

escola das artes

Spring Seminar

História(s) da Arte

8—10 mai 2024

Keynote Speakers
& Artists Talks :

- Cyril Schäublin
- Erika Balsom
- Jesus Carrillo
- Joana Cunha Leal
- Rosângela Rennó

Organização



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Rosângela Rennó, *Experiência de Cinema*
MAM, 2005. ©Ding Musa

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Spring Seminar 2024 · History(ies) of Art
Escola das Artes, Universidade Católica Portuguesa
May 8-10, 2024

	Wednesday May 8	Thursday May 9	Friday May 10
11h00-13h00	Slot 1	Slot 3	Slot 5
13h00-14h15	Lunch		
14h15-15h45	Jesus Carrillo Keynote Speaker	Erika Balsom Keynote Speaker	Joana Cunha Leal Keynote Speaker
15h45-16h00	Break		
16h00-18h00	Slot 2	Slot 4	Slot 6
18h00-18h15	Break		
18h15-19h30	Rosângela Rennó Artist Talk	Cyril Schäublin Artist Talk	
21h30			Unrest, Cyril Schäublin Screening + Q&A Cinema Trindade

*All sessions take place in Ilídio Pinho Auditorium, Escola das Artes

DAY #1 · MAY 8, 2024

[slot 1]

Histories of Brazilian Art

Moderator Pedro Duarte

11h00-13h00 · AIP

* Marcos Vilela (In-person, EN)

Earth, avant-garde: decayed glory and future decay in Brazilian (art) history, c. 1920

Ronald de Carvalho and Mário de Andrade kept an attrition in which each developed their own conceit of history facing the same topic, namely, the Brazil's formation vis-à-vis its overcome condition as a colony from Portugal and its relationship with the inheritance of the autochthonous that previously lived in an unnamed land. However, both appraised such earth-binding tie, relating it to the European latitude, differently. Carvalho creates a myth of an elite of Portuguese-descendant men that should rule Brazil as they absorbed the native, thus better grounding themselves to the soil. Andrade, on the other hand, understands that the European and the native formed a mixture that would affect both, creating in Brazil's soil something new that would reverse its path of incidence to strike back in and alter Europe, thus proposing a sited groundlessness. Carvalho mainly dwells on a strain of thought current in Brazil's 19th century that granted the elite an archeological role of finding the remains of a decayed autochthonous civilization, which, by this elite, would be brought back to glory respecting an European model. Andrade relies on two sources, both the writing of Guillaume Apollinaire on the esprit nouveau and that of Walther Rathenau criticizing the German spirit, to anticipate the failure of an European model of civilization as the future that was forecasted to Brazil. Both are directing history to past or future to achieve its conclusion in future or past, that is, apex or ruin, with the goal of sustaining artistic practices with it. By focusing on two fore-figures of what has been termed a "false" and a "real" avant-garde in Brazil's 1920's modernismo, this presentation aims to retrace the entwined origin of counter-conceits and how they were played out in the literary and—specially—critical writings of both Carvalho and Andrade.

* Tatiana Sampaio Ferraz (Online, PT)

The three-dimensional production made by award-winning artists at the Panoramas of Brazilian Art at MAM-SP

A proposta de comunicação busca contribuir para os estudos sobre o campo ampliado da escultura no Brasil, pouco historicizado entre nós, tomando como objeto o conjunto de obras tridimensionais feitas por artistas mulheres premiadas nos Panoramas da Arte Brasileira do Museu de Arte Moderna de São Paulo e que foram incorporadas ao acervo do museu. O recorte sobre a produção tridimensional das artistas Mary Viera, Valquíria Chiarion, Ada Yamaguishi e Lídia Sano, Eliane Prolik, Nazareth Pacheco, Vera Chaves Barcellos, Rosana Paulino e Marilá Dardot fortalece o crescente interesse pelos estudos feministas que buscam visibilizar a atuação das mulheres. A proposta assim procura compartilhar os resultados da pesquisa sobre as aquisições de obras expostas nos Panoramas, e sinalizar a importância do programa institucional para o fomento e a difusão da produção nacional. A pesquisa foi viabilizada por meio do Edital Laboratório de Pesquisa do museu em 2022.

* Gabriel Bogossian Porto (Online, PT)

The portrait and progress: images of first contact and the state government of the “Indian” in Brazil

A crescente presença indígena nas esferas pública e institucional brasileira e o florescimento atual do direito indígena trazem renovadas questões sobre a conformação da política interétnica: historicamente codificada pelo colonialismo interno e suas representações, ela é hoje tensionada por perspectivas que buscam reformular seus fundamentos. Diante de tais embates, propomos refletir sobre os modos como a produção visual em diferentes campos contribuiu para o governo estatal do mundo indígena. Para tanto, propomos tomar as representações em imagens estáticas e em movimento desse mundo como parte de uma tradição visual indigenista, da qual as imagens de primeiro contato configuram uma subseção luminosa: produzidas como reencenação da fundação da Nação, são, desde o movimento romântico, motivo recorrente na pintura, na fotografia e no cinema. A fim de pensar tais imagens e seu uso na fabricação de um “Índio” a ser governado, buscaremos delinear sua genealogia e o material imaginário que ela codifica. Para tanto, tomaremos como marcos o ultrafamoso A primeira missa no Brasil (1860), de Victor Meirelles, e três fotogramas, que documentam o primeiro contato entre três povos indígenas – os Panará (1973), os Enawenê-Nawê (1974) e os Uru-Eu-Wau-Wau (1981) – e a sociedade circundante. Nossa hipótese é que, produzidos a partir de um momento de crise do indigenismo estatal, marcado pela substituição do Serviço de Proteção aos Índios (SPI) pela Fundação Nacional do Índio (FUNAI), em 1967, tais fotogramas assinalam uma dupla dobra na tradição, a um só tempo estética e política, diante da qual é possível repensar as relações entre regimes de visualidade, poder e a política interétnica no Brasil.

* Maria Eduarda Capotorto (In-person, PT)

Tunga’s plastic time in his psychoactive space

Essa comunicação parte do princípio que a instauração de um trabalho de arte, assim como a relação estabelecida entre as obras em uma exposição, afeta sua história. O percurso de uma peça constrói-se devido às experiências pelas quais ela passou. Por isso, é interessante pensar a relação entre ficção e acontecimento. O tempo é assumido como um elemento da obra e trabalhado de forma plástica pelo artista brasileiro Tunga. Em um de seus trabalhos mais conhecidos, *Ão* (1980-1981), o tempo é dilatado e alargado. O artista brinca de experimentar com as peças que decide unir em suas montagens. Cria ambientes nos quais há a aproximação de componentes muito diferentes que, ao serem postos lado a lado, provocam uma certa estranheza, dessa forma, uma provocação emerge do conjunto proposto. Tunga adotou o termo espaço psicoativo para tratar desse ambiente inaugurado por seus trabalhos. Sendo assim, a presente apresentação buscará investigar, também, uma certa relação na maneira como uma obra de arte se constrói e como a história é construída.

[Keynote Speaker]

Moderator Luiz Camillo Osorio

14h15-15h45 · AIP

Jesus Carrillo · EN | In-person

Institutions of the common? para-counter-institutional forms in an uncertain time

With the beginning of the century and together with the development of the “alterworld” political imaginaries, the hypothesis that it was possible to produce new institutional devices from “the common” that would displace the rigid and obsolete state structures derived from the Enlightenment and would stop the seemingly unstoppable advance of neoliberalism and renewed forms of colonialism. The

15M and the different “Springs” of 2011 offered unusual moments of emergence and dissemination of ideas and ways of doing until then encapsulated in minority movements. Despite the apparent failure of such hypotheses and their transformative effects, the questions, projects and methodologies derived from them have permeated museums and the art world in different ways, as was evident in the recent Documenta in Kassel, being even in 2024 (Venice Biennale) one of the most active ferments in production of what has come to be called “radical imagination” in the art world.

It will be explored based on four experiences in which I have been involved in the last fifteen years:

- » The hypothesis of a “monster institution”: the Foundation of the Commons
- » David against Goliath: The Southern Conceptualisms Network
- » Other Europes are possible: L’Internationale and the Institute of Radical Imagination
- » Hole the museum: Museum located

[slot 2]

Moderator João Pedro Amorim

16h00-18h00 · AIP

Aesthetics, History and Literature

- * Teresa Pinheiro (In-person, EN)
Conspirate, reconfigure, imagine

Como defendem autores como Walter Dignolo e Catherine Walsh (2018), os conceitos modernidade/colonialidade são dois lados da mesma moeda; e é desta dimensão, na qual ainda vivemos, que surgem as narrativas assumidas como universais, construídas a partir de uma perspectiva branca, patriarcal, capitalista, eurocêntrica e colonial. A legitimação das epistemologias do Norte (Santos 2018) enquanto o (único) conhecimento válido e científico (Haraway 1988) resulta da negação, invisibilização e exclusão de outras histórias, subjectividades, conhecimentos, lutas, existências. A perspectiva decolonial, através de processos de reconhecimento, desvinculação e desconstrução do modelo moderno/colonial, procura tornar visível e incluir as histórias que foram apagadas. Como explica Grada Kilomba, só “quando se reconfiguram as estruturas de poder é que as muitas identidades marginalizadas podem também, finalmente, reconfigurar a noção de conhecimento: Quem sabe? Quem pode saber? Saber o quê? E o saber de quem?” (2019, 7). Mas de que forma é que estas identidades marginalizadas podem ser construídas se as suas histórias foram apagadas e silenciadas? Como lidar com a violência dos arquivos existentes e como criar novos? Esta apresentação pretende reflectir sobre estas questões através do trabalho de Odete e Aurora Negra (Cleo Diára, Isabél Zuua e Nádia Yracema) que, de formas diferentes, denunciam as narrativas “históricas” estabelecidas e criam espaços para tornar visíveis as suas narrativas, ancestralidades e corpos a partir da performatividade, da ficção e da imaginação radical. Odete trabalha com performance, artes visuais, textos e música para conspirar contra a escrita da história e os seus silêncios em torno do corpo, identidade de género e mundo queer. Aurora Negra é o colectivo criado por Cleo Diára, Isabél Zuua e Nádia Yracema com o objectivo de criar um espaço para contar as suas histórias com as suas próprias narrativas, ficções, vozes e corpos, celebrando a sua ancestralidade em todas as formas.

* Iracy Ferreira dos Santos Junior (In-person, PT)

The paradoxes of modern literature by Paul Valéry in the light of Merleau-Ponty's philosophy

No curso *Recherches sur l'usage littéraire du langage*, Merleau-Ponty apresenta os paradoxos e as imposturas que configuram a literatura moderna: paradoxo da verdade, da comunicação e eu. O estudo do uso literário da linguagem a partir da literatura moderna não é sem razão, dado que esta contesta a fronteira entre vida e linguagem, interroga o próprio sentido da realidade que ela exprime e possui, em termos fenomenológicos, o poder de restituir o aparecer do mundo, o poder de criação e produção de um sentido que a vida sensível reclama. A modernidade literária interroga sua própria linguagem, perguntando-se o que significa escrever e falar, qual sua relação com o real e o imaginário, qual o papel do escritor, como ela recupera a tradição para “deformá-la”, instituir uma “nova verdade” e inaugurar uma história como advento, presença, abertura inesgotável. Em oposição ao que definiu como atitude clássica, Merleau-Ponty diz que o escritor moderno, graças ao estilo, desvela os poderes da literatura e os poderes da linguagem. A partir disso, pretendemos demonstrar como o filósofo francês reconhece essa modernidade na vida e obra do poeta Paul Valéry, que é assolada por paradoxos que concernem à vida e à linguagem, à condição humana, especialmente a relação entre silêncio e palavra, entre escrever e viver. Valéry será, aos olhos de Merleau-Ponty, o escritor que tem por tarefa relacionar a escritura com a experiência; o exemplo paradigmático que responde à questão ética e estética “quem escreve?”, autor ou homem; o símbolo da crítica à toda arbitrariedade da linguagem enquanto imagem instrumental do mundo, da ingenuidade da consciência clássica; o autor cuja poesia recupera o verdadeiro poder da linguagem, a união mística entre som e sentido, entre sensibilidade e espírito e a plasticidade inesgotável da experiência.

* Nina Lima (In-person, PT)

Narrating the crossing without the guinea fowl: the temporary nature of the jagunços in the Grande sertão: veredas

Há uma passagem na obra *Grande sertão: veredas* (1956) em que um meeiro diz ao narrador-protagonista, Riobaldo, que a vida de constante travessia pelo sertão não permite a criação de galinhas d'angola, e que ele gostava que fosse assim. O escritor Guimarães Rosa garantiu ao destino do personagem Riobaldo uma dupla determinação histórica. De um lado, a pobreza herdada da mãe o leva a percorrer os Gerais em busca da própria sobrevivência, situando-o como a parte pobre da população sertaneja, sua plebe. Somada à falta de posses e sem a inclusão no mercado, a vida dos pobres sertanejos no Brasil foi caracterizada pela provisoriade, uma vez que são condenados a trabalhos retirantes e à deriva das oportunidades sem estabelecer laços duradouros com a terra. Por outro lado, a instrução nas armas e letras proporcionadas pelo pai, um membro da camada social abastada, conduz Riobaldo ao encontro com o bando de jagunços ao qual adere e com os quais se mantém. É também a escolaridade que imbui o narrador do desejo de ter suas memórias transcritas pelo ouvinte de sua história, um doutor que põe em texto cada palavra dita, formando o romance. Mesmo com as garantias proporcionadas pelo pai, Riobaldo, que compartilhava com a personagem do meeiro o gosto pela mudança, foge da fazenda atrás de uma vida de aventura. A narração de Riobaldo situa-se entre o depoimento oral da própria história que produz-se, textualmente, como ficção. Se a verossimilhança com o mundo-sertão está garantida por uma série de opções estéticas, a narrativa traz algo da condição de vida sertaneja que escapa aos documentos históricos: a provisoriade radical dos pobres do sertão que se apresenta, no romance, como um impeditivo para a realização de atividades que exigem uma forma mínima de enraizamento, como a criação de galinhas d'angola.

* Diogo Tudela (In-person, EN)

From Formal to Constructional Systems: Synchronism and Anti-Foundationalism in Nelson Goodman

Values, knowledge, and history: According to W.T.J. Mitchell, these are three basic subject areas consistently omitted from Nelson Goodman's structural inquiry into verbal and non-verbal symbolic systems. On Mitchell's account, these three exclusions are performed by three moves: (a) aesthetic values are temporarily shifted to epistemology, while (b) the "cognitive" is terminally moved from 'knowing' to 'understanding', and, in being an obstacle to Goodman's synchronic project, (c) history is rendered untractable since no single account can possibly account for it. These exclusions or temporary suspensions are thus construed to be circumventing tactics engineering a neutrality directed towards a universal science of ahistorical systematics. While Mitchell's identification of the three moves seems, on its own, accurate; neither the proposed motivations nor resulting outcomes seem to match Goodman's premises and agenda. Indeed, if understood singularly, synchronism can be rendered as a suppression of history on foundational grounds. However, it is precisely an anti-foundationalist project, fueled by the rejection of the a priori, an emphasis on pragmatic free-choice, and ontological pluralism that propels Goodman towards the assemblage of the logic and extralogic (presystematic) apparatus of the constructional systems (1951) that would later undergird *Languages of Art* (1968). In being necessarily multiple and purpose-oriented, thus discarding the possibility of a unified meta-system, their epistemological contribution lies not on "what they are" or "how they can be used", but on "how they can be constructed", being that such construction is the outcome of the productive dynamics of free-choice and normative constraints structured by the "doings" of agencies. From this follows that Goodman's synchronic model - which allows for the coexistence of n actual (not factual) worlds at a t time, with n being the total number of conflicting true versions of reality - amounts not to the suppression of history but to the emergence of histories.

[Artist Talk]

Moderator Nuno Crespo

18h15-19h30 · AIP

Rosângela Rennó · EN | In-person

Between documents and monuments: strategies to fight invisibility and erasure.

For many decades, Rosângela Rennó has been using analog photographic material found in public institutions to understand archive and memory politics, or simply the lack of them, especially in Brazil. In recent years she has been expanding her artistic practice by researching photographs on the internet and hybridizing analog and digital documentation to create collections of images of monuments and other objects found in the urban fabric, which reveal stories of vandalism, invisibility and resistance to erasure.

DAY #2 · MAY 9, 2024

[slot 3]

Art & Politics

Moderator Sara Castelo Branco

11h00-13h00 · AIP

* Eleonora Aronis Rainha (Online, EN)

Terra Batida: As Duas Casas do Butantã e como Habitar Caminhos, Beaten Earth: The two Butantã houses and how to inhabit pathways

From the analysis of two neighbouring houses in the Butantã neighbourhood, in the outskirts of the metropolis of São Paulo, as a set - a Bandeirante house restored in 1954 by Sphan (National Historical and Artistic Heritage Service) and transformed into a museum as part of the celebrations of the IV centenary of the city, and the house that the architect Paulo Mendes da Rocha built for himself between 1964 and 1967 – the aim is to understand, mainly through the material, constructive and tactile dimensions of architecture, how issues of continental scale may cross from one time to another; not by chance two fundamental moments in the establishment of national borders, from the Atlantic coast to the interior of the American continent. Looking simultaneously at these two iconic houses when considering the history of São Paulo's architecture, built side by side and on the same level, it is possible to establish associations between the ideas of inhabiting that they represent, and, in their architecture, manifestations of the construction of a territory – visible not only in the two houses, but also in the common plane that traverses them. A beaten earth that carries expressions of the paths, the meanders, the topography transformed and recreated by human action; earth that was mined, excavated and turned over to fit somewhere in the interval between these two gestures; in between the two houses, Butantã.

* Dila Yumurtacı (In-person, EN)

Anicca: A Project from Personal Narrative to Collaborative Participatory Performance

Anicca is an art-based research project about intimacy through one-to-one performance on Zoom. The performance was based upon some fragments of my diary, where I share my vulnerability with participants and ask them to generate responses through various formats of artmaking. As an artist, my motivation for this artistic research seeks to transform the personal narrative into a collaborative participation by means of intimacy creating a plurality of narratives. Personal narrative serves as a mediator to manifest intimacy in the meaning-making process (Lev, 2020). This manifestation of intimacy can appear through self-reflection and intersubjectivity. Participants, upon becoming co-creators of the artwork, were prompted to reflect on their experiences after the performance. Each participant interprets the personal narrative through their own lens, thereby generating novel meanings through art. The responses are gathered not only as documentation but the artwork itself as a collection of data shared on an Instagram page. The boundaries between artist and audience become blurred through prioritizing experiences and interactions. Nevertheless, the complexities of the agency and power of the audience need to be embraced by critical reflection and dialogue into a collective action (Bishop, 2006). The project name, Anicca, is a term that rooted in Buddhism, underscores that everything is transient. By acknowledging the fluidity of narratives- both personal and collective- artists have the power to construct a plurality in the relationship with history and its making. Although, personal narratives carried by emotions that are not just personal but also shaped by cultural norms, values and institutions (Ahmed, 2014). Performance art can provide a platform for the unsaid/unseen voices to be heard by sustaining a transformative potentiality and challenging normative conceptions (Phelan, 2005).

How might collaborative participatory performances enrich historical narratives? How can artists shape their practice by collaborative participation? Why do artistic practices and research are invaluable tools for redefining historical discourse? This paper will investigate these questions in relation to artistic research to develop a deeper understanding between artmaking and its reciprocal effect on the historical discourse.

* Inês Afonso Lopes (In-person, EN)

Lament and pathos: art history as an archaeology of gesture

Recuperando os instrumentos de análise da obra de Aby Warburg, uma das mais proeminentes linhas de investigação da historiografia da arte do século XXI resulta de uma cisão com o seu passado disciplinar da segunda metade do século XX, moldado no racionalismo de Panofsky. Assim, a história da arte aproxima-se cada vez mais à ciência sem nome preconizada por Warburg num diálogo entre diferentes disciplinas e tradições na senda da análise das imagens e gestos enquanto sobrevivências de pathos. Nas palavras de Georges Didi-Huberman “as imagens são uma espécie de cristais nos quais se concentram muitas coisas, em particular estes gestos tão antigos, estas expressões colectivas de emoções que atravessam a história (cit.DIDI-HUBERMAN:2015.p.35)”. Entre a invasão da Ucrânia e a tragédia humanitária em Gaza, diariamente as imagens de gestos de dor, perda e luto irrompem a banalidade do quotidiano na sua fantasmagoria. Os gestos de luto inscrevem-se numa história de sobrevivências que articula o poder emotivo das imagens com o seu potencial político. Como Didi-Huberman notou, estas imagens “contribuem poderosamente para converter o drama da morte injusta em ethos moral da vida política (cit.DIDI-HUBERMAN:2008 p.283)”. Assim, das imagens de lamentos nos túmulos gregos, às representações da Paixão de Cristo, às projecções do Couraçado Potemkin de Eisenstein, ou aos registos etnográficos de Michel Giacometti, propomos, a partir da história das representações dos gestos de luto, fazer um ensaio sobre o potencial afectivo e político das sobrevivências das imagens.

* Marta Espiridião (In-person, EN)

Invisible narratives & incendiary pulsions: fiction and speculation in the making of (other) histories

Historical speculation, both past (historical fiction) and future (science fiction), has been an essential tool for imagining the unimaginable: countless states of human and non-human organization, pre-capitalist, anti-patriarchal, decolonial, forms of life that seem as familiar as they are utopian. Drawing from theoretical and artistic foundations that have turned speculative fiction into a form of resistance against the hegemonic oppression of a History constructed to favor power, we will look at the work (both individual and collaborative) of Portuguese artists Diana Policarpo and Odete. Odete's videos fit into the expanded field of references and media transversal to her plural work, starting from speculative notions of archaeology and fiction to manipulate the tools that underpin and validate the hegemonic idea of History, and to reinscribe those who have been excluded from it. "Da Beleza" ("On Beauty"), her most recent work, focuses on the (in)visibility of, and control over, trans and non-binary bodies, and the historical relationship they have with notions of beauty not framed within what can be termed the “Western (cisgender) canon”. "FOGO POSTO," jointly authored by Odete and Diana Policarpo, is a triptych of films blending science fiction and speculation that transports us to a future-past where three characters discuss and reflect on the history of reproductive medicine, the wounds it has inflicted (and continues to inflict) on human bodies throughout history, and the ways in which this scientific deception has prevented the conception of forms of self-determination and bodily autonomy. Establishing an intimate tone through the sharing of personal experiences among three bodies, interspersed

with almost kaleidoscopic visions of environments, plants, cells, and purification by fire, the artists return to ancestral knowledge of a previous connection with the earth, and a life where the human and the botanical were practically inseparable. By allowing a critical look at the effects of hegemonic powers on the construction of human history, these forms of historical speculation question forms of control once assimilated as mere coincidences or "natural" conclusions of human evolution on earth. Spreading like fire, other dissident narratives emerge in the breaches of "the story we are told" — one has only to bother to look further away and dare to imagine.

[Keynote Speaker]

Moderator Pedro Alves

14h15-15h45 · AIP

Erika Balsom (King's College London, UK) · EN | In-person

How We Reached Peak Archive, or, Reflections on No Master Territories

This talk will address how and why an archive fever is today raging in curatorial practices across art and cinema, from the world of film programming to the current Venice Biennale. In particular, it will examine the conceptualization and realization of the project "No Master Territories: Feminist Worldmaking and the Moving Image," an exhibition and cinema programme that took place at the Haus der Kulturen der Welt in Berlin in summer 2022, co-curated by Erika Balsom and Hila Peleg, featuring 100 works of nonfiction film and video by 89 artists and collectives across the spaces of the cinema and the gallery.

[slot 4]

Histories of Cinema

Moderator Carlos Ruiz

16h00-18h00 · AIP

* Alvaro Lema Mosca (In-person, EN)

New Perspectives in Latin America's Cinema History

The objective of this presentation is to show recent contributions in the history of Latin American cinema. Traditionally, the history of the cinema produced in Latin America was related with a national point of view, separating countries and focusing on the local industries. However, in the last decades, new historical perspectives of have been written, allowing the emergence of transnational and comparative studies that offer a broader vision of the cinematographic phenomenon. Likewise, new "histories" of cinema have appeared, barely known until now (history of women, history of indigenous people, history of gays, history of marginalized). The current interest in the archive also allows us to reconstruct the past by articulating new ways of thinking about history. Thus, some of the main characteristics of these changes in the manners of doing cinema history will be briefly explained.

* Edoardo Rugo (In-person, EN)

Reframing The Ruins: The Origin of the Past in Italian Cinema

"Toujours, devant l'image, nous sommes devant du temps". So Didi-Hubermann begins *Devant le temps*, stressing out how time unfolds itself in the image, within which various facets of the past can collide with the present. An idea of image that indeed owes much to the theory proposed by Gilles Deleuze in his second book on cinema. According to the French philosopher, in fact, a new conception of the image appeared after World War II: a time-image, in which movement is

now subordinated to time in a co-existence of the past and the present, of the actual and the virtual. The following analysis sets forth to engage in a discourse of reconfiguration of Italian cinema history. The intention is to reconsider how historical elements, such as ruins, can be reframed at various moment in Italian history using certain Deleuzian time-images found in authors like Rossellini, Pasolini, Cipri & Maresco. An approach that postulates an idea of the past that helps to reformulate - and it is reformulated by - each present moment. The crucial theoretical framework of the entire discussion remains the "Theses on the Concept of History" written by Walter Benjamin in 1940. For the German thinker, a strictly chronological view of history presupposes a homogeneous and empty time in which all instants of what-has-been bear the same relation to the present. Such formulation runs the risk of shaping every past moment into a linear and progressive idea of history that culminates in the perspective of the historical victors. Then, to unsettle the present means to reveal its lack of completeness and universality. The primary goal of this presentation is to highlight the ways in which the aforementioned directors have created, through their images and representation of the ruin of the past, a break in this linear continuum of history; a new origin, that does not lie in a chronological past, but is contemporary with its historical becoming and does not cease to operate in it.

* Diogo Nóbrega (In-person, EN)

«*Countertime*». *Flora Tristan according to Claudia Von Alemann*.

Die Reise nach Lyon, de Claudia Von Alemann, inaugura um debate sobre a natureza da relação entre método e história. Elisabeth, uma jovem historiadora em dissídio com os procedimentos da sua própria disciplina, abandona a posição de que dispõe na academia alemã e viaja até Lyon enquanto investigadora independente. O fulcro da investigação de Elisabeth diz respeito à experiência de Flora Tristan naquela cidade, em meados da década de 40 do século XIX: «Estou à procura de rastros (traces) de uma mulher que morreu há muito tempo (...) não estou à procura de algo já conhecido, de documentos do passado.» Não se trata, na e como história, tal como Elisabeth a concebe e pratica, de conhecer, circunscrevendo o poder do passado à autoridade de um documento representativo. A soberania do documento pressupõe uma tese temporal, a compreensão do passado enquanto presente-passado, isto é, a partir de uma posição segura, de um souvenir depositável num arquivo de memória, reduzindo a experiência de Tristan a uma dimensão exemplar, finalmente transacionável no grande mercado académico, em tempos de «feminismos comercializáveis e de redescobertas a publicitar», de acordo com o diagnóstico de Teresa Castro. Um rastro, por sua vez, designa, como bem no-lo lembra Jacques Derrida, «a alteridade de um passado que não foi jamais presente», constituindo, portanto, no seu contra-tempo, o por-vir do próprio porvir. A memória que lhe convém não pertence aos arquivos de memória, mas a um algures imemorial, anarquivável. Interessa-nos, em particular, compreender o papel do cinema na construção de um passado irreduzível a uma forma de presença, isto é, como é que o cinema devolve o modelo, Tristan, bem entendido, a uma dimensão de rutura, ou, mais exatamente, nos devolve a rutura como modelo, a diástase do presente como modelo de resistência e de dissidência, de invenção do porvir.

* Gabriella Florenzano (In-person, EN)

The silence of the "Cabana" – post-memory and decolonial feminism in Amazonian fiction cinema

Este artigo propõe-se a analisar o curta-metragem "Cabana" como objeto de construção da pós-memória (Hirsch, Ribeiro) – e, conseqüentemente, de reparação do silenciamento histórico das mulheres da Amazônia (Ferreira) – e do feminismo decolonial (Vergés) ao fazer uma representação artística da Guerra da Cabanagem, na Amazônia, entre 1845 e 1850.

Doze anos após a adesão da província do Grão-Pará ao Brasil, eclodiu em Belém a Cabanagem, uma revolta liderada pela população marginalizada (caboclos, indígenas e negros escravizados), que ficou conhecida como “cabanos” em razão das construções que habitavam, em grande parte ribeirinha (Ferreira). O movimento de cunho separatista rapidamente se espalhou pela Amazônia apoiado pela população descontente com as práticas autoritárias do governo central. Entretanto, instaurou um governo que durou cerca de um ano e resistiu em guerra contra o Brasil por mais quatro. Apesar de sua enorme importância histórica, principalmente por distinguir-se dos demais conflitos brasileiros do século XIX pelo protagonismo popular e não de aristocratas ou militares (Souza Junior), a Cabanagem é negligenciada pelo ensino de história no Brasil até hoje (Ferreira, Souza Junior). Com efeito, dentro deste apagamento histórico encontra-se outro silenciamento: o da participação feminina nos mais diversos fronts – inclusive nos conflitos armados – só resgatada a partir século XXI através do trabalho de Eliana Ramos Ferreira. Inspirada nestas pesquisas, a realizadora Adriana de Faria produziu “Cabanagem”, no qual duas personagens mulheres com funções sociais diferentes interagem e fazem uma conexão com os colonialismos português e brasileiro na Amazônia, o de então e o de hoje, tendo em foco o silenciamento das populações femininas. Assim, nesta comunicação irei explorar a narrativa, a visualidade e construção das personagens de “Cabanagem” em articulação com a obra de Ramos Ferreira para deste modo discorrer sobre o conceito de compaixão como processo da pós-memória (Ribeiro) e o feminismo decolonial como recursos cinematográficos.

[Artist Talk]

Moderator Daniel Ribas

18h15-19h30 · AIP

Cyril Schäublin · EN | In-person*Standard Time, Standard Power - The Unrest of History*

In this talk, Swiss director Cyril Schäublin will be in conversation about the making of History in his latest film “Unrest”, and how this period film about anarchist watchmakers in the late 19th century speaks about the construction of our present. During the talk, the director will inquire about his findings on time measurement in his own watchmaker family, but also reflect on the thoughts of anarchist writers such as Pyotr Kropotkin or Simone Weil, and how the production of new realities in the 19th century were using the new technologies of the era in order to do so.

DAY #3 · MAY 10, 2024

[slot 5]

Photography, Archives and Museums

Moderator Alexandra Balona

11h00-13h00 · AIP

- * Cecília Samel (In-person, EN)
The camera in Rennó's "Menos-valia"

The objective of this presentation is to show recent contributions in the history of Latin American cinema. Traditionally, the history of the cinema produced in Latin America was related with a national point of view, separating countries and focusing on the local industries. However, in the last decades, new historical perspectives of have been written, allowing the emergence of transnational and comparative studies that offer a broader vision of the cinematographic phenomenon. Likewise, new "histories" of cinema have appeared, barely known until now (history of women, history of indigenous people, history of gays, history of marginalized). The current interest in the archive also allows us to reconstruct the past by articulating new ways of thinking about history. Thus, some of the main characteristics of these changes in the manners of doing cinema history will be briefly explained.

- * Luiz Renato Montone Pera (Online, EN)
From Archeology to Archive and to Autopsy: "Rumor" (2022-2023) and the Exhibition Space Beco do Pinto (São Paulo)

Archeology and Legal Medicine form an unusual arrangement, captured and brought to light, loud and clear, by the poetic operations of Rumor (2022-2023), a site-specific installation presented at Beco do Pinto, in São Paulo, an archeological site dedicated to exhibit contemporary art that housed a Legal Medical Office (1924-1970). Based on extensive research in public and private archives - for example, the São Paulo Archaeology Centre, autopsy reports from the Institute of Forensic Medicine, preserved in the Public Archive of the State, in São Paulo, the Civil Police Museum (aka Crime Museum), newspapers, magazines and a collection of mystery and horror comic books, among others -, Rumor sought to give voice to the phantoms of the place, connecting disparate artifacts such as forensic technical reports sponsored by the State, sensationalist news and fictional stories, framed by the relationship between violence and eroticism, and using the immateriality of sound and voice as the main form of spatial occupation. The methodology draws mainly on Walter Benjamin's ideas of constellations of heterogeneous objects and the dialectical image. Rumor is a multimedia project that goes beyond its exhibition time-space framework, still "living" through its documentation, such as the online 360o video, catalog and audio files and transcriptions both in Portuguese and English. The project received a great number of contributions from musicians, radio advertising companies, voice actors, and texts by infectologist Paulo Saldiva, horror story writer Santiago Nazarian and journalist Guilherme Soares Dias. In this presentation, I seek to analyze the links between artistic work and place, within the conceptual framework of the "historiographic impulse", according to Giselle Beiguelman's provocative translation of Hal Foster's influential text, among other authors such as Walter Benjamin and Claire Bishop, and artists like Thiago Sant'Ana and Christian Boltanski. Rumor momentarily rendered Beco do Pinto as a kind of expanded cinema, where traumas could be heard, actualised and negotiated in a collective situation.

* Andrada Neacsu (In-person, EN)

The Ghost of Cinema Past(s): Historical Memory, Intermediality and Spectatorial Engagement in the Films of Radu Jude

The paper proposes a close analysis of the selected works of Radu Jude, concerned with the Post-Socialist reframing of imposed histories, by looking at the intersection between art and historical memory in the short films *The Marshal's Two Executions* (2018), *The Potemkinists* (2022), and the documentary film-essay, *The Dead Nation* (2017). The proposed case-studies are based not only on the juxtaposing of conflicting narratives, in their cinematic treatment of various media through montage and assemblage-work, but also put forward cinematic narratives as a subject of analysis in itself. As such, *The Marshal's Two Executions* (2018) and *The Potemkinists* (2022) scrutinize the intersection between art and historical memory, by confronting archive material with classic narrative films, while *The Dead Nation* (2017) puts into dialogue contrasting archival sources. In this sense, the selected works present an opportunity to reflect on multiple strategies of spectatorial engagement, in relation to intermediality, memory and creative treatments of history.

* Maria Trabulo (Online, EN)

Contemporary art as an open field for the reconstruction of cultural heritage and historical updating.

This paper delves into the perpetuation of human existence through cultural artifacts, such as artworks, relics, and archival documents, which are curated within museums and archives. It seeks to examine the pivotal role these representations play in times of conflict and revolution. Deliberate acts of cultural heritage destruction are employed as strategic tools to undermine adversaries, often resulting in historical distortion by erasing tangible remnants of past events, figures, societies, and cultures, thus consigning them to oblivion. Given the contemporary socio-political landscape, the imperative to remember the past and discern truth from fiction has never been more crucial. The question arises: should remembrance be facilitated through the preservation of surviving artifacts or by reconstructing what has been lost? Technological advancements have enabled museums to employ innovative methodologies in recovering and safeguarding their collections, granting these works a renewed lease on life and offering retrospective edits to history. However, complete reconstruction of all lost pieces remains unattainable. Can contemporary art serve as the locus for such reconstruction efforts? This research embarks on an exploration of museum collections and archives ravaged by conflict, with a specific focus on objects irreparably damaged or lost due to insufficient documentation. These obscured artifacts prompt an investigation into alternative avenues for reclaiming the narratives embedded within them. By reconstituting these lost artifacts through contemporary artistic expressions, this study aims to elucidate the role of the artist in restoration processes and the unifying potential of art alongside other narrative discourses. It posits contemporary art as a marginal yet fertile terrain for exploring, constructing, and debating notions of artifact, history, past, and memory, thus highlighting its capacity to restore and reconcile fragmented narratives.

[Keynote Speaker]

14h15-15h45 · AIP

Moderator Maria Coutinho

Joana Cunha Leal · EN | In-person

Clipping history: Amadeo de Souza-Cardoso's collage-paintings and the semiotics/ social art history dissensus

Collage plays a central role in the history of modernism and the avant-garde. It is a “theoretical object” (Damisch) par excellence, one that has been taken to overcome illusionist (referenced) representation, and to significantly enliven the ideal of pure formal concerns putatively implied by its practice. On what basis, and how far collage’s revolution went is by no means a consensual subject, since its historical understanding has been disputed. Clashing historiographical discourses subsist, striving either to question formalist-structuralist interpretations by bringing back social art historical approaches into this forum (Leighten, Cottington), or to reinforce their pertinence via semiotic analysis (Bois, Krauss). In this talk I will revisit this dissensus by considering Amadeo de Souza-Cardoso’s wartime collage-paintings (1916-1917). While analyzing their formal compositions, I will also address their conspicuous engagement with the worldly experiences of everyday life adding to the debates mentioned above. Moreover, the sheer invisibility that these collage-paintings embeddedness in history maintained in the writings of Portuguese art historians will also be discussed. Finally, and since I do not take art history to be a bland or transparent field of knowledge in which interpretation is “naturally” generated, my own historiographical viewpoints will be clarified and open to discussion.

[slot 6]**Politics of Cinema**

16h00-18h00 · AIP

Moderator Carlos Natálio

* Matthew Mason (In-person, EN)

“Revolution is (not) a dinner party” - Nostalgia for an Apolitical Art? | Michel Hazanavicius’s Redoubtable (2017) as contemporary ‘nostalgia film’.

Michel Hazanavicius’s *Redoubtable* (2017) – entitled *Godard Mon Amour* for its US release – offers a heavily stylised, comic take on the relationship between renowned Franco-Swiss film director, Jean-Luc Godard, and his second wife, Anne Wiazemsky, in the year leading up to the revolutionary upheaval of May ’68. This research – as part of an ongoing PhD project – seeks to frame the film within the context of broader theories of postmodernism where it will be argued that *Redoubtable* serves as an excellent contemporary example of ‘nostalgia film’ (Jameson, 1991). The film’s hyper-stylised depiction of late 1960s France evocatively framed in vivid primary colours (à la Godard) typifies Fredric Jameson’s description of the role of the ‘nostalgia film’ “in which the tone and style of a whole epoch becomes, in effect, the central character” (1991, 369) whilst the revolutionary events of May ’68 are recast as a farcical, carnivalesque backdrop to the comedic plot and the political engagement of the film director is derided in retrospect as the height of foolish hedonism. This, it will be suggested, is not only a feature of what Jameson (1998) has elsewhere called ‘historical amnesia’ - contemporary culture’s general inability to properly represent the past in anything other than superficial images - but that it may also be suggestive of a ‘nostalgia’, in the more traditional sense of the word, for a depoliticised, neutral, or even apolitical art. Following on from Svetlana Boym’s provocative assertion that “the twentieth century began with utopia and ended with nostalgia” (2007, 7), the film, *Redoubtable*, will be firmly understood as continuing the spirit which characterised the end of the 20th century in the eyes of Boym. Yet, on the other hand, this

research will also aim to engage with the problematic notion of the ‘contemporary’, especially as framed by Giorgio Agamben, as an understanding of historical time – somewhat in the tradition of Walter Benjamin (1999/1940) - which like fashion, can “recall, revoke, and revitalise that which it had declared dead” (Agamben, 2009, 50). For whilst Redoubtable would seem to provide us with an empty pastiche of the radical historical moment of May ’68, it just might also offer the opportunity for a (re)engagement with the dominant ideas and themes of the era it so sardonically depicts.

* Cátia Rodrigues (In-person, EN)

The primacy of the look – between gesture and landscape in Le Camion, by Marguerite Duras

Uma declaração de intenção subjaz *Le Camion*, de Marguerite Duras – destruir o cinema através do cinema: “Que o cinema caia em perdição, é o único cinema.” (Duras, 2001, p. 279). Por destruir o cinema entenda-se uma rejeição da escritora-realizadora francesa da representação cinematográfica enquanto mimesis, ou seja, relação de verosimilhança e correspondência entre significado e significante, sujeito e objecto, como era entendida à data da realização do filme: “No cinema, como tenho uma espécie de desprezo pelo cinema já feito, enfim, pela maior parte do cinema já feito, eu gostaria de retomá-lo do zero, numa gramática muito primitiva... muito simples, muito primária quase: não mover, recomeçar tudo.” (Duras, 1978, p. 94). Esse gesto destrutivo, que procura recomeçar de novo, vai-se edificando e intensificando ao longo de toda a sua obra e *Le Camion* (1977), a par de *Détruire, dit-elle* (1969) e *L’homme Atlantique* (1981), poderá bem ser a sua expressão maior. A rarefação da representação, das imagens e das palavras, concretiza o gesto de destruição do cinema almejado por Duras. E, ainda assim, *Le Camion* enfrenta a pergunta fundamental: Como se mostra a imagem, como se mostra a palavra? *Le Camion* é um filme que transfigura a noção de dispositivo cinematográfico, aliando-o, e não o sujeitando, à literatura, o que, de resto, sempre “foi moldando a sua [do cinema] forma de olhar”, sendo, por isso, a sua “principal fonte de matéria-prima” (Hernandez Cardoso, 2019, p. 37). Se a imagem está na palavra, é porque a imagem a filma “na plenitude da sua forma plástica e sonora, absorve-lhe o ritmo, a cadência, percorre-a e deixa-se percorrer lentamente por ela como os corpos dos amantes” (Ibid., p. 46), escreveu Abílio Hernandez Cardoso a propósito de *Hiroshima mon amour*, realizado por Alain Resnais, mas escrito por Marguerite Duras. Nessa práxis em relação à palavra filmada, Duras apela à dimensão do sensível que ordena a relação do espectador com o filme e, por consequência, com o mundo, sem qualquer exigência de uma construção de sentido a partir da inteligibilidade do filme, que deriva da experiência sensível do mesmo.

* Mo Li (In-person, EN)

Underground Chinese Cinema as Historical Commentary

In the realm of global cinema, which often categorizes films as fiction or nonfiction, Chinese cinema presents a unique division: between mainstream films that are legally exhibited and underground films that are censored. This divide is enforced by stringent media laws and regulations, commonly referred to as film censorship. Censorship in China is both systematic and comprehensive, requiring all films to pass a rigorous review process before they are issued shooting and screening permits. Lacking the necessary permits, filmmakers or distributors could face various sanctions, ranging from fines and the revocation of their company license to work prohibitions. The intent is to prevent the dissemination of content that challenges the official narrative or presents radical viewpoints. Despite these restrictions, a vibrant underground cinema movement persists, driven by filmmakers who creatively navigate censorship to critique social issues stemming from China’s shift

from a planned to a market economy (Berry et al., 2010). These issues include the inequality faced by migrant workers (Zhang, 2010), social justice deficiencies (Pollacchi, 2017), and LGBT rights concerns (Shaw & Zhang, 2018). This research delves into the community of filmmakers, film enthusiasts, and scholars who form a resilient network, employing innovative methods to bypass censorship and preserve memory and history through cinema. A particular focus is placed on Wang Bing, a seminal figure whose documentaries serve as a silent protest, offering intricate portrayals of contemporary social issues juxtaposed against the official historical narrative. This study aims to illuminate the role of underground cinema in presenting alternative memories and histories, underscoring its importance in fostering cultural resistance and preserving memory in contemporary China.

* Maria Brás Ferreira (In-person, EN)

Crossing History - from Éloge de L'Amour, by Jean-Luc Godard

Éloge de l'Amour (2001), de Jean-Luc Godard, consiste, antes de mais, numa resposta a um conjunto de representações cinematográficas de eventos históricos, mais concretamente da guerra e do Holocausto. A resposta dá-se em negativo: Godard opta por trabalhar a memória, a história e o próprio cinema (contrariamente a uma tendência memorialista e cerimonial) sob recusa de qualquer tentativa mimética ou espectacular da violência. À História como curso homogéneo, linearmente representável, Godard, desmentindo a fidelidade da representação, antes propõe a sublevação da cópia viva que, diz uma personagem do filme, é superior ao original. O filme de Godard perfila-se pelo circuito da preparação de um filme: um realizador procura os actores para as suas personagens, a estas figuras imaginadas urge, pois, fazer corresponder um rosto real. É preciso alguém que exista no mesmo espaço-tempo que o realizador que imagina - isto é, que vê por imagens - o seu filme de uma determinada forma. O criador encontra-se, desde logo, apaixonado por uma imagem que persegue - imagem imprecisa, vaga, afinal, por descobrir. Trata-se de um filme recherche - para tomar um termo proustiano -, responsável pelo destaque da natureza histórica do cinema. Esta inscrição histórica dá-se, não só por meio da contemporaneidade (necessária à feitura do filme) entre um conjunto de pessoas, mas igualmente por via da invariável reminiscência de uma série de referências culturais (literárias, filosóficas e cinematográficas) e históricas (da história de França e não só) constitutivas, que vão sendo evocadas ao longo do filme. Neste sentido, procuraremos pensar a condição fantasmagórica a que criador e espectador são subsumidos, habitantes que se revelam de tempos e lugares vários, numa simultaneidade que os torna figuras obstinadas por objectos incertos e, no limite, inacessíveis. É de correspondências apaixonadas, diálogos e agenciamentos pontuais, bem como de fragmentos de potenciais narrativas que se funda uma morada, que se habita não a História, mas uma certa ideia de História.

[Screening]

21h30 · Cinema Trindade

Unrest by Cyril Schäublin (followed by Q&A)

Switzerland, 2022, 93'

New technologies are transforming a 19th-century watchmaking town in Switzerland. Josephine, a young factory worker, produces the unrest wheel, swinging in the heart of the mechanical watch. Exposed to new ways of organizing money, time and labour, she gets involved with the local movement of the anarchist watchmakers, where she meets Russian traveller Pyotr Kropotkin.



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