and unprecedented renaissance since 2016, in large part thanks to the internationally recognised Kodrah Kristang grassroots revitalisation effort led by the author focusing on the revitalisation of the language; the success of Kodrah has in turn led to further, deeper explorations of new forms of Kristang culture and identity; one of the most prominent of these is the Osura Pesuasang, a Kristang creole/indigenous theory of the psyche developed by the author in 2020, initially to improve student mental health well-being during the pandemic, and then used to support superlative academic success among the same group of students. This presentation explores how the Osura is taught and excavated through the creole practice of Sunyeskah ('Dreamfishing'), which uses a montage assemblage of various fragmentary archetypes and unconscious imagery and associations to point toward larger, deeper truths that initially cannot be fully glimpsed in conscious reality, but which can be worked toward over time through such excavation. In particular, three montage assemblage groups of archetypes pointing toward what is hypothesised to be the mainline sequence of human individuation are explored: (1) the 128-stage Via Hierosa, or Kristang Hero's Journey, (2) the 128-type Karnansa, or humaniform archetypes, and (3) the 24-stage Ajundra, or dimensions or facets of spacetime reality. The affordance, freedom, inspiration and accessibility that this multiplicity of psychoemotional imagery and divergent-convergent forms of scaffolding has allowed learners of all backgrounds and ethnicities to use and wield to impressive personal and professional success is thereafter further analysed, unpacked and underscored.

Images of Europe. Montage as dialogue

André Silveira (CEAA-ESAP) · PT | In-person

The Exhibition-Dialogue on Contemporary Art in Europe was inaugurated in Lisbon at the Calouste Gulbenkian Foundation's Modern art Centre in 1985. Initially thought as part of the series of exhibitions promoted by the Council of Europe (COE), from 1954 onwards, the Exhibition-Dialogue was initially proposed to COE by René Berger as the first to deal with contemporary art. Up until 1985 the series had addressed several historical moments in order to build a common ground that could sustain the connection between local or national references and the establishment of a European historical and cultural identity. However, as the contemporary section of this series, the Exhibition-Dialogue had to rely on a different curatorial proposal in order to fulfill its two main purposes: to provide an image of contemporary art in Europe by confronting works of the eight museums that co-organized it; to analyze a dynamic, inconstant and multiform European cultural identity by acknowledging museums as both representatives of and active agents on the definition of cultural identities. Having the Exhibition-Dialogue as a case study, this communication will focus on the idea of montage to discuss the implications of its exhibition model's change, from a juxtaposed to an agglutinated display of the museums' representations. This change, that occurred during the organizing committee's meetings, substantially altered the project's curatorial premises that had been previously argued for by René Berger on several occasions, being the first one the Salons International des Galeries-Pilotes, which Berger had organized as director of the Musée Cantonal des Beaux-Arts of Lausanne (1963-1970). Keeping this modification and its implications under questioning, the communication will then discuss the possible relations between the Exhibition-Dialogues' conceptual apparatus, COE's political program and how these can relate to the broader series of exhibitions organized by the Council.

Art – Design, Complexity, Time and other Fragments

Francisco Manuel Morais Mesquita (FCSH-UFP) · PT | In-person

Pelos sinais que nos chegam, crê-se cada vez mais que a ciência disciplinar morreu, lembrando Alan Leshner. De alguma forma Gilles Deleuze (2005) também o afirma, quando diz "não ver qualquer oposição entre a ciência e a arte, ou Vilém Flusser (2010) quando se questiona se faz sentido distinguir a cultura da natureza, quando ambas são a nossa orientação para o mundo-ambiente-real. Por seu lado, Martin Heidegger (2010), na descrição que faz de uma obra de Vincente van Gogh, Um par de sapatos, privilegia uma linha de análise do que considera ser "a coisa", imbuída numa certa categorização de utilidade, estética, pensamento e memória, ou seja, arte e design. A complexidade define o tempo presente e a estética pós-moderna terá dado um contributo inestimável nesse sentido. Certo é que se torna necessário viver com complexidade, porque a vida é complexa (Donald Norman, 2011). A cultura mosaico é também ela representativa da diversidade e

fragmentação que nos caracteriza, num mundo composto por múltiplos elementos inter-relacionados, em que a imagem é protagonista. Manifestação primeira, a imagem é espelho, nas suas múltiplas roupagens com que se reveste o tempo. São sombras, projetadas nas águas ou à superfície dos corpos opacos e/ou representação mental da realidade, através dos sentidos, dicotomia com a qual Platão e Aristóteles balizaram todo o tempo. Se a imagem é arte, design e ambas unidade, que tempo precisa ela de nós e que tempo temos para ela, num tempo sem tempo? Que interação resulta entre o eu / o nós e a imagem que se manifesta na instantaneidade? Poderá a imagem ser uma outra imagem que nos permita parar num tempo veloz, restabelecendo um tempo de reflexão?

[Keynote Speaker · 14h00-15h15 · AIP]
David Joselit (Harvard University) · EN | In-person
Museum Montage: Inclusion as Dispossession [moderator: Luiz Camillo Osorio]
Like democracy, the museum is a site of inclusion through representation: different cultures, different ethnicities, different genders and sexualities as well as diverse historical eras are brought together to create an idealized map of the world. And yet, as the scholar Robert Nichols has argued, drawing from histories of Indigenous people, and postcolonial theory, inclusion can operate as a form of dispossession: some cultures are represented as "primitive" or otherwise less advanced. The history of the museum is the history of a physical kind of dispossession (by which objects are transported from their source cultures to a new metropolitan institution) and representational forms of dispossession through which cultures or identities are sorted according to geopolitical hierarchies. This talk will explore the museum as a site of dispossession through inclusion focusing on a small number of diverse exhibition strategies, including the Depot Boijmans Van Beuningen in Rotterdam, which stores the institution's entire collection in an "open" facility accessible to the public, and documenta fifteen, whose opposing strategy was to introduce opacity and resistance into the display of world art.

[slot 2 · 15h30-17h15 · EA008]
Philosophy / Modernity [moderator: Maria Coutinho]
Nietzsche, "the philosophy of a poet"
    André M. Penna-Firme (PUC-Rio/Université Paris 8) · PT | In-person
Um dos traços que marcam a recepção da obra de Nietzsche após seu colapso em 1889 é a discussão em torno da natureza de seu pensamento filosófico. O caminho que suas obras percorrem entre França, Portugal e Brasil é marcado pelo tensionamento dos limites entre filosofia e poesia, entre a sistematicidade do tradado e a liberdade poética. O crítico José Veríssimo, em 1899, intitula a obra de Nietzsche como "a filosofia de um poeta", enquanto o escritor Lima Barreto o descreve como "um doente mental, incapaz, devido à sua própria doença, de fazer o que se chama um livro, com princípio, meio e fim. Ele escrevia em cadernos o que lhe ocorria e supunha ter relação com o assunto que meditava; depois, reunia tudo, conforme entendia, e punha um título" (BARRETO, 2017, p.318). O que Lima Barreto descreve é o trabalho de um artista que trata sua filosofia como montagem do pensamento, constituindo uma obra a partir da união de fragmentos de intuição vindos à tona em momentos diferentes. É nesse sentido que a recepção de Nietzsche na França é capitaneada pelos círculos simbolistas e wagnerianos que valorizariam sua caráter artístico; para só depois ser absorvida pela filosofia escolástica, que buscaria sistematizar seu pensamento jogando uma sombra sobre a importância de seu estilo aforismático e não-linear. Apesar dos esforços de sistematização de sua obra pelos seus divulgadores, o estilo de Nietzsche, tributário da herança do romantismo alemão, não pode ser dissociado de seu pensamento, sendo parte constituinte de uma filosofia-artista cujo pensamento se entende como escrita. Ao retraçar a primeira recepção de Nietzsche, nos é possível compreender o que havia de radical no pensamento do autor, e como sua filosofia se lançava no mundo como esfinge, colocando um enigma que por muito tempo perduraria: como é possível pensar em fragmentos?

Theoretical Assemblies on the Margins of Aesthetics and Politics
    Felipe Xavier (UNL) · PT | Online
Renowned for its diversity and thematic richness, which intermingles and blurs the boundaries between the fields of history, education, politics, and art, Jacques Rancière's research primarily centers on the relationship between the formation of modern politics and artistic creation, particularly in literature and cinema. Amidst this web of knowledge, a discerning reader of his work might question: could there possibly be a Rancière method within the network that traverses and interconnects his published texts, that charts paths through the debates on modern transformations of fiction and the plurality of modern times, and that delineates tangents in the celebrated discussions on "dissensus" and "distribution of the sensible"? As Rancière (2021) argues, the assembling of a scene is an anti-hierarchical narrative operation that involves "inventing ways to perceive how thought is interwoven with sensory experience" (p. 234). This montage gesture embodies what the author terms a "poetics of knowledge" - a political and dissenting operation that distances itself from regimes of truth and instead emphasizes the role of storytelling in grappling with discourses and objects. Its purpose is to counter consensual readings that perpetuate the invisibility and inaccessibility of such elements in thought. According to Jdey

(2021), it is through this theoretical montage that Rancière's dramaturgy merges concepts to create scenarios in which the time of action and the gestures of characters can glimpse the possibilities of opposition between one sense and another. Drawing upon Rancière's recently published work, *O método da cena* The method of the scene] (2021), we aim to explore key aspects of his research to comprehend how the montage of scenes materializes as a theoretical-methodological procedure that establishes connections between the realms of theory and practice in the author's critical approaches.

Something has been lost: Imperative of the fragment
Bernardo Silva Wendrownik (Royal Holloway, University of London) · EN | In-person

In his eminent essay Experience and Poverty (1933), Walter Benjamin subjects some of the main intellectual concepts from the interwar period to close scrutiny. According to Benjamin, World War I and its horrors produced a discursive vacuity, one whose effects were not only felt as silence or poorer communicable experience, but also through a forced effort of reinvention, of establishing a new tabula rasa, a new language. Such is the case of many great creative minds of the postwar period, among whom Benjamin mentions painter Paul Klee and architect Adolf Loos. Through the idea of fragmentation, and by way of Benjamin's conceptual musings, this presentation aims to examine how the grand idea of a concatenated narrative - a formal strand thoroughly verified in the 19th century - was fundamentally lost after the World Wars. Traditional forms such as the Bildungsroman ('Novel of education'), pervaded by totalizing methods of narration, now paved way to an imperative yet heterogenous reign of fragments. When comparing the features of prominent 19th century anglophone writers Charles Dickens and Charlotte Brontë to later authors such as William Faulkner and Virginia Woolf, the distinction becomes starkly clear. Broadening the spectrum beyond the reaches of literature, the presentation seeks to include experimental case studies in the realm of painting (with Frank Auerbach's bomb-scarred landscape paintings), in philosophy (with thinkers such as Emil Cioran rebelling against the idea of philosophical systems), and in cinema (with assemblage filmmakers such as Bruce Conner and Peter Tscherkassky). By visiting the outputs of such creative minds, this section's aim is to evoke and locate ideas of montage, juxtaposition and interdisciplinary thought, fostering comparative endeavours within a discursive weave of continuous rearrangements.

A vegetal night: Martius' Amazon and the end of modernity
Marcos Vilela (PUC-Rio) · EN | In-person

In the course of the historical and botanical studies produced after his expedition to Brazil, the Bavarian naturalist Carl F. P. von Martius retrospectively effectuated a comparison between Rio de Janeiro and the Amazon from their respective landscapes. On the one hand, an incipient civilization promised by the city as a mirror of an attainable European modernity; on the other, promised by the forest, a regression to a previous state, which engulfed and refuted progress. Martius' reading of the landscapes of each locality was informed by the speculations of F. W. Schelling about nature, notably of its empirical and absolute manifestations, implying distinct temporalities. Schelling's ascendancy over Martius, with his philosophy of nature, is well known. However, there is no text by Martius in which it is explained how he appropriated this philosophy to compose images and display their content. From the images produced by Martius, from botanical illustrations to landscape engravings, the communication intends to restore this speculative grounding. Thus, in addition to the philosophy of nature, Schelling's philosophy of art is covered, after all, as he defined, they are complementary. The aim is to show that the naturalist, as conceived by Martius in Schelling's philosophy of art, becomes a tragic hero. The expectation is that between one image and another, with their respective contexts in Schelling's philosophy restored, it is possible to find a hidden meaning only unveiled by the interpretation of what is not immediately given. In what, after all, is a factual composition of meaning, the very inexistence of a true interpretive meaning defined by Martius propitiates montage as a producer of meaning.

[slot 3 · 17h30-19h15 · EA008]
Sound / Music / Voice [moderator: Vasco Carvalho]

Transphonography and montage in the record 'Araçá Azul' by Caetano Veloso
Guilherme Granato (UNL) · PT | In-person

Esta comunicação aborda o disco Araçá Azul, lançado no ano de 1973 pelo compositor brasileiro Caetano Veloso, buscando identificar a coordenação entre procedimentos transfonográficos e o uso da técnica da montagem. É conhecido o protagonista de Caetano Veloso dentro da Tropicália, movimento que despontou no cenário artístico brasileiro no final da década de sessenta e, encabeçado por sua faceta musical, redimensionou questões que povoavam o debate cultural brasileiro daquele período. As canções tropicalistas, principalmente aquelas assinadas por Veloso, distinguiam-se pela quebra da linearidade e a mistura de referências estranhas entre si: materiais recalcados (tidos como cafonas ou não representativos da nacionalidade), folclore urbano, imagens da publicidade, do cinema, clichés nacionalista, procedimentos da música electroacústica e concreta, rock etc. Tais características despertavam certo estranhamento no ouvinte e suscitavam um campo amplo de interpretações, destoando do padrão mais conteudista e de viés nacionalista que orientava a criação de boa parte dos compositores de então. No disco Araçá Azul, Veloso parece ter radicalizado

certos procedimentos que se insinuavam desde o início do tropicalismo. Recursos intertextuais como a paródia, o pastiche e a alegoria estão presentes no álbum, mas encontram-se potencializados pelo uso massivo de procedimentos de montagem disponibilizados pelos recém desenvolvidos recursos técnicos de manipulação e edição sonora. Com a ajuda do modelo de relações transfonográficas desenvolvido por Serge Lacasse (2018), que adapta para a música popular gravada categorias originalmente propostas por Gerárd Genette (1982) no campo da literatura, buscarei explicitar a relação entre a montagem, procedimento que mudou o conceito de composição dentro da música popular a partir do final da década de sessenta, e os procedimentos transtextuais empregados em algumas faixas de Araçá Azul.

A New Sampling in the Post-Internet Era: How Technology Has Redefined the Record Store
Alex Vertefeuille Hall (CUNY Graduate Center) · EN | Online

Building on the foundations of John Cage's activist looping, to the MPC era of remix machines, sampling has usurped collage as the de facto fragmentary operating mode in the present era. Working itself into pop culture–through hip-hop, but recently as the centerpiece of online venues like TikTok and Instagram, where re-pitched versions of well-known songs package nostalgia wholesale for a Gen Z consumer–the once-vanguard production technique has become a cultural monolith, despite its hold on the fabric of the digital era being popularly invisible. When any sound recorded in the past century can be acquired by means of a YouTube downloader, how can we rethink intentionality, once the driving force of collage- and sample-based artists' methodology, in the post-internet ecosystem? Presently, electronic musicians use sampling to explore the shared yet introverted nature of collective memory. Artists like Slauson Malone, in records such as A Quiet Farewell and Vergangenheitsbewältigung do so through juxtaposition, breaking down, and darkly recontextualizing music of cultural significance. Others, like Fred Again, use pandemic-era sounds as the foundation of cathartic expression, turning shared agony into dancefloor revelry. As a pendulum shifting drastically between looking hopefully toward the future and with suspicion toward the past, music's relationship to the fragment is laced with Derrida's idea of hauntology, but more popular social media remix culture comes closer to Sianne Ngai's theory of the gimmick: an oscillation between repulsion and seduction, as well as a mismatch between how something appears and the value (or lack) it creates. With the age of the internet coming to a close, and sampling becoming an unexpected yet stalwart glue in an infinitely rhizomatic web of media, it begs the question: What can be called sampling in an era of infinite reproducibility, and what ripples might such a concrete label cause?

Making Sense of Voice
Laetitia Kozlova (UCP, EA/CITAR) · EN | In-person

This title _Making sense of Voice_ is a provocative analogy with academic research long exploring the gap between sense and sound, however excluding human voice. It grounds this communication in the realm of sound and listening. The human _voice_ is approached as a sound and a means to communicate. _Sense_ refers to the experience of the world through the senses as well as the moment of encounter between a voice and an audience. In the _making_ lies the empirical and philosophical response to contemporary social urgencies. This _making_ involves the whole process of production of voice-based audio material from recording, and editing, to sharing the voice with a physical audience during a performative collective listening session. This communication explores the new meanings and political potentialities of listening as an action, which unfolds through multiple assemblages, beyond the technical: the assemblage of an audience with a voice; the live assemblage of encapsulated voice, to weave a channel of listening tuned to the audience; the individual inner assemblage of the voice; the assemblage of revoiced voice by the participants. This new listening aesthetics, nurtured by the sonic natural agency and the relational force of the human voice seems to rally emerging emancipatory practices based on the unseen.

[19h30 · Pátio das Artes]
Conference Dinner

[Live Broadcast · 21h30 · AIP]
Nuno Faria + Jonathan Uliel Saldanha · PT/EN | In-person
Raiz Fasciculada
Changed bodies, metamorphosed voices, transformist vortex: *RAIZ FASCICULADA (Fasciculated Root)* LIVE BROADCAST resonates and celebrates Raiz Fasciculada, the editorial project. The Raiz Fasciculada edition, a collective work of a fascicular nature that brings together contributions from authors from very different disciplinary fields, conceived and edited within the scope of the work carried out at the Museu da Cidade, in Porto, between 2020 and 2022, embodied an aspiration: to (re)discover the vocation of the museum as a utopian place of collective interweaving. The museum as a *singular plural* place, as a fasciculated root. Horizontal, rhizomatic, nocturnal and luminous.

Day #2 · May 11, 2023

[slot 4 · 10h30-12h15 · EA008]

Performance / Knowledge [moderator: Cristina Sá]

Flickering Landscapes

Torben Körschkes (TU Berlin) · EN | In-person

According to writer and activist Franco "Bifo" Berardi, the task of poetry is to liberate signs from their established semantic contexts. He describes poetics as a process of experimentation in which semiotic systems and patterns are remixed: "[Humans] are able to utter words that break the established relation between signifier and signified, and open new possibilities of interpretation, new horizons of meaning." (Berardi 2018, 19) With this in mind, for Montagem I propose a performative reading in which I experimentally dive into the notion of Errantry as developed by writer and philosopher Édouard Glissant. He describes Errantry as a movement of cultures that does not aim to conquer, nor is it based on political or economic constraints, but seeks to establish relationships. In a speculative manner I would like to tell the story of a community of the future, that lives according to the principle of Errantry: Mankind will more or less die out in 2222. Almost everything will be destroyed. Only some ruins, stories and a book by Édouard Glissant remain. Around the year 3333, the population of humans has grown again to a few tens of thousands. They build their communities based on this book by Glissant--because it is all that was left. I have friends in 3333. They wrote me a letter and sent some objects, drawings and pictures. The performative reading is a montage of text, animations and live-projected objects and images (using a visualizer) – some of which are found footage, some of which I designed "in conversation" with Glissant's thoughts. Through the use of montage I try to open up a space for imagining Errantry as a principle of connectivity, a mode of engaging with the world, and a method for opening up to unforeseen encounters, potentially bringing to live new languages, dialects, rituals, mythologies, stories, affairs and politics.

Montage towards the Figural and the Hybrid. The Politicality of Marlene Monteiro Freitas' Choreographic Worlds

Alexandra Balona (UCP, EA/CITAR) · EN | In-person

Influenced by strategies of montage in art and theory – from cinema to Aby Warburg's project Mnemosyne Image Atlas – Cape Verdean choreographer and dancer Marlene Monteiro Freitas places dissonant materials in relation, opening space for the non-place of discourse. These choreographic materials propose multiple modalities of performance, that articulate overdetermined, hybrid and animistic figures, concurring to the construction of a radically unbounded fictional world where the unexpected finds a potential ground for existence. In her montage, Marlene evokes both a Western European epistemological and cultural legacy, as well as other references from Freitas' personal archive of everyday life: from Cape Verde to other transnational relationalities from her diasporic path. Summoning figures that evoke hybrid, queer, and multi-species entanglements, we propose that her work dislocates some of the Modern European Grand Divides, intersecting, and dislocating identity, racial and gender determinations. In this presentation, we wish to unravel how Marlene's choreographic singularities, in a disobedient, ironic and humorous way, embody modernity's vexed thresholds at the frontier where binaries clash and cancel each other, in-between worlds and dichotomies such as Europe and Cape Verde, colonizer and colonized, male and female, modern and premodern, white and non-white, subject and object, human and nonhuman, beauty and ugliness, clean and dirty, sacred and profane, among others, unveiling the ruins of such binaries and the hierarchical power structures that still govern our global order, proposing the folds, the cracks and the hybrids as new tools for rethinking the political and the contemporary. Therefore, collapsing the operative plan of discourse, making use of strategies of montage, dislocation and transfigurability, not only a rational understanding becomes scattered, as the figures themselves fragment the assumption of a stable and univocal modern subject, both on stage and in the audience, since it also contaminates each spectator's singular politics of self-reflexivity and recognition.

Situated Dispersal

Katharina Stadler (University of Arts Linz/Universitat Autònoma de Barcelona) · EN | In-person

Referencing 'The Collector' in Walter Benjamin's 'Arcades Project', Roland Boer distinguishes the work of the collector as allegorist in his book 'Criticism of Heaven. On Marxism and Theology': "...the collector seeks to bring things together in order to locate their affinities, whereas the allegorist has given up on this, preferring to interpret the dispersal itself." This emphasis on the dispersal, on counter-attempting the conscious assemblage of fragments of all sorts at first, allows for a fluid reading, or rather readings, of the knowledge at hand. A fluidity which doesn't need to oppose taking up a (political) position, but rather, allows, through a process analog to X-raying from multiple perspectives, to let the material join into the process of sorting itself, a kaleidoscopic process to be occasionally stopped in time and space. These moments of halting can be seen themselves, both in the moment itself and retrospectively, as screenshots as turning points, which can and have to be read not as objective encounters with the material, the objects, but as subjective engagement in certain time and

space. Donna Haraway states in 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' that "[s]ituated knowledges require that the object of knowledge be pictured as an actor and agent, not as a screen or a ground or a resource," hence we can encounter the dispersal itself as agencies in dispersed locations and dispersed times, which we can aim to make contact with. Situated Dispersal as a method grants both process-based and lithoidal aspects of artistic research to develop side by side, juggling fragments of material alongside media and forms to forge (sometimes seemingly unlikely) alliances.

From anger to silence: filmic intervention and disruption
Martim Ramos (FBAUL) · PT | In-person

Esta proposta contempla/propõe a exibição da vídeo-instalação "twelve silent men", da minha autoria, uma intervenção no filme "12 Angry Men" (1957), de Sidney Lumet. "twelve silent men" é uma obra sobre discurso e silêncio. Nesta intervenção, todas as palavras do filme foram cortadas. O silêncio torna-se protagonista, impondo uma tensão feita de suspense e antecipação. A linguagem corporal torna-se uma estranha coreografia de corpos masculinos, interrompida por cortes abruptos que quebram a fluidez da narrativa, suspendendo uma orgânica física implícita às personagens. Sem as palavras e os tempos que as enquadram, a normatividade e o andamento próprio das acções, bem como a sua agência, colapsam. Partindo da relação estabelecida entre "12 Angry Men" e "twelve silent men", esta comunicação distingue, num primeiro momento, as práticas de apropriação e de intervenção fílmica: como na primeira se cria "a partir de" e na segunda se constrói "em diálogo com". Com o foco na "intervenção", aborda-se o modo como esta faz uso da disrupção para explorar e potenciar elementos de outro modo suprimidos, apenas revelados na relação entre a intervenção e o objecto intervencionado. A "intervenção" é considerada na óptica de uma citação benjaminiana, enquanto a "disrupção" assume o papel de um intervalo warburgiano. Evocam-se, nesse exercício, os exemplos de Douglas Gordon ou Nicolas Provost, entre outros. Explora-se, ainda, o impacto destas práticas ao nível da discursividade de cada obra. Entre "twelve silent men" e "12 Angry Men", como entre outros pares, emerge um lugar para o não dizível, uma suspensão das narrativas estabelecidas, ou previstas, que emite ecos de um limite da linguagem, próprio de Wittgenstein. Aborda-se como a intervenção, descomprometida da função original e própria da narrativa linear, se presta a expor esses mesmos limites da linguagem.

[Keynote Speaker · 14h00-15h15 · AIP]
Delfim Sardo · EN | In-person [moderator: Nuno Crespo]
Montagem, fragmento e totalidade.

[slot 5 · 15h30-17h15 · EA008]
Photography / Words [moderator: Carlos Lobo]
Surrealist photography and contemporary echoes
Cecília Samel (PUC-Rio) · EN | In-person

This article aims to discuss surrealist photography as a means of montage, as well as its echos in contemporary art. The analysis will explore questions related to surrealist photography and photomontage through the works of Walter Benjamin, Susan Sontag and Rosalind Krauss. There has always been strong ties between art and photography. In its early days, artistic movements such as Russian constructivism, dadaism and surrealism began incorporating the technique into their practice. These movements managed to create art through constructive photography. In the case of surrealism specifically, this was achieved by the dream-like atmosphere as well as the construction of the images, be it by photomontages or the setting and framing of the photographs. Photography has an inherit connection to collage, since it is an aesthetic fragmentation of the portrayed subject, which is taken out of its original context. To take a photograph is, in a way, to take a fragment of reality into the field of representation. One exemple of contemporary use of these principles is the series of assemblages done by Brazilian artist Sofia Borges, specifically the ones made from MASP's Degas collection. They consist on backgrounds of parts of Degas paintings, printed images of the 14-year-old ballerina and some small bronze sculptures, which resulted in dream-like images in a sort of "mise en abyme": multiple layers of reinterpretation of Degas' images through their echoes. These assemblages show hidden aspects of the original artworks, in a similar way to surrealist photography, which set aside the photorealism and bring forth a slightly bent reality, while rethinking these images through a contemporary female gaze.

'Little did he know that the cut would bloom' - montage, appeal and invective, in Rui Pires Cabral's 'Tense Drills'
Maria Brás Ferreira (UNL, IELT) · PT | In-person

Critical reading of Rui Pires Cabral's *Tense Drills* (2021) from the Georges Didi-Huberman's concept of "table", problematizing the relation between texts and images, assuming collage as a montage exercise, along with the concept of

essay, facing the book-object as the table or the studio of its own idea and plasticity. Based on an English grammar, with images taken from *Paris Match* and *Life* magazines, the book elaborates an anti-narrative construction through a set of images that either top a sentence or the conjugation of a verb, under the structural division of the book in four parts and four rhythms ("One", "Two", "Three" and "Still"). Signs, imagetic particles, details that in their quasi-repetition, quasi-resemblance and quasi-continuity - that is, in its montage - exclude any totalizing reading. Figures re-emerge, are actualized outside of time and alien to any memorialist or monumental formulation. The sense of resonance prevails, variations with no original model, which associates montage and repetition, not to the sameness of a form, but to the fundamental oblivion that opens up the possibility of unprecedented and unusual forms, as well as to everyday experience as an elusive record. We defend a poetics of approximation (and conjugation - verbal, plastic and time-related - like an endless table), precisely that which defines montage as undoing and emancipation, as an appeal and an invective.

Feminism as a Practice of Montage
Lucia Barros (PUC-RJ) · EN | Online

The objective of this work is to propose a reading of feminism as a practice of montage based on the idea of politics as dissent from the philosopher Jacques Rancière. The idea of montage appears here not only as a working methodology, through the seam of Rancière's theory with feminist thoughts, but also in the proposal to approach montage as an element that can be constitutive of this kind of politic. The montage will be understood as the intersection of elements that normally are not found together, with creates a new sensibility. An operation that disidentifies such elements from their usual perspective and appropriates the word of the other to open a field of possibilities that makes something new visible and sayable. This appropriation of the other's word is at the core of the idea of emancipation, central to Rancière's thinking. The women's emancipation process consists in them taking the word for themselves, speaking despite not being authorized to do so, which means that what comes out of their mouths ceases to be noise and becomes words. This promotes a disagreement, because when women take the words for themselves, they shatter the already codified idea that prescribed the meaning of being a woman. That is a gesture that also disidentifies them from the usual logic. At the core of this process is also the appropriation of the other's words to open sensibilities that were not given beforehand. The idea of emancipation is associated with the idea of montage through the way we articulate words, thoughts and gestures. I intend to discuss this premise with Jacques Rancière in dialogue with the text "The Laughter of the Medusa" by Hélène Cixous and some images that make up the vast work of the artist Cindy Sherman.

From Ana Cristina Cesar to Fabio Morais: another radicalism
Nathalia Rinaldi (PUC-Rio) · PT | Online

From the 1982's book "A Teus Pés", by Ana Cristina Cesar, Fabio Morais produced, in 2012, an artist's book with the same title. From each page of the original publication, the author cuts and superimposes every verse together at one single place: the bottom of the page. Thus, he works with an assembly procedure that transforms words into images, in pasted words that come to be read visually. In his work, only strokes, single letters, strong graphic marks, few legible words are identified. Here, the proposal seeks a discussion about how the montage phenomenon, initially more linked to the visual field, arrives and unfolds in the literary scope from the work in question, how writing sustains itself even though it is almost impossible to be read and how the montage procedure goes through the literary creation of Ana Cristina Cesar herself until arriving, years later, in the intervention of Fabio Morais that allows us to explore specific plastic and visual materialities of words. In addition, there is a way to observe how an assembly procedure occurs with a work that is an archive, since Morais erases the poet Ana C. Dealing with the relationship between writing and image and exploring theoretical ideas such as Jacques Derrida's counter-signature, Roland Barthes' writing, Leonardo Villa-Forte, who recently published about appropriation processes, displacements and/or intertextualities, and by Walter Benjamin about the montages themselves and Marie-José Mondzain defending a different radicality of words, it is proposed to present a brief portrait of such artistic procedures involved in this work by Fabio Morais, which involves the areas of Literature, Archive and Visual art.

[Artist Talk · 17h30 · AIP]
Sofia Borges · EN | In-person [moderator: Pedro Duarte]
Reversed Archeology or The Inner Thickness of Images
In the last 7 years of her research in photography, visual artist Sofia Borges started to use performance and assemblage to create other degrees of images as a strategy to what she names "inverted archeology". An attempt to dig inside an image, finding other degrees of images within. The lecture will focus on her series of works created in collaboration with Edgar Degas' celebrated bronze sculptures.

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Day #3 · May 12, 2023

[slot 6 · 10h30-12h15 · EA008]
Cinema / Non-fiction [moderator: Sara Castelo Branco]
Sunrise: The Hidden Labor of Images
  Lúcia Prancha (Universitat Autònoma de Barcelona) · EN | In-person
This presentation will focus on the component of the artist's practice that is concerned with the interplay between visual representations of landscape and the appropriation of films and ultimately the consequences of this interplay for aesthetics and politics. The discourse will look to critical investigations around the artist's film *Sunrise* (2021) and the appropriated films from the L.A. Rebellion film movement. The short film *Sunrise* will serve as a base for reflecting on several questions. How representations of landscape and territory give shape to the instrumental relationship of nature under capitalism? In which ways do images work to further or to impair a certain "distribution of the sensible"? By combining theoretical work and visual methods, this presentation intends to underline the contribution of contemporary art-making sustained by the use of montage as a core point for the construction of images that instigate thought.

Kino-Eye: ethnography, authorship and editing in documentary cinema
  Ana Clara Nunes Roberti (CITCEM/FLUP) · PT | In-person
Esta comunicação pretende discutir a edição como um processo contínuo e autoral no âmbito do cinema documental, focando-se, mais especificamente, nos casos em que o etnógrafo e realizador é o responsável por filmar e editar o material imagético e sonoro da produção, ou caso de estudo. Para dar corpo a esta reflexão, será considerado o conceito de cine-olho de Vertov, reconhecendo que o ato de editar está intrínseco em todas as etapas de um filme, da pré à pós-produção, não sendo, portanto, um processo isolado, que se realiza apenas numa fase posterior à recolha do material. "The ciné-eye is: I edit when I choose my subject (from among millions of possible subjects). I edit when I observe (i.e., film) my subject (making a choice among millions of possible observations)" ("A.B.C. of the Kinoks"). (Rouch & Feld, 2003, p. 39). A escolha do tema, dos personagens e eventos a serem trabalhados, são parte integrante do processo que compõe a edição final. Nesse sentido, outro elemento importante que se pretende destacar é a maneira de se conduzir a câmera durante as filmagens – e a própria decisão de não filmar em alguns momentos que poderiam ser considerados apelativos na montagem final. A filmagem, que no caso do documentário etnográfico é o momento do encontro com o outro – personagem e assunto –, proporciona um efeito catalisador no realizador e etnógrafo (Henley, 2000) e interfere – molda – a sua relação com o tema a ser retratado, o que consequentemente impacta o resultado final do filme e a relação do mesmo com o espectador. Trata-se, assim, da criação de uma verdade temática (Rouch & Feld, 2003, p. 32), resultante da combinação de uma série de fatores que são desenvolvidos desde o trabalho de campo até a fase dedicada apenas a montagem da narrativa audiovisual.

Between city, countryside and ruin: the construction of the landscape and the cinema of Gürcan Keltek
  Francisca Dores (UCP, EA/CITAR) · EN | In-person
This essay discusses the transformation of places, their respective contemporary categorisation and their relationship with the community. Taking Gürcan Keltek's cinema as a premise, it proposes a re-imagination of the landscape through the plurality of the gazes of the community that sees its memories engraved in the places. The recurrence of elements such as the fragmentation and subsequent assembly of the landscape and the communities circumscribes his work in what we may consider an (in)coherence of the contemporary world: the search for a political truth that is not absolute. To analyse the director's practice, namely in the works *The Burning Mountain* (2014), *Koloni* (2015) and *Meteorlar* (2017), we will recover Hannah Arendt's thoughts on the world and distances, the role of images in the construction of fictionalised places by Italo Calvino, and a set of authors who reflect on the city and country dichotomy in the Electra 18 journal. In this context, we therefore consider the territory as a whole – a world-city –, and Keltek a director who wears the skin of a surveyor.

Postrealist montage strategies and the 'authentic now' in Shoe City: a documentary case study
  Jim Marbrook (Auckland University of technology) · EN | In-person
In 2019 I began shooting the feature length documentary Shoe City, an attempt to fuse personal history with shoemaking culture around the world. The intention was to explore evolving shoemaking cultures and comparing them with the conditions my own family experienced in the East Midlands of England when Leicester's shoe industry seriouslt declined. This presentation is focused on the evolving process of montage within the development of this creative work where the work itself is an "experiment…which could not be answered by other methods" (Skains, 2018). Recent research on the processes of editing and montage in practice (Holt, 2019) (Perlman, 2018) seeks to explore how to uncover implicit knowledge embedded in the work of an editor. Phenomenological approaches which relate to the cognitive process of the

edit mostly relate to the editor him/herself. In seeking to uncover creative choices and decisions I outline my approach as one focused on the work of a director/editor, one that also balances ideas in two recent works written by practitioner/theorists Jill Godmilow and Niels Pagh Anderson. Godmilow (2022) makes a case for a radical rewriting of the documentary, identifying a genre she describes as 'postrealist'. Pagh Anderson (2021) highlights essential moments in documentary that are revealed in documentary footage. He classifies these as being expressions of the 'authentic now' and these frame the edit. Both share the idea that every work has what Godmilow describes as a 'second track' and Pagh Anderson as 'the other story'. In this presentation I will present the ideas and montage strategies in Shoe City by referencing the ideas of Pagh Anderson and Godmilow. This involves an exploration of how montage can highlight the 'second track' and the 'other story', in this case the personal journey I am taking to reconcile family emotional histories with the contemporary shoemaking landscape.

[Artist Talk · 14h00-15h15 · AIP]
Sergei Loznitsa · EN | In-person [moderator: Daniel Ribas]
Working with archival materials for the purpose of creating archival films

[slot 7 · 15h30-17h15 · EA008]
History / Representation [moderator: Alexandra Balona]
Montage and Manipulation: The Role of Triumphal Images in Fascist Parades
    Margherita Piccichè (Università degli Studi di Palermo) · EN | Online
This paper aims to argue about the role of montage in the context of fascist parades, starting with Aby Warburg's identification of the engram of "triumph" in the Mnemosyne Atlas. By manipulating the masses, and assembling them into a passive object, fascism achieved the construction of an image of power that shows a subordinate mass, a mass composed of overlapping individual units. Fascist politics, in fact, operates not only to disarticulate the masses, pulverizing their attempts to recomposition but also to rearticulate them in an atomized and unrelated form within its hegemonic purpose. We can also examine the fascist parade as a 'mobile archive' of triumphal images, survivals of the past marching together, with the primary role of defining the identity of the regime, in the recovery of an aggressive and aestheticizing imperial Romanity. The analyses will be also about concrete examples of fascist parades, such as the one on May 9, 1936, the day of the foundation of the Fascist Empire, and its anniversaries. Recovering the concept of masse from Elias Canetti, the study of fascist parades shows how montage allowed the manipulation of the masses by fragmenting the representation of power into isolated and repetitive parts, creating an effect of pervasiveness and control over the collective imagination. In summary, the paper examines the role of montage as a tool for constructing the image of the regime and violent manipulation of the masses, suppressing their own sense of individuality and physiological fragmentation. Reflection on the theories of Aby Warburg and Elias Canetti offers a critical investigation of montage as a practice of visual power, contributing to a greater understanding of its function within totalitarian regimes and its continued persistence even in contemporary contexts.

Digesting Cervantes and De Andrade: Tracing Antropofagia in Don Quixote
    Coco Fitterman (The Graduate Center, CUNY) · EN | In-person
This paper explores the conceptual framework of antropofagia, coined by Oswald de Andrade and developed by Brazilian theorists and artists such as Haroldo de Campos and Hélio Oiticica, as a new and exciting way to read Miguel de Cervantes' tome Don Quixote. Tracing scenes of literal and metaphorical in(di)gestion, as well as theatrical mise-en-scène and ludic metatextual play in Cervantes' Quixote, this paper aims to elucidate the possibility of bibliographic cannibalism and appropriation/montage as literary elements that reach both forward and backward in time and across cultural borders, from Baroque Spanish literature to Brazilian Tropicália music.

Failed Montages: Photography and Museums in the Postwar Liberal World Order
    Afonso Dias Ramos (UNL, IHC/IN2PAST) · EN | In-person
It has recently become increasingly clear that André Malraux's influential vision of the "imaginary museum" (1947), predicated upon a succession of images arranged on the basis of montage and collage, was more heavily indebted to the rhetoric of film and photography than had previously been thought. This transformative model of what a truly transnational and multicultural museum should aspire to be in the postwar liberal world order defined the institutional context of art and visual culture in the last half a century. This paper attempts to address the theoretical underpinnings of the idea of montage mobilized in the context of a museum without walls – drawing on important variations on this theme, from Sigmund Freud's "mystic writing-pad" (1924) and Gilles Deleuze and Félix Guattari's "rhizome" (1980), to Jean-Luc Godard's "museum of the real" (1994) –, but it likewise confronts it with the specific valences, and shortcomings of the critical discourse on

photography around this historical period – specifically the anti-humanist critiques of the medium levelled by Georges Bataille, Susan Sontag and Roland Barthes. Thus, another idea of montage that followed on from Malraux's "imaginary museum" will also be taken into consideration in relation to The Family of Man (1955-62), the most visited exhibition of photography to ever tour the world, assembling hundreds of images by photographers from many nations, as a declaration of global solidarity following the Second World War, created by Edward Steichen. What does montage look like in the particular context of an historical era that has been deemed "postwar" even as colonial powers waged protracted and far-flung wars to retain imperial control of most of the world? How might we reckon with those ideas of montage that enabled the emancipatory promise of another world, and yet failed to account for the violence organizing the world from which they emerged?

Image, montage, control: the ideological formation of black criminality in the United States and the essay 'The Atmosphere of Crime' by Gordon Parks

Gabriel Rodrigues Lanhas (PUC-Rio) · EN | Online

In 1957, *Life* magazine asked Gordon Parks to photograph and illustrate a series of articles about crime in the United States. Parks was the first African American to join the prestigious magazine's staff, in the midst of the era of racial segregation laws. He embarked on an intense six-week journey alongside reporter Henry Suydam, and together they explored the nerve center and street mazes of New York, Chicago, San Francisco, and Los Angeles. Unlike many of his previous works, notable for a number of factors, especially the contrasts, nuances and gradations of black and white portraits and scenes, Parks presented a series of color photographs, adding a cinematic aesthetic, with framing composed of various techniques of blocking, cropping, blurring, apertures and depth of field, provoking an immersive experience for the viewer. From over 50 photographs, only 12 were selected to be part of an article entitled "CRIME IN THE U.S.", featured in the September 9, 1957 issue of *Life* Magazine. This presentation seeks to investigate the methods, intentionality and counter-intentionality of the *Life* magazine article, as well as the diffractive resistance of Gordon Parks' photo essay. From the selection to the editing and layout of the images, to the text and captions accompanying the photographs, we will investigate the attempt by the magazine's editors to control the images and the readers' perception in order to form an idea of criminality and police work. In this sense, it is also crucial to analyze how Parks resists the controlling images by setting image against discourse and image against image. Therefore, Parks' images in *The Atmosphere of Crime* hijack communication and invite us to think about how we perceive what we are seeing.

[slot 8 · 17h30-19h15 · EA008]

Images / Technology [moderator: Diogo Tudela]

Algorithmic montage and the one-dimensional flow of images

João Pedro Amorim · (UCP, EA/CITAR) · EN | In-person

In the age of digital reproducibility, we live immersed in the flow of images. The ubiquity and sheer volume of images that circulate in the digital demand an automated strategy of arrangement and organization. This paper analyses how the algorithmic montage of images transforms the creation of meaning and the production of knowledge, in relation to other forms of montage – such as editorial, artistic or filmic. The heterogeneous images are brought into the flow, rearranged and organized and transformed into a mediated spectacle (Debord, 1967/2006) that regulate our social relations under the light of a libidinal economy (Stiegler, 2004/2018). As our participation as consumers (of images) in the hegemonic social system intensifies (Crary, 2018), our interpretation of the world becomes increasingly influenced/filtered by the meaning created by algorithms and artificial intelligence. Circumventing human intelligence – the "jump over the chaos" of imagination capable of creating "abstract formulas" that produce (by expanding our understanding of) the real (Gil, 2018) – the use of algorithmic montage reinforces patterns defined by our unconscious drives that are the target of the libidinal economy. The contemporary flow of images materializes "one-dimensional thought" (Marcuse, 1964/2011): algorithmic montage leads to the reduction of possible outcomes and connections, encumbering the emergence of the unexpected and of negativity. To acknowledge potential subversion of algorithmic montage, this paper will also discuss how an emancipated gaze (as opposed to passive consumption) can critically reuse this tool beyond its ideological bias. It will further analyse how artistic practices can utilize algorithms to build critical montage, such as that of Martine Syms.

To Be Dump: Notes for an aesthetics of montage from the cinematographic (de-)landfill

Alexandra João Martins (UNL, ICNOVA) · EN | In-person

Tendo como base um seminário intensivo ministrado por Michael Marder em torno da ontologia do aterro, a presente comunicação visa explorar a proposta filosófica no âmbito da montagem cinematográfica. Tendo em conta a proposta de Michael Marder (2018, 2019) para uma «toxicidade ontológica» na época do capitalismo avançado, que compreende uma oposição entre poluição e pureza, os arquétipos clássicos referentes aos quatro elementos vitais foram desvirtuados na medida em que não ocorreu uma mutação ideal face à sua mutação material (Marder, 2019). Assim, a poluição já não pertence à esfera da excepção mas à da regra, criando uma mudança de paradigma: ou seja, já não "há plástico na água"

ou "óxido de carbono no ar" ou "glifosato na terra"; a própria água "é", na medida em que contém, substâncias microplásticas, o ar "é" óxido de carbono, etc. Ainda de acordo com o autor, é a percepção do mundo que se altera, sendo a própria vida movida pelo aterro. Assim, esta comunicação – que apresentará também uma dimensão visual – é uma tentativa de tornar visível, de dar a ver, essa «toxicidade ontológica», a partir do aterro e no aterro. Se, por um lado, considera os mecanismos do dump, por outro, e através deles, visa um des- aterro. Assim, uma compilação é produzida a partir de uma "aterro" de imagens do cinema, desorganizadas, sem relação aparente entre si. Não se trata, pois, de construir ou identificar representações do Antropoceno, Capitaloceno, etc., mas de tentar compreender como a montagem cinematográfica cinema pode tornar visíveis, ou melhor dizendo, sensíveis, as micro-percepções de uma tal toxicidade ontológica.

Sleep Gaps

Verina Gfader (Malmö Art Academy/Lund University) · EN | Online

In what way does a struggle to speak find its form? On a page–on sensitive film material–behind the pupils (as in Bergson's after-image or Freud's Nachträglichkeit = après-coup)–or "in cerebral mechanisms" (Deleuze) only? If not in/through relationality, for example, in the relationship between fragments, chunks of data, and across (stop)gaps in knowledge production. However, instead of reproducing more established vocabularies around Montage –only mentioned in fleeting above, for this spring seminar in Porto I would like to talk from within my recent studies around the potential of anime and as it creates un/familiar continuous worlds: What does sleep–as a figure and potential metaphor–offer to reconsider anime's questioning of a familiar world, a life world, which is permeated by the mundane horizons of human embodiment and linked to the vertical horizon of the body? If sleep offers a particular moment (such as mountains do), where vertical and horizontal are temporarily irrupted, what could it offer to re-contemplate the awakened subjectivities employed in the anime experience at large? For Montagem I would like to speculate on the register of the self/subjectivity in sleep (via mountains), and which can be linked to the very image/worlds of the anime of the present (apparently resistant to Montage). What especially interest me is to think about an emergent mountain-subjectivity, understood as a form of self-comprehension where the subject is "reduce[d] to its body outside the bounds of a familiar world." As Michael Marder (2016) writes, "[Mountains and the spatial and temporal disruptions of horizontality in the mountains] effect a practical deconstruction of the everyday experience's horizons and of the very idea of the horizon constitutive of our experience." . . . Ultimately contemplating upon the awakening sleeper after returning from the elastic, plasmatic (montage-less) anime world as a key asset for renewed bodily awareness and subjectivity.

Montage as Freedom Practice

Thao Ho (Humboldt University Berlin/Schwules Museum Berlin) · EN | In-Person

The talk will explore how Arthur Jafa's "Love is the Message, the Message is Death" (2016) experiments with the expansion of Blackness – as image, experience and ontology – and the extension of cinema's furtive potentials by juxtaposing various media in fast succession. It investigates how Jafa's desire to counter-subjective imaging and Black imagining is materialized in cinema through his artistic practice. In discussing Arthur Jafa's work, his aesthetic choices will be studied thoroughly, such as his use of memes as references to digital capitalism, as well as Black circulation which hints at an alternative representation of being-in-common. The multivocality and visuality of his work employs a method that John Sekora called the "black message" in the "white envelope" (482). His extensive pronunciation of Black alienation as cinematic method, something he also calls "Black visual intonation", and references to Afrofuturism allow the visualization of the complicated relationship of Black Social Life and/within Black Social Death.

[Screening · 21h30]
Cinema Passos Manuel (https://bit.ly/3A6731A)
The Event by Sergei Loznitsa (followed by Q&A with Carlos Natálio).
A quarter of a century later, Sergei Loznitsa revisits the dramatic moments of August 1991 and casts an eye on the event which was hailed worldwide as the birth of "Russian democracy". What really happened in Russia in August 1991? What was the driving force behind the crowds on the Palace Square in Leningrad? What exactly are we witnessing: the collapse or the regime or its' creative re-branding? Who are these people looking at the camera: victors or victims?

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