



**WEDNESDAY 14<sup>th</sup> NOV 2018**

**Exhibition opening**

**Centro de Artes, 6 pm.**

**Rua Dr. Ilídio Amado, 2500-217 Caldas da Rainha**

**THURSDAY 15<sup>th</sup> NOV 2018**

**Caldas da Rainha School of Arts and Design, Polytechnic Institute of  
Leiria (IPLeiria-ESAD.CR)**

**FRIDAY 16<sup>th</sup> NOV 2018**

**Faculty of Social Sciences and Humanities  
Universidade NOVA de Lisboa (FCSH/NOVA)**



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## About the conference

Among several artistic projects and critical debates developed in recent years in the fields of art history, art criticism, film and new media studies, many bring to the fore issues of hybridity, medium specificity and image materiality. Emphasis is placed on questions concerning the ways of experiencing "subliminal images" (R. Durand, 1995) in contemporary visual practices. For example, in photography the focus shifted from the isolated moment to the productive relationship between stasis and motion (D. Sutton, 2009), including visual arrangements that transform notions of "photographic narrativity" (P.Wollen, 1984; G.Baker, 2008). In cinema, chrononormativity and linear montage give place to the interruption of movement, addressed by Bellour as a new category of time that extends Gilles Deleuze's dynamic taxonomy of images (R.Bellour, 1987; 2002). New media technologies, such as video and audio-visual installation, considered by some authors as "transformation imagery" (Y.Spielmann, 2008), focus on the transitions between images and the experience of time, encompassing "unintended pleasures" (L.Mulvey, 2006) and new forms of creative thinking and spectatorship. Finally, performance is increasingly integrated in cinema, photography and video, leading to the investigation of the practices of the body in relation to anti-diegetic structures and processes of repetition and duration. Finally, even the so-called traditional artistic disciplines increasingly incorporate issues of time and movement that question the conventional principles of representation.

We invite scholars, artists and independent researchers interested in the study of the multiple times and movements of the images, probed in their limits and potentialities across different media and disciplines. We are interested in presentations and artistic projects that consider the tensions between the still image and the moving image, and/or that seek to examine the problems of durability posed by the new technologies of the image and by performance art, while keeping focus on the many issues this subject raises when confronted with the so-called traditional disciplines of painting, sculpture and drawing.

### CONFERENCE VENUE & DATES

The conference will take place at the Caldas da Rainha School of Arts and Design, Polytechnic Institute of Leiria (IPLeiria-ESAD.CR), and at the Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa, on 15<sup>th</sup> and 16<sup>th</sup> November 2018, respectively.

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### **ORGANIZATION / *ORGANIZAÇÃO***

Instituto de História da Arte, FCSH/NOVA | <https://institutodehistoriadaarte.wordpress.com/>

Instituto de Comunicação, FCSH/NOVA | <http://www.icnova.fcsh.unl.pt/>

LIDA – Laboratório de Investigação em Design e Artes, ESAD.CR – IPLeiria | <http://esad.cr/>

**Thursday 14<sup>th</sup> Nov 2018 | CALDAS DA RAINHA**

**Centro de Artes**

Rua Dr. Ilídio Amado, 2500-217 Caldas da Rainha

## ***Times and Movements of the Image Exhibition***

Opening: 14<sup>th</sup> November 2018, 6 pm.

Until 15th December 2018

Artists: Sarawut Chutiwongpeti • Rogério Paulo Silva • Miguel Faleiro • Christian Mieves • Maren Hahnfeld • Stephen Connolly • Jacqueline Butler • Sebastiano Raimondo • Ana Pérez – Quiroga • Daniela Plamadeala

Organization: Isabel Baraona and Samuel Rama

This section of *Times and Movement of the Image* international conference presents the artistic work of ten researchers and artists selected. Using a plethora of media ranging from photography to film, from painting to installation, they focus on a wide range of themes. Ana Pérez-Quiroga works on the story of Niños de Russia, which is both historical and personal, mixing historical footage and documents with personal items and photographs brought back by her mother, when she returned to Spain, in 1956. Christian Mieves paintings tell us about the passing of time, as does Jacqueline Butler and Sarawut Chutiwongpeti's projects, though in very different ways: Butler with project *White Island*, a multimedia work about an island of the real and the imagined, that shifts from representations of the visible to an experience of the unseen; Chutiwongpeti with *Shall I see you again in Milky way...?*, that concentrates on the factual stories on the human condition, time, spirit and historical, triggering elements from the fragility of things in connection with existential and the universe. Daniela Plamadeala works on the social changes' dynamism and their reflection on landscape. Stephen Connolly and Miguel Faleiro both explore the city image, Connolly looking at it as to a machine, a place of movement and circulation. The city is Detroit, a place that has changed from producing the means of movement to producing space itself. Faleiro, on the other side, shows stationary video sequences on the theme of multifamily. Maren Hanfeld's project is a film on a poetic exploration of a small community located in Eden, Idaho. Rogério Paulo da Silva shows a videowork exploring the idea of time contractions. Finally, Sebastiano Antonio Raimondo shows the photographic registry of an artistic installation work by sculptor António Bolota that was destroyed and ultimately deconstructed during a solo show in 2016.



**Thursday 15<sup>th</sup> Nov 2018 | CALDAS DA RAINHA**

**Caldas da Rainha School of Arts and Design, Polytechnic Institute of Leiria**

Rua Isidoro Inácio Alves de Carvalho, Campus 3, 2500-321 Caldas da Rainha

Auditorium of the EP1

# Temporalidades e Diferimentos da Imagem (pt.)

Rodrigo Silva (Chair)

## Rita Bredariolli (Universidade Estadual Paulista "Julio de Mesquita Filho")

**Nota biográfica:** Rita Luciana Berti Bredariolli é professora do Instituto de Artes da Universidade Estadual Paulista "Julio de Mesquita Filho", IA-UNESP e uma das coordenadoras do GPIHMAE (Grupo de Estudos e Pesquisas sobre Imagem, História e Memória, Mediação, Arte e Educação). É Doutora e Mestre em Artes pela Escola de Comunicações e Artes da Universidade de São Paulo, ECA-USP. Realizou Pós-Doutorado no *Program in Art and Art Education, Teachers College, Columbia University*, sendo bolsista CAPES do Programa de Estágio Pós-Doutoral no Exterior. É autora dos livros “Ao revés do pós: variações sobre temas de arte e educação” (Editora Unesp, 2013) e “Das lembranças de Suzana Rodrigues: tópicos modernos de arte e educação” (Edufes, 2007).

**Título:** A atualidade da imagem: tempo, montagem, representação e legibilidade.

**Resumo:** *Aktualität*, segundo Jeanne Marie Gagnebin, é um conceito elaborado por Walter Benjamin oposto à noção de atualidade como a repetição de algo passado no presente. Contrário a essa ideia, o termo *Aktualität* definiria a possibilidade de uma potência tornar-se ato (*Akt*). A imagem, na acepção de Jean Paul Sartre é um ato, não uma coisa, mas um ato. A imagem, seria, nesse sentido, um certo tipo de consciência. Esse entendimento sobre esse fenômeno designado imagem, evocado por Georges Didi-Huberman em seu livro “Imagens Apesar de Tudo” é também passível de identificação, mesmo em outro modo de exposição, no texto “A imagem intolerável” de Jacques Rancière. Quais significações integrariam a acepção da imagem como ato? Quais significações integrariam o entendimento da imagem como a potência de um devir ato, a imagem em sua atualidade? Reflexões sobre essas perguntas definirão o desenvolvimento das elaborações aqui propostas sobre a imagem como ato e como um devir ato, um ato tramado pela delicada montagem de tempos e espaços heterogêneos, desdobrado e em desdobramentos gerados e geradores de múltiplas outras montagens ocasionadas pelo processo de sua legibilidade, assumindo aqui o sentido exposto por Walter Benjamin e evocado em “O que vemos, o que nos olha” por Georges Didi-Huberman: a “legibilidade como um momento essencial da imagem mesma – que ela não reduz, posto que dela *procede* – e, não como sua explicação [...]”. Para Didi-Huberman, sendo a imagem um ato e não “um simples receptáculo de informação”, uma coisa, há que se “desdobrar o mais possível a sua fenomenologia”, lida não como decifração, mas como um retrabalho estabelecido pela dialética, uma dialética em suspensão engendradora e engendrando-se no entrelaçamento entre a forma produzida e a “forma compreendida numa escrita ela mesma imagética – portadora e produtora de imagens, portadora e produtora de histórias”. Somente assim, a imagem se deixaria ler.

Nesse trabalho, pretendemos abordar a imagem em sua atualidade, enfatizando sua materialidade temporal, seu potencial polissêmico relativo à montagem, as tensões em torno da ideia de representação e o sentido de sua legibilidade, em interlocução com elaborações de Georges Didi-Huberman, Jacques Rancière e o pensamento-imagem de Walter Benjamin. Esse ensaio sobre a atualidade, o tempo, a montagem, a representação e a legibilidade referente à imagem será elaborado em relação a três manifestações imagéticas: a exposição Rio-Montevideo da artista brasileira Rosângela Rennó; *The Algiers of a Happy Moment* do artista belga David Claerbout; e algumas das fotografias de longa exposição de Michael Wesely.

Por essas elaborações teórico-imagéticas, desdobraremos a imagem em sua atualidade, considerando-a como uma interferência sensível em um contínuo estético, uma insurgência poética como ato político.

## **Iriê Salomão de Campos Júnior (Universidade NOVA de Lisboa)**

**Nota biográfica:** Iriê Salomão de Campos Júnior é doutorando em Estudos Artísticos pela Universidade Nova de Lisboa. Mestre em História e Crítica da Arte pelo Programa de Pós - Graduação em Artes Visuais da Universidade Federal do Rio de Janeiro.

**Título:** O impacto metodológico do modelo anacrônico das imagens.

**Resumo:** Para a antiga filosofia grega, pensar as imagens era, sobretudo, pensar a natureza delas como representação, ou simulacro. Na obra de Platão as imagens devem ser vistas como resultados de processos miméticos que não produzem coisas, e sim um mundo de aparências. (Gebauer, et al., 1996). Outras noções de imagem chegam até nós, a partir do recente interesse, no ocidente, por uma história da arte global. Um exemplo é o texto escrito em 847 d.C, por Zhang Yanyuan, traduzido como “Record of the Famous Painters of all the Dynasties”. No texto de Yanyuan, a noção de imagem está distante de um mundo de aparência, e muito mais próximo de uma identificação com a natureza, a ponto de se tornarem indistinguíveis.(Elkins, 1998). O autor não vê de forma negativa essa identificação, pelo contrário, atribui às imagens uma importante força moral e social. O advento do Cristianismo no Ocidente acirrou ainda mais os debates sobre os potenciais e os limites da imagem, e diretamente tocava na questão ainda platônica das imagens como aparência. A utilização de imagens nas igrejas surgiu de decisões que geraram controvérsias, e junto com elas, uma reflexão aguçada e apaixonada sobre as imagens. Em 794, foi produzido o primeiro texto teórico do ocidente sobre as imagens, feito no Concílio de Francoforte com o objetivo de legislar sobre a utilização das imagens nos templos. Surge também neste texto, os primeiros argumentos semióticos utilizados posteriormente por teólogos que pensaram a relação entre signo, palavra e imagem.(Belting, 2011). A virada pictórica que caracterizou o surgimento dos diversos cursos, e grupos de investigação sobre cultura visual demonstram a relevância de se pensar as imagens dentro do cenário contemporâneo. Dentre os relevantes trabalhos produzidos por pensadores de nosso tempo acerca do tema, pretendemos enfatizar a obra de Georges Didi-Huberman e sua contribuição para uma reflexão sobre a natureza

da imagem e o modo como abordá-las histórica e criticamente. Diante dos diferentes ângulos em que podemos considerar para uma reflexão sobre a imagem, a obra do historiador de arte francês deve ser debatida devido a sua proposta de revisão crítica do modelo temporal das imagens. Segundo o autor francês, diferente do que propõe modelos tradicionais de interpretação, as imagens não devem ser vistas como representação, aparência de uma ideia. (Didi-Huberman, 2008) Para Didi-Huberman, a forma das imagens mais do que representação, manifestam um tempo, feito de diferentes extratos temporais, visto como um presente anacrônico. Apesar das importantes contribuições conceituais de Georges Didi-Huberman, nosso artigo se concentra no impacto de suas propostas nas metodologias aplicadas dentro da história da arte. Isso porque, ao pensarmos as imagens por um modelo temporal anacrônico, significa pensarmos sua legibilidade no presente, tempo nunca fixado, e o que sobrevive do passado na sua produção, memória nunca esgotada. Do ponto de vista, anacrônico, a história da arte é revista criticamente a cada imagem analisada, e pretendemos mostrar como isso ocorre para Georges Didi-Huberman.

## **Ivo André Braz (Universidade NOVA de Lisboa)**

**Nota biográfica:** Ivo André Braz (n.1978) é doutorando em Estudos Artísticos (FCSH/Nova), investigador bolseiro da FCT e membro do Instituto de História de Arte (FCSH/Nova). A sua dissertação de mestrado, em História de Arte, teve por tema a obra da artista Helena Almeida. O corrente projeto de doutoramento foca-se nas consequências das ligações entre revolução, arte e política para a condição de espectador. É autor de diversos textos sobre arte contemporânea, publicados em livros, catálogos e revistas da especialidade, entre os quais se destaca: *Pensar a Pintura. Helena Almeida, 1967-1979* (Lisboa: ed. Colibri, 2007), “Sombra Projectada de KWW” (in *KWW & Nouveau Réalisme* – Lisboa: ed. Proteína, 2009), “Vasco Araújo et Ali” (in *Revista de História da Arte- Crise* – Lisboa: IHA/FCSH, 2015), “O que exatamente torna os museus de hoje tão diferentes, tão atraentes?” (in *Revista Midas*, nº6, 2016). Lecionou o curso “História de Arte Contemporânea: século XIX e XX” no âmbito da escola de verão da FCSH entre 2007 e 2010. Co-comissariou as seguintes exposições: “The Last First Decade” (Fundação Ellipse, 2011), *Nadir Afonso: as cidades no homem* (Assembleia da República, 2009), *Turn Me On* (Pavilhão 28, 2008), *at/by/for/into/around the house* (Pavilhão 28, 2008) e *Paisagem-Limiar* (SGC, 2007).

**Título:** Imagens e tempos da Revolução.

### **Resumo:**

“If every discrete uprising is a repetition, a citation, then what happens has been happening for some time, is happening now again, a memory embodied anew, in events episodic, cumulative, and partially unforeseeable” – Judith Butler, 2016

A era moderna – de 1789 a 1917, de Paris a Moscovo – foi um tempo de revoluções. Dito de outro modo: o entendimento moderno do tempo – linear e teleológico – parece ser determinante para a

temporalidade revolucionária, seja esta construída a partir da ideia liberal de progresso ou a partir da versão marxista da dialética. Esta correspondência é tão intensa que as revoluções aparentam implodir a própria temporalidade – fazendo tábua rasa de tudo o que bloqueia o curso da história – para, em seguida, voltar a pôr o tempo nos eixos.

Ora se, como tudo parece indicar, a temporalidade revolucionária constitui uma modelação mais intensa da temporalidade moderna e se, como sugerem autores tão diversos como Fukuyama ou Francois Lyotard, o entendimento moderno do tempo deixou de servir de medida para a temporalidade contemporânea, então devemos concluir que o tempo das revoluções passou e que apenas podemos continuar a praticar uma política radical se deixarmos cair o “r” da revolução.

É possível, porém, pensarmos outras articulações entre a ideia de revolução e a temporalidade. Nesta, como noutras questões, os textos de Walter Benjamin parecem estar à frente do seu tempo. Nas *Teses sobre a Filosofia da História* Benjamin propõe uma série de imagens - o historiador que escova a história a contrapelo, os revolucionários que disparam sobre os relógios murais, o anjo da história cujo rosto que observa o passado oprimido - nas quais a revolução não surge associada a uma linearidade teleológica mas a uma constelação de temporalidades onde a redenção do passado oprimido se cruza com os estilhaços do messiânico.

Tendo presente as imagens *dialéticas* de W. Benjamin, a nossa intervenção propõe-se analisar dois casos de estudo. O primeiro corresponde ao projeto inacabado de Jacques-Louis David intitulado *Serment du Jeu de Paume*. Explorando a relação deste projeto com uma obra anterior do artista – o *Serment des Horaces* – testaremos a possibilidade dos membros do *terceiro estado* estarem, aqui, a replicar a lógica *fraternal* do juramento dos irmãos romanos. O segundo caso de estudo é constituído pelo *Cinema Tahrir* que decorreu durante uma segunda ocupação da famosa praça do Cairo, em 2011. Todas as noites os manifestantes observavam as imagens que replicavam num ecrã improvisado os protestos ocorridos desde do início do ano, ao mesmo tempo que reencenavam na praça as estratégias de ocupação. A fim de analisarmos as relações de repetição, replicação e iterabilidade presentes nestes dois casos de estudo recorreremos à *teoria performativa da assembleia* desenvolvida recentemente por Judith Butler.

Deste modo, movendo-nos entre 1789 e 2011, entre a pintura e o cinema, entre a imagem *da* revolução e a imagem *na* revolução, esperamos criar um espaço de reflexão aberto a um conjunto de questões: qual o impacto da revolução nas imagens artísticas? De que modo as imagens *da/na* revolução implicam um regime temporal distinto do entendimento moderno do tempo? Pode esta temporalidade “outra” contribuir para que a revolução permaneça como horizonte de possibilidades da política, ou seja, como revolução *por vir*?

## Materialidades, instantes, durações: entre a criação e o movimento (pt.)

Fernando Poeiras (Chair)

### Sara Castelo Branco (Universidade NOVA de Lisboa / Sorbonne)

**Nota biográfica:** Sara Castelo Branco (Porto, 1989). Vive entre Porto e Paris. Doutoranda em Ciências da Comunicação / Arts et Sciences de L'Art pela Universidade Nova de Lisboa e a Université Paris 1 – Panthéon Sorbonne (Paris), como bolseira da FCT. Mestre em Estudos Artísticos – Teoria e Crítica da Arte pela FBAUP, e, licenciada em Ciências da Comunicação pela ULP. Colaborou no acompanhamento crítico da BoCa – Bienal de Artes Contemporâneas (2017), e com instituições como o Museu de Arte Contemporânea de Serralves, o Anozero – Bienal de Arte Contemporânea de Coimbra, entre outras. No contexto da crítica e da investigação sobre as áreas do cinema e da arte contemporânea, tem colaborado regularmente com textos para revistas (Artecapital, Contemporânea), catálogos e outras publicações de âmbito académico e artístico.

**Título:** Diferimentos Espaço-Temporais – Filme, Escultura e instalação.

**Resumo:** Perante uma conjuntura contemporânea marcada por transformações contínuas nas estruturas de produção, distribuição e consumo de imagens, conceitos como *cinema expandido* ou *cinema de exposição* representam um alargamento do espectro cinematográfico às salas do museu de arte contemporânea, que se transformaram, igualmente, num possível espaço de reflexão acerca de ansiedades existentes quanto ao destino do próprio dispositivo cinematográfico.

Partindo de uma abordagem a esta mecânica cinematográfica cumprida na arte contemporânea, as obras dos artistas Alexandre Estrela e João Maria Gusmão e Pedro Paiva vinculam-se a uma ideia de *diferimento temporal*, que se dá entre uma concepção tradicionalmente temporal do filme e as suas possibilidades espacialmente esculturais. Através de uma alusão a um outro tipo de experiência espaço-temporal, que se dá entre a simultaneidade entre ecrã plano (e a fluidez fugidia da imagem em movimento) e o objecto (e o carácter estático da escultura), conjugam o tempo diferido, adiado e posposto da experiência da projecção de um filme com uma experiência de tempo directo, presencial e in loco perante o objecto. De forma igual, os seus filmes e vídeos abordam internamente tensões entre a imagem fixa e a imagem em movimento, realizando uma temporalidade reversível que estabelece, frequentemente, uma relação directa entre o movimento e a forma. Detendo este enquadramento, esta apresentação propõe assim pensar as relações entre escultura e imagem em movimento, actualidade e virtualidade, convocando identicamente as subjectividades espaço-temporais do corpo do observador perante a exibição de imagem em movimento nos museus, tensionada numa mobilidade e imobilidade, formada numa experiência descontínua e fragmentada, revista no novo estatuto do espectador “flâneur” (Dominique Païni), sob o prisma das visibilidades aceleradas e mobilizadas contemporâneas.

## Caterina Cucinotta (Faculty of Human Sciences)

**Nota biográfica:** Doutora em Ciências da Comunicação (vertente Cinema) pela FCSH da UNL com uma tese sobre vestuário no cinema Português, recentemente publicada. Investigadora FCT de pós-doutoramento integrada no CECC da UCP. Em 2018 criou o GT “Cinema e Materialidades”, que tem como objetivo reunir os estudos teóricos sobre os ofícios do Cinema. Tem escrito artigos e capítulos de livros sobre cinema português e suas ligações com a direção de arte. É membro da AIM. Licenciou-se em Estudos Artísticos (vertente Espetáculo) na Faculdade de Letras de Palermo e obteve mestrado em Cinema pela Faculdade de Letras de Bolonha. Trabalhou como jornalista em Itália e em Portugal tem um percurso profissional na área do figurino no Cinema.

**Título:** Tempo em movimento nos processos de criação fílmica: uma aproximação à crítica genética.

**Resumo:** De acordo com os conceitos da crítica genética a obra de arte “é o resultado de um trabalho que se caracteriza por transformação progressiva, que exige, por parte do artista, investimento de tempo, dedicação e disciplina.” (Almeida Salles, 2000; 1). O início dos estudos sobre crítica genética foi em França, em 1968, por iniciativa de Louis Hay e Almuth Grésillon. Em 1985 a Crítica Genética é introduzida no Brasil por Philippe Willemart.

A abordagem da crítica genética às artes visuais foca-se na análise dos processos criativos através de documentos deixados pelos artistas (rascunhos, esboços, anotações e desenhos) que são a materialização de uma possível *morfologia da criação*. Através de uma abordagem deste tipo, todas as perspetivas iniciais e em fase de acabamento são sustentadas por esses documentos que abrem as portas a novos conceitos desafiantes como o de *Estética do inacabado*.

Estamos habituados a pensar a obra de arte na sua fase final sem, muitas vezes, ter a consciência que para o próprio artista esta nunca estará rigorosamente acabada e nunca existirá dela só uma única fase final. Os processos na origem dos objetos artísticos e a aproximação crítica aos criadores são mecanismos de produção ainda pouco explorados.

A análise conjunta dos documentos dos processos criativos e das imagens em movimento não pode não criar agitações nas reflexões teóricas acerca da concepção tradicional de estética da obra de arte fechada na perfeição da sua forma final. Estamos habituados, mais uma vez, em considerar a estética juntamente com a noção de perfeição e acabamento. Nessa nova perspectiva temos que repensar a obra de arte, a fílmica também, numa estética em criação. Confrontar o que o filme é com o que o filme foi cria, justamente, em cada fase uma possível conclusão e portanto uma possível obra, relativiza a própria noção de conclusão e relativiza também a fase do artista definida como final só como uma possível etapa.

A aplicação destes conceitos ao objeto fílmico cria de facto um pensamento em movimento estruturado pelo tempo, ou melhor, uma aproximação do movimento construtivo das obras cinematográficas a partir dos seus indicadores materiais. Antes de ter um olhar crítico sobre a montagem de um filme, existem várias versões desconhecidas que formam a génese da sua

narrativa, escrita e visual. Estas versões são desenhos, esboços, notas escritas e são elas próprias uma fase primordial da montagem ideal do filme. Antes da montagem em pós-produção, existem vários outros *montadores ideais* em pré-produção e todos são reconhecidos como artistas que materializam ideias e trabalham em conjunto com o realizador para um possível resultado final.

Antes da montagem *final* horizontal, existem varias outras montagens verticais que mudam radicalmente o percurso visual do filme: movimentos criadores feitos de escolhas da luz, dos ambientes, dos corpos e dos seus revestimentos.

## Diogo Saldanha (ESAD.CR/IPLeiria)

**Nota biográfica:** Diogo Lopes de Saldanha tem formação em arquitetura (licenciatura e mestrado) e em artes visuais (doutoramento), dedicando-se à prática artística (fotografia) desde 1990. Leciona desde 1996 na ESAD.CR/IPLeiria tendo introduzido o ensino da fotografia nesta escola. Como investigador é membro integrado no VICARTE – Vidro e Cerâmica para as Artes (FCT-UNL) e no LIDA – Laboratório de Investigação em Design e Artes (ESAD.CR/IPLeiria). É autor de várias publicações no âmbito artístico e da investigação tendo por objeto de estudo o lugar do fazer fotográfico e a sua importância na criação artística.

**Título:** O Movimento e a Transparência Fotográfica no Fazer Artístico.

**Resumo:** Partimos de um pressuposto: o fotógrafo tem-se associado ao movimento da luz e ao sentido progressivo da técnica – fechando-se facilmente num tempo cronológico, unilinear e mensurável. Será este o tempo subjectivo que tem acompanhado toda a evolução fotográfica? O movimento fotográfico faz-se da matéria da luz, da evolução técnica da fotografia onde o tempo objectivo da máquina fotográfica tem imobilizado as memórias, tornando-as cada vez mais fixas?

O fazer artístico aproxima o fotógrafo, como tentaremos aqui defender, de um tempo inobjectivável onde as memórias se abrem à construção transparente dos corpos num movimento quiásmico, uma improbabilidade tornada possível.

O vazio objectivo da memória está presente em todo o movimento e na imobilidade do fazer artístico. A abertura da câmara fotográfica determina esse encontro como veremos numa análise da Lenda de Plínio. Procuraremos aqui lembrar que o termo grego *techné* não se esgota na técnica, pois devemos também entendê-lo no fazer artístico. Tanto na arte como na fotografia o tempo inverte-se no vazio objectivo da memória. Assim, o artista tem na abertura dos corpos o sentido objectivo do tempo – este encontro da matéria com o tempo faz da obra artística uma interrupção – um lugar de salvaguarda, uma abertura, uma transparência que se revela no ponto quiásmico que inverte o sentido habitual. Ao criar o corpo da obra, o artista inaugura o aberto, esse tempo inobjectivável fora de todo o hábito.

O fotógrafo vê no fazer artístico o lugar de encontro entre a memória e a matéria. A construção faz-se da transparência dos corpos e do vazio da luz. O fazer artístico inverte assim a evolução técnica



que se procurou imobilizar na captação fotográfica, mais, ele faz coincidir o movimento da técnica e a imobilidade da memória.

A revelação artística não se apoia nos espaços fechados do *métier* das máquinas fotográficas, mas não abdica da transparência como processo de revelação do visível.

A sombra do amante (na Lenda de Plínio), o movimento da filha do oleiro e a passagem de testemunho (da filha para o pai) serão referências incontornáveis nesta apresentação. O movimento da luz e a transparência dos corpos reconhecem uma prática artística que se faz através do *medium* fotográfico (*câmara escura* - fotogramas, *câmara obscura* - fotografias e *câmara clara* - cinzas).

## Moving images, frame, narration (en.)

Susana Gaudêncio (Chair)

### Luís Mendonça and Ricardo Vieira Lisboa (Universidade NOVA de Lisboa)

**Biography notes:** Luís Guilherme Jordão de Mendonça was born in Lisbon, 1986. In June 2016 he completed his PhD in a field and at a faculty where he had also taken his master's: Communication Sciences at FCSH/NOVA. Before that he had begun teaching, within the scope of FCSH/NOVA's Free Courses, conceived by him in collaboration with colleagues. As full researcher, he delivered a conference at the invitation of Instituto de História da Arte (IHA), "Os Estudos da Imagem em Susan Sontag" (2017). From the conferences he co-organised, he likes to highlight the international "Photography and Cinema: 50 Years of Chris Marker's *La Jetée*" (2012), within the scope of Centro de Estudos de Comunicação e Linguagens (FCSH/NOVA), and the cycle of conferences that connected Porto and Lisbon "Fotografia e Erro: Acaso, Manipulação e Desconhecido" (2017), supported by Instituto Português de Fotografia (IPF) and IHA. In 2017 he published two books: one based on his PhD thesis, entitled *Fotografia e Cinema Moderno: Os Cineastas Amadores do Pós-guerra* (Edições Colibri), which had the support of Cinemateca Portuguesa, the Bookshop Linha de Sombra and IPF; and another, edited with Carlos Natálio and Ricardo Vieira Lisboa, with the title *O Cinema Não Morreu: Crítica e Cinefilia À pala de Walsh* (Linha de Sombra). This book resulted of over five years of work editing the website he co-founded, *À pala de Walsh*, considered by *Cahiers du cinéma* (Dec. 2015) "the most important website on cinema in Portugal".

Ricardo Manuel Pereira Vieira Lisboa was born in Lisbon, 1991. He holds an undergraduate and master's degree in Applied Mathematics and Computer Science (from Instituto Superior Técnico) and a master's degree in Cinema – Directing and Dramaturgy (from Escola Superior de Teatro e Cinema) with a thesis on film preservation and Restoration, with a particular focus on Bárbara

Virgínia's *Três Dias sem Deus*, the first Portuguese sound feature film directed by a woman. He works as a film programmer for IndieLisboa - International Film Festival and occasionally as a curator for the Calouste Gulbenkian Foundation and Festival Reverso. He is also a film critic for *À Pala de Walsh*, a website he co-edits and co-founded, through which he co-edited, in 2017, the book *O Cinema Não Morreu - Crítica e Cinefilia À pala de Walsh*. He has developed several academic papers and conferences on the history of Portuguese cinema and film preservation and restoration, as well as participated and moderated several round tables and countless Q&A's in film sessions. As a director, he has produced and directed experimental short-films and video essays such as *Le métro*, *Vieira da Silva* (2016), *Children, Madonna and Child*, *Death and Transfiguration* (2016), *Volleyball Holiday* (2017) and *Cigarro Azul* (2017), which have played in national and international film festivals.

**Title:** Perpetual movement: the GIF before and after the GIF.

**Abstract:** For us the GIF – Graphics Interchange Format – is less a software-based technology than a visual trope that creates meaning through repetition and an amusing play with the (im)mobility of gesture, body or landscape. Also, the GIF gives access to an understanding of time through a spatial incongruence, that of an eternal cul-de-sac. Time runs in a GIF, it has duration – even if a micro duration – but you know that the *analogon* is forever stuck in the rectangularity of the photographic image. Where does the “ontology of the photographic image” (Bazin) stand here? In a way we spot a desire for GIFs in the thinking and practice – in the applied thinking – of Eadweard Muybridge when he tried to solve the controversy around the “unsupported transit” of horses through a repetitive process of rendering successive images in a protocinematic device (the zoopraxiscope). Or before that the two-fold image of the thaumatrope.

But let's move forward: to the spellbinding presence of movie star Rose Hobart in Joseph Cornell's pioneering homonymous montage film. *Rose Hobart* demonstrates the fetishistic nature of repetition and it responds directly to the spectator's/filmmaker's possessive demanding of the eye. But let's move even further. To the monumental static characters of soviet filmmaker Alexander Dovzhenko and to the way his films theorize a “nascent movement” (Siegfried Kracauer). And what about avant-garde filmmaker Ken Jacobs and his dissection of movement and immobility in *Tom, Tom, the Piper's Son*? How can we understand the possibilities of the GIF as an aesthetic trope of cinema, retroactively as a part of film history, as something dealing to the “photographic precedence” of film language, and as a mean of communication and (deconstructed) criticism in the age of digital technology and social media? And in which way did the GIF turned into a basic building block of Internet aesthetics recognizable in such media platforms as *Vines*, Instagram Stories or Facebook videos? Case by case we'll try to figure out in what way is it productive to think about the GIF before and after the GIF.

## Ana Cabral Martins (University of Lisbon)

**Biography note:** Ana Cabral Martins works as a research assistant for the project “Portuguese Women Directors” at ICS/ University of Lisbon. She has a PhD in Digital Media, focused on cinema, and her dissertation was titled “Cinema in the Age of Digital Technology: A New Architecture of Immersion”. Some of her recent work includes a chapter on comics and movies in the volume *Visions of the Future in Comics: International Perspectives* (2017) and “A Bridge and a Reminder: *The Force Awakens*, Between Repetition and Expansion”, an article for the June 2018 issue of academic online journal *Kinephanos*.

**Title:** Blurring the boundaries between cinema and television.

**Abstract:** In early December 2017, two prestigious European film magazines, UK’s *Sight & Sound* and France’s *Cahiers du Cinema*, included the television series *Twin Peaks: The Return* (2017) in their “best movies of the year” lists. This was followed by copious discussions among television and film critics around the Internet regarding whether the television show should be qualified as “movie”, to which *Sight & Sound* answered by stating that the list didn’t limit itself to “traditional feature films” and asked “Film Twitter” for a better title: “The Best Post-Films? The Best Screen Things?”.

To the iconic French publication, the “auteur” is still cinema’s key figure – as evidenced by the editorial “Film et série” on their 740 issue (2018). Due to the fact that David Lynch thought of *Twin Peaks: The Return* in its totality, as an entire and complete *oeuvre*, which transformed it into something much more akin to cinema, despite its televisual mode of diffusion – on a television (cable) channel and in weekly installments. The importance *Cahiers du Cinema* has placed onto the difference between *unity* (*oeuvre* and the relating it to cinema) and *multiplicity* (a series of episodes and relating it to television) allows for the placement of television and film texts somewhere on that “spectrum”.

This debate addresses a growing trend that rests upon re-examining the new possibilities of intermediality: the blurring of the lines between cinema and television, which echoes mounting anxieties about the future of entertainment.

The last few years have decidedly changed how and in what fashion movies and television shows are diffused due to changing patterns of filmed entertainment distribution and exhibition. Serialization, longform storytelling and digital distribution and exhibition now mean that there are progressively more examples of media texts that explore territory that is somewhere between cinema and television – from series that play like movies, to cinematic universes that play like television shows – both in terms of narrative structure and regarding authorship.

The real game-changer has been the emergence of digital content distribution, specifically of online digital platforms, such as Netflix (whose dominance is far sturdier than any other), that have been erasing medium-specificity, slowly eroding the unique features that characterized cinema and television. This blur is increased by the same treatment that Netflix offers to its properties, whether they’re episodic content (their “television” series, content freed from the restraints of broadcast or cable networks) or films they produce or buy in order to distribute: they are place on the vast library in one go, permanently available to be discovered through algorithms by its subscribers.

Thinking about the future cinema, nowadays, means considering the evolving meaning of movies in a Hollywood that has been disrupted by digital technology. In a media landscape where the boundaries of cinema and television are eroding, are the respective languages of both mediums losing its recognizable features? And what does a “film” or “movie” refer to as the digital age continues to thrust filmed entertainment into the same seemingly undifferentiated realm?

## **Alexandra do Carmo and Daniela Salazar (Universidade NOVA de Lisboa)**

**Biography note:** Alexandra do Carmo (1966): Frequenta o doutoramento em Estudos Artísticos FSCH, estudou no Whitney Museum Independent Study Program, Nova Iorque; Pratt Institute, Ar.Co, Lisboa. Projectos mais relevantes: *Studio Socialis* 2014, Galeria Carlos Carvalho (GCC), *Tudo foi captado (mesmo os movimentos do cabrito)*, 2011, Galeria Quadrum, Lisboa, *Office/Commercial* 2008 GCC; *A Willow (Or without Godot)*, 2006, Irish Museum of Modern Art.

A sua prática artística centra-se no ateliêr como campo conceptual de estudo; um filtro através do qual e com o qual investiga a interdependência entre o/a artista e o espaço público, revelando as dinâmicas, condições e limites da autoria. A sua área teórica de investigação é o conceito de *Autonomia Artística de Uso Público*, nas práticas de carácter social nos Estados Unidos da América nos últimos vinte anos.

Daniela Salazar (1988): Termina a licenciatura em História (2010) e o Mestrado em Museologia (2013) na Faculdade Ciências Sociais e Humana – Universidade Nova de Lisboa. É doutoranda e bolsista FCT no doutoramento de Estudos Artísticos na mesma faculdade. Entre 2012 e 2013, esteve enquanto investigadora no projecto da Associação para o Estudo do Teatro e do Espectáculo em Portugal, financiado pela Fundação Calouste Gulbenkian e coordenado pela Prof. José Oliveira Barata. Desenvolveu programas de estágio nos Museu Nacional de Arqueologia, Museu Nacional da Música e Museu Nacional do Teatro e da Dança, entre 2011 e 2013. Entre 2013 e 2015, foi responsável pela gestão de colecções, programação expositiva e do serviço educativo do Museu Sumol, tutelado pela empresa Sumol+Compal. O seu projecto de doutoramento centra-se na problemática do lugar da performatividade no contexto curatorial. É uma das fundadoras do colectivo artístico – MAE – Movimento Arte Experiência, em 2015.

**Title:** *Studio Socialis*: uma plataforma de cruzamentos teóricos entre práticas artísticas, processos e dispositivos curatoriais

**Abstract:** No sentido de cruzar e estabelecer ligações com diversos pontos orientadores da temática desta conferência, nomeadamente no que diz respeito à forma como a relação entre diversas metodologias, processos e práticas artísticas – neste caso, especialmente, entre o desenho, o vídeo e o seu contexto curatorial – fazem emergir a reflexão acerca dos conceitos de tempos, temporalidades, movimentos e performatividades ao longo do percurso de uma obra, desde a conceção, ao lugar do atelier, à sua produção e consequente exposição. Como poderemos

caracterizar estes processos que se articulam entre duas práticas distintas na forma como constroem ou definem estes mesmos conceitos?

A obra *Studio Socialis* (2014), de Alexandra do Carmo, será, assim o ponto de partida para estes cruzamentos. *Studio Socialis* é composto por dois vídeos (Document #1, 25' 17' e Document #2, 46' 47'') e por duas séries de desenhos (uma para cada desenho, composta por 45 desenhos). Ao ativar a conceptualização dos princípios da edição/ montagem do cinema “mudo” através do desenho, esta série recorre a recursos cinemáticos transpostos para a linguagem e recursos do desenho em papel, como por exemplo o corte, a edição/seleção de texto, ou o close up/grande plano. A artista utiliza lápis e impressão de texto numa espécie de simbiose do ecrã e do desenho como metodologia de pensamento. Apresenta-se como um exercício de passagem de tempo no espaço—o trabalho demorado e minucioso do lápis, a alusão à ideia do corte como processo de montagem/ edição, a revelação continua das imperfeições e do inacabado, deixando mesmo transparecer espaços em branco, e por vezes páginas inteiras em branco por entre a continua faixa de folhas simétricas de papel. Ao colocar a obra no centro desta comunicação, numa primeira parte, pretende-se que esta possa convocar conceitos como processo, montagem e dispositivo, de modo a interligar as duas práticas artística em diálogo na obra, partindo de uma metodologia prática para a sua concepção teórica.

Tal como também foi concebido pela artista, a apresentação revela-se enquanto comportamento performativo dos espectadores na sala – não só o dos seus movimentos, mas de um gesto que lhes possibilita a emancipação, destituindo a ideia de um autor original.

A segunda parte desta comunicação pretende, assim, a discussão desta perspectiva da construção das temporalidades e performatividades da obra, dos corpos e dos olhares que a fruem, bem como do processo de transporte das memórias de um dispositivo para outro num lugar que tem, já em si, um conjunto de predisposições e definições de “habitabilidade”. De que forma o processo de concepção da obra, da emergência dos seus espectadores ao longo desse mesmo percurso, surgem no espaço da sua apresentação? Ou, de que forma o próprio dispositivo curatorial apresenta uma obra nova daquela que foi perspectivada pela artista e consequentemente permite ao espectador a construção de uma terceira obra, em constante cruzamento com as suas próprias experiências (Rancière, 2009), mas também com as memórias que movimenta entre o vídeo e o desenho?, são algumas das questões que pretendemos fazer emergir, igualmente, nesta comunicação.

## **Sofia Pires (Independent Researcher)**

**Biography note:** With a background in Sound and Image at IPLeiria-ESAD.CR, Sofia had her first introduction to audio-visual archives through the projection booth door. After interning at the booth of the Cinemateca Portuguesa in Lisbon, she decided to pursue her graduate studies in the preservation and presentation of the moving image at the University of Amsterdam. With the kind support of Fundação Calouste Gulbenkian, in Lisbon, she has recently graduated from the *Dual Master's Degree in Heritage Studies: Preservation and Presentation of the Moving Image*, with a

dissertation thesis titled *The Living Film Collection: A Workshop for the Production of Informal Film Memories* and a research fellowship at the Wim Wenders Stiftung, where she accompanied the digital restoration of Wim Wenders' 1987 feature length film *Der Himmel über Berlin*.

**Title:** City Records: Documentos da Cidade.

**Abstract:** My research internship at the *Wim Wenders Stiftung* in Berlin was an integral part of the *Dual Master's Degree in Heritage Studies: Preservation and Presentation of the Moving Image at the University of Amsterdam*. It built on my original research interests in preservation in collaboration with living filmmakers and in living forms of moving image legacy, plotted during the research process for my dissertation thesis.

The research fellowship, at the *Wim Wenders Stiftung*, allowed me to closely accompany the restoration of Wim Wenders' 1987 feature film *Der Himmel über Berlin* (1986/87; 128"; 35mm B/W and Colour; 1:1:66; Sound), with the English title *Wings of Desire*. By assisting to the restoration of a film that has grown to become a poignant document of a city and an epoch on the verge of a radical transformation I had the unprecedented opportunity to know the city of Berlin, in past and present, through the images of a film. Never had I realized so acutely as during these months in Berlin, the preserving nature of film as a technical process of recording and, simultaneously, as a historical process of creating record(s), and, as a result, as a photochemical process of documenting history.

Besides, during the restoration process, the *Wim Wenders Stiftung* was approached by ARTE, a public Franco-German culture TV channel, with the idea of shooting a documentary in Berlin using Wim Wenders as a guide and *Wings of Desire* as an entry point into the city. In preparation for the documentary, I produced an overview of all the locations where the film had originally been shot, and their appearance then and now. This cinematographic periplus through the city of Berlin has further contributed to show me how moving images can become, with time, not only records of their own making but also, importantly, moving records of cities and times.

Thus, departing from the experience of my original movement through the city of Berlin, photographing its current face, while chasing its past image, as it was once preserved in the moving images of a 1987 film; I would like to propose a paper for *TIMES AND MOVEMENTS OF THE IMAGE, International Conference* that conceptually re-enacts this movement as a means of interrogating the experience of the city, through the different times and movements of its images.

By interrogating the productive tension between recording something *on* film and creating record(s) with film: records of cities, sites and spaces; I aim to use my communication to, drawing on my *pictorial* experience of Berlin, examine the notion of the audio-visual archival record as it is played out in the dynamic relations between cities, images and films.

## **Plenary Session.**

### **Conference Keynote Lecture:**

### **Michael Archer (University of London)**

**Biography note:** Michael Archer is a critic, writer and curator, and Professor of Art at Goldsmiths, University of London. He is the author of *Art Since 1960* (3rd edn 2015), provided the text for *Installation Art* (1994), and wrote the later chapters on modern and contemporary art for Hugh Honour and John Fleming's *A World History of Art* (2009), as well as contributing to monographs on Mona Hatoum (2016) and Richard Wilson (2001). In the 1980s he worked as part of Audio Arts, making installations, records and performances as well as contributing to the editing and production of many issues of Audio Arts magazine. His Audio Arts interviews with Donald Judd, Frank Stella, Marina Abramovic, Mike Kelley, Mona Hatoum and Rachel Whiteread have subsequently appeared in the collection *Speaking of Art* (2010). His exhibitions, including *Material Culture: The Object in British Art of the 80s and 90s* (1997), and *How To Improve The World* (2006), both at the Hayward Gallery, London. In addition to a study of Jeff Koons' *One Ball Total Equilibrium Tank* (2011), he has recently written on Miroslaw Balka, Dexter Dalwood, Helen Marten, Keith Tyson, Liam Gillick, Eva Rothschild, Cerith Wyn Evans, Imi Knoebel, Carlos Nogueira, and the Politics of Minimalism. His work has appeared in many journals, including *Artforum*, *Art Monthly*, *Frieze* and *Parkett*, and in numerous catalogues.

**Title:** The Red Truck

**Abstract:** The paper considers and meditates upon the anxious questions besetting the acts of looking and seeing that open out from a detail within a brief passage in Charlotte Prodger's film *Bridget*. The detail grants access to, and awareness of the vectors and axes delineating the multiple layered, overlapping, and conflicting times and spaces that animate the viewing encounter. It is revealed and reveals itself as a moment of resistance to any straightforward visual consumption. It prompts, to use Fred Moten's term, an 'interanimation' of its myriad potential points of orientation and reference, a reframing of relations accomplished in what he has described as 'the shadow of a parallel declension'. The red truck brings into sight what is too often out of mind.

**Luísa Oliveira and João Santos (Chair)**

**Friday 16th Nov 2018 | LISBOA**

**Faculty of Social Sciences and Humanities  
Universidade NOVA de Lisboa (FCSH/NOVA)**

Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa (FCSH/NOVA)  
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**Auditorium 001 and 002 of the Tower A / Multipurpose Room 3 of the ID Building**



## Parallel Strand 1 A

### Image and Architectural Imagery

#### Philip Cabau (Chair)

**Biography note:** Philip Cabau is an architect, draughtsman, researcher, and a senior lecturer in Product Design and Fine Arts (with a PhD in Fine Arts/Drawing) in [ESAD.CR](http://ESAD.CR), I.P. Leiria. He authored numerous texts and books on Drawing – most particularly on the subject of its pedagogy. Professionally he worked as an architect and also designed furniture, theater sets and exhibitions' design.

#### Lutz Robbers (Jade University)

**Biography note:** Lutz Robbers holds a Ph.D. in the History and Theory of Architecture from Princeton University. He taught architectural theory at the RWTH Aachen, at the Bauhaus-University, Columbia University and Princeton. Prior to that he was a research fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM), Bauhaus-Universität Weimar, where he was part of the research group "Tools of Design". He held research positions at the Cité de l'architecture et du patrimoine in Paris, the London School

**Title:** "This Type lives": Animation and the Animate in Architectural Imagery

**Abstract:** In his 1931 dissertation the art historian Carl Linfert argued that the architectural drawing differentiates itself from other types of drawings for not taking "a pictorial detour" [keinen Bildumweg]. What is important is not the fact that architecture is seen through the image but rather that the image has an objective impact on the spectator's bodily being. In other words, in these drawing we do not 'see' the architecture but we "apprehend structures"– this is how Walter Benjamin reviewed with great enthusiasm Linfert's work in 1932. The latter's evocation of a type of image which instead of "reproducing" (architectural) reality must be first and foremost considered as a "productive", objective entity came as an affirmation of the former's media theory.

My paper takes Linfert's remarks as a point of departure to interrogate the particular case of the architectural image. Interestingly, Bildwissenschaften, while having extended the scope of inquiry into uncharted visual territories (non-artistic images, scientific images etc.), have remained strangely reticent regarding the case of the architectural image. Works that attempt to provide orientation in this burgeoning academic field make little or no reference to architecture (Sachs-Hombach, 2005; Schulz 2009). And even collections of essays that set out to clarify the image/architecture nexus (Beyer, Burioni Grave, 2010; Sonne 2011) finally do little to propose methodological and conceptual alternatives in tune with the idiosyncratic status of the architectural image. Heterogeneous and contradictory by definition architectural images extend the field of art historical and media critical inquiry to include hybrid practices constantly negotiating between operative and representational demands.

I wish substantiate these theoretical questions with a historical case study of Ludwig Mies van der Rohe's drawings, collages and montages. What I want to demonstrate is that Mies's images

emerged within a discursive field during the first part of the 1920s whose preoccupation was the integration of time, movement and the body into the image. Especially the short-lived journal “G – Material für elementare Gestaltung” assembled a blend of contributors (Hans Richter, Theo van Doesburg, El Lissitzky, Mies etc.) who in one way or another attempts to integrate the lesson of ‘cinema’ into their artistic works, all echoing the Bergsonian call for a reconceptualization of the image.

## **Katarina Andjelkovic (Researcher in architecture and urban planning)**

**Biography note:** Katarina Andjelković, M Arch Eng, PhD (Arch) is an architect, painter and a researcher. She currently runs her own office for architecture and urban design – Atelier AG Andjelkovic. She was Visiting Professor and Chair of Creative Architecture at the University of Oklahoma, and has taught at the University of Belgrade and Oslo School of Architecture and Design (Institute of Form, Theory and History and Institute of Urbanism and Landscape). She lectures and leads workshops across Europe and North America, and has published widely in international journals and lectured in over 16 countries in Europe, North America and Canada. Katarina has exhibited her designs, paintings, and photography internationally, and won numerous awards in architecture and urban design.

**Title:** Understanding the Image of architecture in the Postmodern Transformation of Time, Space and Subjectivity

**Abstract:** Architecture increasingly incorporates issues of time that interrogate the conventional principles of representation. Theorists of postmodernity address the qualitative transformations of time, space and subjectivity, with Baudelairian early disclaim of the transformation of history to become an endangered form. Cinematic apparatuses were seen not just as a symptom of this “postmodern condition”, but as contributing causes. Their impact on architecture was dramatic, especially when Fredric Jameson and Marc Augé issued an apocalyptic scenario claiming the disappearance of both history and future, only to diagnose the evolution of the future as trapped within a closed loop of a perpetual present and a perpetual change that obliterates traditions. Consulting these theoretical debates, in this presentation I will investigate how film may embody images of architecture using its own medium specificity to transform temporal constraints of the real and to provide the coexistence of the past with the present and future projections of the city. On the other side, when Bergson separated the mechanistic time of science from the time as we actually experience it (lived time), the habit of representing things spatially that should be understood temporally was broken, and the past, the present and the future were available at any time. Considering Bergson's ideas, I will use his notion *durée* to theorize how the relation of cinema spectatorship to a postmodern temporality informs the time-based modes of architectural thinking and representation. The aim of this presentation is to emphasize that it is impossible to practice architectural images without responding to the logic of the media constructions of reality, which works on the constant renewal of the present only to interrogate the conventional principles of representation.

## Popi Iacovou (University of Cyprus)

**Biography note:** Popi Iacovou is an architect interested in trans-disciplinary models of thinking and practicing architecture. She received her PhD from The Bartlett School of Architecture, UCL, funded by A.G Leventis Foundation and the FfWG (UK). She holds an MPhil in *Architecture and the Moving Image* from the University of Cambridge and a Diploma in Architecture from Aristotle University of Thessaloniki. Her research focuses on the intersection between architecture, film and performance. She has extensive teaching experience in design studio teaching and history and theory. She has taught at Central Saint Martins College of Art and Design, University of Cyprus, University of Nicosia and Neapolis University Pafos. She has published internationally and her films and architectural design work has been shown in various film festivals and architectural exhibitions.

**Title:** Duration as Another Measuring Device of Space: A journey From Naples to Capri

**Abstract:** Time-based media, such as photography, video, and mixed media animation techniques provide the technology of capturing space in time. However, the way animation and film techniques have been used in architecture so far, both in education as well as in the profession, is limited in its scope and implementation. Acting in two polarized directions, on one hand as photorealistic representations and on the other as digital constructions of fantasy worlds, these animation and film approaches focus on the imaginary without paying sufficient attention on the existing context of specific sites.

The way architects observe and interpret space influences the way they design. A conscious practice of observation of space through movement aims at extending the understanding of space from static and singular to transitory and temporal. Through the use of time-based media space can be captured *in time*, enabling the documentation of its lived experience and addressing qualities of subjectivity and temporality. The moving image is proposed as a tool that allows for the exploration of duration as another dimension of space. The subject is approached through a site-specific project *From Naples to Capri*, a video installation, that explores time as a material of making space. Filming is explored as a spatial practice that can potentially shift the role of the architect from a distant observer into an active participant in space, a performer that derives knowledge from direct place experience. Theoretical investigations around issues of spatial performativity, *presence*, the long take and Bergson's understanding of duration complement the practice-led research, exploring further how the role of the moving image can meaningfully enrich the architectural practice.

## Parallel Strand 1 B

### Mixed Session

**Margarida Brito Alves** (Chair)

**Biography note:** Margarida Brito Alves is an Assistant Professor at the Department of Art History of Faculty of Human and Social Sciences - Universidade Nova of Lisbon (UNL). She is Deputy Director of the research center Instituto de História da Arte and coordinator of the Contemporary Art Studies research group.

### **Manon Demurger (Albert-Kahn Museum in Boulogne-Billancourt)**

**Biography note:** Manon Demurger is currently in charge of exhibitions at the Albert-Kahn Museum in Boulogne-Billancourt. Graduated from Paris-Sorbonne University in aesthetics and philosophy of art, she wrote a Master thesis dedicated to the representation of the movement in photography. At the Albert-Kahn, she continues to study the complementarity between images stills and moving pictures, working on the next permanent exhibition, and especially on the photo and film collection of the Planet's Archives. Manon Demurger is also one of the author of an oncoming book, in which she wrote a paper on the visual adopting a stylistic approach. She has as well participated in several cultural projects, exhibitions, publications and collections' mediation at the Museum of Photography of Bièvres (France).

**Title:** Representation of time and movement: a challenge for photography.

**Abstract:** The representation of the movement in photography has often been studied through an historical and aesthetic prism, analysing among others the evolution of techniques and representations. However, an ontological approach to this issues makes it possible to confront an obvious paradox, though poor explored : the claim of photography, considered as a fixed image, to account for movement. Photography is traditionally considered as the image that freezes and immobilizes its subject, contrary to the cinema which, by nature, would be able to mimic the whirlwind of life.

The emergence of the snapshot at the end of the 19th century have been considered as a turning point in the way of thinking movement in photography. Still, immobility seems to resist independently of technical developments. Photographers have long sought to come up with solutions to really make movement in photography, especially thanks to the aesthetics of fuzziness and, more recently, to the hybrid or mixed image. However, these practices do not outweigh an aesthetic dominant movement captured in the moment, which seems to rest on a certain conception of the good photo, clear and, therefore, static.

What is at stake is thus the legitimacy of movement's representation by photography: to which extent does the medium not venture into an area that is essentially beyond it?

To answer this question, this paper will demonstrate that the aesthetic thesis, opposing photography-immobility and cinema-movement, is actually based on a metaphysical thesis: the one of time-movement, here understood as duration (Bergson). The paper will then introduce another metaphysical reference: time as well as moment (Bachelard). The latter allow to take some distance from the cinematographic paradigm and to reevaluate cinetism as specific to photography.

Based on several examples from both early photography and contemporary practices, my reflection aims to show that motion photography leads to take a fresh look at the medium. The apparent contradictions and tensions regarding its relation to time and representation - between fuzzy duration and instantaneous moment, between suggestion and the demonstration of movement - seem to give rise to the most pregnant photographic genius.

Through the questioning of our relationship to time-movement, and our understanding of the spectator's experience, the paper will try to propose a redefinition of photography as the medium that does not hesitate to push back the limits of fixed image, in order to reach the rank the representation of the living and the moving.

## **Gonzalo Munoz-Vera (McGill University School of Architecture)**

**Biography note:** Gonzalo Munoz-Vera (Santiago, 1981) is a Chilean architect and current Ph.D. candidate at McGill University School of Architecture (Montreal, Canada). He holds a Master in Architecture degree from the University of Chile (2006) and a post-professional M.Arch. (History and Theory option) from McGill University (2012). Since 2005 he has studied the influence of images on the spread and understanding of architecture in printed media. Gonzalo was the Principal Researcher of the 40th-anniversary research of the CA magazine (College of Architects of Chile publication), awarded by the National Council for Culture and Arts (Chile, 2010-11). He also joined the Advisory Committee of the Chilean version of the Clip/Stamp/Fold exhibition (Chile, 2013). He has been published in varied journals on the topic of architecture and the image. Based in Montreal, his doctoral research topic deals with the increasing dominance of virtual reality and visual media in architecture. His aim has been focused on the role that Panoramas from the nineteenth century have had on architectural representation as proto-virtual media of distant places. He is currently the recipient of Becas Chile Doctoral Scholarship from the Chilean government and has been awarded the Schulich Excellence Fellowship Award at McGill University. He has been Guest Lecturer in several schools of architecture (Chile), and he currently teaches at McGill University.

**Title:** Moving images, moved spectators: J. Rafman's Sculpture Garde (Hedge Maze) and the Panorama experience.

**Abstract:** Our current culture of visibility owes a great deal of its rationale to the emergent conventions of how to look at environs, promoted throughout the nineteenth century. Those conventions were mostly incubated in mass and popular visual media, such as the Panoramas. In several ways, this visual culture has influenced a particular way of seeing and imagining the places we dwell and dream. Today, the desire for the mimetic continues to flourish and remains present in

recent 360° digital productions that seek to immerse visitors in ancient landscapes, recreated monuments, and architecture. Current exhibitions such as Sites Éternelles at the Grand Palais (Paris, France 2016), the PanoramaXXL (Rouen, France), and even ongoing research projects like CAVE2 (University of Illinois at Chicago, US) confirm a tendency towards an all-encompassing visual capacity that today encounters a broader variety of digital means to accomplish this effort.

This paper will examine Jon Rafman's 'Sculpture Garden (Hedge Maze)' (2015) assessing the subtly ubiquitous Panorama experience in this Oculus-Rift installation. Rafman explores and offers a virtual world setting a spatial arrangement anteceding the VR experience. He steps back from the instantaneity of the plugging-in/plugging-out VR goggles by installing a hedge maze in order to disorient spectators before arriving at the core. Rafman uses one of the oldest architectural contrivances—the maze—as a threshold wherein visitors abandon reality to enter into the boundaries of another world. Thus, the spectator is compelled to move through corridors looking for the spot where he or she will move now only through vision. Rafman's virtual art turns an ambulatory spectator into a stationary being, offering a 360-degrees audio-visual video experience. The journey starts and ends by having a golden sculpture as a reference in both the real and virtual world. The visitor leaves the artwork by finding his or her way out through the maze.

From the nineteenth century onwards, Panoramas have depended on considerably large buildings as exhibition venues: the panorama rotundas. Those buildings were specially designed to house panoramic paintings of significant dimensions. The architecture in the panorama rotundas also provides a preliminary spatial arrangement before stepping on a viewing platform from where spectators behold and examine an immense 360-degrees painting. Thus, the viewer is compelled to reach this viewing area by walking through a dark and narrow corridor. On arriving at the platform, the viewer confronts with a motionless painting depicting landscapes in frozen time. Although delimited by a railing, the spectator is able to ambulate within the viewing platform to scan an all-encompassing and still painting.

Both artworks offer the possibility to compare and contrast early approaches to virtual realities through spatial and immersive experiences. Both also consider motion differently for images, spectators, and space. Setting aside the technological differences between these two art-&-architecture contrivances, this paper will evaluate the changes and differences in bodily participation when confronted with still and moving images in these old and new representational practices.

## **Érica Faleiro Rodrigues (Universidade NOVA de Lisboa)**

**Biography note:** Érica Faleiro Rodrigues is a Phd candidate at Birkbeck College, University of London, with a thesis on Portuguese Cinema, gender and politics in the years surrounding the revolution of April 1974. At Birkbeck, she is also Assistant Tutor in the School of Arts. She is the recipient of a Millennium Award Fellowship granted by the British Government for her work as a documentary filmmaker. She is the author of the chapter Representations of Sexuality and Gender in Portuguese Cinema During the Late Estado Novo and the Carnation Revolution, in the book Consumption and Gender in Southern Europe since the Long 1960s, published by Bloomsbury in

2016. Faleiro Rodrigues has also worked extensively as international curator and is founding director, in the UK, of Utopia - UK Portuguese Film Festival (9th edition in 2018) and, in Portugal, of Underscore - Festival of Music, Sound, Moving Image and Archive. Her work as curator has sought multidisciplinary, exploring the relations between moving image, literature, music and fine art. She has curated film seasons to go with exhibitions on the legacy or work of Bauhaus, Marcel Duchamp and Chris Marker. She has worked with such institutions as the Barbican Arts Centre, Ciné Lumière and the ICA (Institute of Contemporary Arts), in London, and FACT, in Liverpool. In Portugal, events curated by her have been hosted by Centro Cultural de Belém, the Portuguese Cinematheque, and Cinema São Jorge. In Portugal Faleiro Rodrigues is associated with the Institute of Contemporary History at FSCH, UNL.

**Title:** Dissecting Derek Jarman's Blue: Sound as body and moving image hybridity.

**Abstract:** This research paper focuses on Derek Jarman's artistic and filmographic work to discuss its relevance and pertinency to debates around intermediality and moving image hybridity today. It will investigate the manner in which both Jarman's work as a fine artist and his personal life influenced his work as a filmmaker. It will discuss such major works as Jubilee (1977), Caravaggio (1986) and The Garden (1990), but it will focus mainly on Blue, a film which deprives the spectator from seeing any figurative image or visual movement, instead presenting a single still, abstract image as its continuous canvas. It will also try to dissect Blue's extreme mise-en-scène, to the extent that it is sound and not the image that sustains the film's narrative, with visuality receding and becoming a photograph or painting.

Derek Jarman was an English film director, stage designer, diarist, artist, gardener and author. When he made his 1993 film Blue, Jarman was losing his eyesight as the result of AIDS-related complications. As his vision vanished, he started to see reality framed by a thickening blue filter.

Visually, Blue consists of a single shot of saturated blue filling the screen, as background to a soundtrack composed by Simon Fisher Turner, and featuring original music by Coil and other artists, through which Jarman discusses his life and vision. The soundtrack features such voices Tilda Swinton's. When first shown on British television, Channel 4 televised the image simultaneously with the broadcasting of the soundtrack by BBC Radio 3, to allow for the combination of image with a stereosound experience. Radio listeners could also request and receive a card saturated with blue to look at. Soon after the soundtrack was also released on CD.

From the outset, Blue was an object made to function across platforms, a work that could be viewed and/or listened to in cinemas, as a television programme, as a radio broadcast, from a CD recording, on two simultaneous platforms. When viewing the film we face a saturated, continuous blue, which can take us into a quasi-hypnotic region of semiconsciousness - since nothing changes visually. And yet, the constraints temporality and the sense of cinematic narrative discharged by the soundtrack drive us through time and awaken us. The time of the film is determined by the soundtrack alone and, as such, as a boundary work, it is important that we understand how its different elements of colour, language, music and noise sustain it as a film.

Blue is a film, a work of art, a canvas, and an object for broadcast and dissemination. As such, it resonates both with painting and with hybridity and intermediality.



## Parallel Strand 2

### Still and moving images and new forms of spectatorship

**Christian Mieves** (Chair)

**Biography note:** Christian Mieves is a painter and Senior Lecturer at Wolverhampton School of Art, UK. Research themes in Mieves' work to date have included the beach and other border spaces as metaphors for semantically uncertain fields. His paintings have been shown in exhibitions in Germany, Mexico, Spain and the United Kingdom. Recent publications include journal articles on David Schutter, Luc Tuymans, Dana Schutz and Peter Doig. He has been co-editor of the special edition of the *Journal of Visual Art Practice* 9.3 (2010). He is also co-editor of the book *Wonder in Contemporary Artistic Practice* (Routledge, 2017) and an recently published interview with artist David Schutter (*Journal of Contemporary Painting*, 2018, 4:2).

**Natacha Pfeiffer** (University Saint-Louis - Brussels)

**Biography note:** Natacha Pfeiffer is Doctor in Philosophy, specialized in Aesthetics. At the crossroads of Philosophy and Art History, her thesis was investigating the concept of frame between painting and cinema. After an extended research stay at the Visual Studies Department of Harvard University as a Fulbright scholar, she is currently a post-doctoral fellow at University Saint-Louis - Brussels, where she's working on the elaboration of an Image Philosophy related to the question of time and History.

**Title:** The Exhibited Ruins: Bill Morrison and Eric Rondepierre's Cinematographic Decompositions.

**Abstract:** This presentation will tackle a new status of the ruin within contemporary images. The ruins are traditionally apprehended by Art History as a nostalgic decorum or a romantic pattern, in other words as a symbol or a classic landscape of Western representation. We would like to examine here a new aspect of the ruin which appears in some contemporary practices. We will not consider the image of the ruin but on the ruin of the image itself and how certain contemporary artists use it to reflect on image temporalities.

More specifically we would like to focus on the works of two artists, Bill Morrison and Eric Rondepierre. They both share a same material: decaying silent films footages. Both former painters, these artists play with the organic fragility and the inevitable destruction of the filmic material. They both decompose and produce a new montage of these images already decomposing. The ruins are not, in their works, simply a symbolic reference to destruction or fragmentation but interrogate, by their manipulations, the aesthetic status of the ruin (Habib 2011). They confer to the material incidents of time an aesthetic value of their own.

Eric Rondepierre takes pictures of photograms. His particular procedure is based on media hybridity and implies, among others, the existence of the VHS and the freeze frame (Lenain 1998). The pictures of *Précis de décomposition* (1995) or *Moires* (1998), show, in two different ways, the

invisibility of the filmic image. The invisibility of the destruction of course, but also, the invisibility of the photogram itself which is, as Rondepierre write it, the image sacrificed for the benefit of the optical illusion.

Bill Morrison's experimental films (*Decasia*. *The State of Decay* 2002, *Light is Calling* 2004) feature segments of damaged silent films. His work does not integrate these segments into a new narrative, but on the contrary, preserves the original structure. The editing focuses on the overlay of the same photogram. This repetition convulses the filmic continuity and at the same time creates the stability of this destruction itself.

Each of their work exposes, in this perspective, a relic-image of primitive cinema. they imply an image of time understood as negativity, as what has been and no longer is. In this way, they show that, unlike Bazin's famous statement (1958), the film - art of movement and time – is not an immortal art but, more than any other form of art, subject to the destruction of time.

However, the works of Morrison and Rondepierre also reopen the time of the image by conferring a new permanence to its fragility. from this point of view, their work reverses Georg Simmel famous sentence: it is not only "the fascination of ruin that the work of man appears to us entirely as a product of nature", but rather, the opposite (SIMMEL 1911). The fascination provoked by these particular ruins is that the work of nature appears to us entirely as a product of man. Without falling into a divine or achiropoietic theory, these artists play with the arbitrary disintegration of materiality. These images are fundamentally uncertain. Showing the work of time, they question in fine the stability of the work of art itself (POUILLAUDE 2014).

## **Karen Stock (Winthrop University)**

**Biography note:** I am a Professor of Art History at Winthrop University, South Carolina, US and received my masters and PhD from the Institute of Fine Arts, New York University. My thesis, "Bonnard, Vuillard, and Vallotton: Masculinity in Question," was completed under the sponsorship of Linda Nochlin. In 2008 I received a Fulbright Fellowship and taught at Beijing Normal University. I have presented papers on modern and contemporary art at numerous conferences. My essays have appeared in a number of peer reviewed publications. These include articles on Edgar Degas and the theater (2013), Florine Stettheimer and her solo exhibition (2015), Félix Vallotton and the French interior (2015), Richard Dadd and Victorian psychiatry (2016), as well as domesticity and the Modernist dollhouse (2018). Forthcoming essays include a discussion of Maurice Denis' revival of Byzantine art and the convergence of feminism and videogames.

**Title:** Moments of Grace in the Interstices: Hans Op de Beeck's Staging Silence.

**Abstract:** I argue that the short films *Staging Silence 1* (2009) and *Staging Silence 2* (2013) are explorations of the Deleuzian time-image. Duration, rather than action, is emphasized in the time-image, and through this visual meditation on time the audience becomes aware of the slippages between the elusive present and the virtual past. Gilles Deleuze states, "The direct time-image is the phantom which has always haunted the cinema, but it took modern cinema to give a body to this

phantom.” Hans Op de Beeck creates scenes that are playgrounds for this phantom who transforms optics into time and materiality into memory. For Deleuze, thought occurs in this gap between past and present, visibility and discourse. The time-image emerged in the mid-twentieth century, and as we explore a future saturated by images, Deleuze’s theories are particularly relevant as a clarion call away from mindless visual gluttony. Deleuze was skeptical that cinema could survive in the digital age; however, the hybridity of projects like *Staging Silence*, which are non-narrative digital images that feed our nostalgia for the analog, shows that cinema can flourish in the always already split that exists in time and intermediality.

*Staging Silence* takes place on a film set no larger than one square meter. The only human presence are two sets of hands that work in tandem to slowly build landscapes, cityscapes, and interiors from mundane materials and miniatures. There is a mixture of whimsy and foreboding with Op de Beeck referencing both slapstick and *film noir*. The construction is methodical; however, the process is abbreviated by edits that gently blend one moment into another. These soft disjunctures create leaps in time even as the audience is forced to be patient. The activity culminates in multiple still moments when the illusion is realized and the creators’ hands are absent. Ironically, these moments of semi-stasis pass all too quickly with the audience caught in a moment of suspense, anticipating the intervention of the anonymous hands. The viewer does, however, gain respite from the accelerated temporality of life and the soulless spectacle of CGI. Op de Beeck uses traditional artistic skills and celebrates quotidian materiality and indexicality through the transformation of familiar objects such as water bottles and potatoes. Each still scene is a memory game as the audience recollects the steps in construction while simultaneously abandoning themselves to the illusion. The audience rehearses a fleeting and willful amnesia in order to forget that the sun is really a lightbulb and the cityscape is made of sugar cubes. This is a moment of grace, when the spectator glimpses the wonder of the child who still believes sleight of hand is magic but without relinquishing the adult awareness of the artifice. This simultaneity, the act of becoming in the gap, is at the core of the time-image and one potential future of cinematic art.

## Jason Dee (University for the Creative Arts)

**Biography note:** Jason completed his PhD at Newcastle University in 2015. His practice-led research focused on the shifting boundaries shared by analogue films and their digital counterparts. He has exhibited work and presented papers widely, while also undertaking a number of photography, film and new media residencies.

He currently lectures at the University for the Creative Arts, introducing photography students to alternative working processes including moving image, audio and installation.

Recent exhibitions include:

- *The Still Point of the Turning World – Between Film & Photography* (cur. David Campany) FOMU, Antwerp
- Rotterdam International Film Festival
- Pursuit of a Shadow (solo show), Talbot Rice Gallery Edinburgh
- Rencontres Internationales (Pompidou Centre – Paris, Haus der Kulturen der Welt – Berlin)

- Running Time: Artist films in Scotland: 1960 to Now, Dean Gallery, Scottish National Galleries, Edinburgh.

**Title:** Breaching Boundaries: Exploring the disjointed spaces between analogue films and their digital 'ghosts'.

**Abstract:** Digitizing the audio-visual content of film-reels strips away their material base, rendering analogue recordings down into an underlying code lacking any sense of physical structure or duration. Rather than discussing one technology being superseded by another, this paper investigates the shifting of perceptual parameters that occurs when media from different eras merge. Hybrid spaces of representation allow alternative rhythms and viewpoints to coexist in ways that simultaneously blur and highlight their distinctive qualities, allowing a reinterpretation of how mediated space and time is perceived, navigated and inhabited. Paradoxically, the ability to digitally freeze, slow or reverse old movies allows the filmstrip's intricate fragmentation to surface in a ghostly form that can be observed from a perspective unattainable to original cinema audiences. This fresh viewpoint shows that film has always been a hybrid amalgam of ill-fitting technologies, blended together by kinetic motion and stabilized by fixed screens.

While presenting this paper examples of my practice-led research will be shown at key points (installation shots and videos). This work uses software to loop, freeze and layer old film footage, and sculptural screens to off-set, fold and distort the once fixed balance between film-space, screen and viewing space. Combining these approaches reveals the gaps normally hidden beneath film's flow, then widens them to interrogate the different strata of time that oscillate, overlap and blend together within film's expanded form. These works offer unique insight into how digital transfers can duplicate, yet also subtly undermine analogue film's carefully constructed worlds. Stillness and motion twist and distort around each other, desynchronising precisely aligned boundaries to reveal underlying anxieties and contingent qualities hidden at the edges, or below the surface of film narratives.

These installations use the following approaches:

- Curved, torn and folded screens separate and isolate scenes from a film's original storyline, trapping looped characters in limbo between an archival past and narrative present.
- Multiple digitally synchronised screens display the underlying fragmentation of analogue filmstrips, while also alluding to pre-cinematic methods of representing motion.
- Physical and digital methods are used to divide scenes containing foreground figures and painted or rear-projected backdrops back into their component parts.
- Ephemeral elements such as sound, water, smoke, shadows and light bridge the divide between stillness and motion, over-spilling screens to merge film worlds and viewing spaces.

Topics discussed:

- The different audio-visual durations found in film and how digitization can reinterpret them. Of particular interest are matte paintings and rear projections; how these layers of cinematic

representation can be expanded to suggest alternative spaces of dislocation into which a viewer's own subconscious hopes and fears can flood.

- Technological advances in the sparking of still imagery into motion: from hand-cranked zoetropes, to mechanically transporting filmstrips, to the transformation of imagery within a single digitally mutating frame.
- The shift from traditional cinema's rigidly fixed modes of viewing, to more open-ended and fluid experience of watching, such as digital devices, or gallery settings.

## Paul Proctor (Manchester School of Art)

**Biography note:** My research elaborates on a new materialist approach to working in an algorithmically determined 3D photographic digital space that explores the capacity for the human and non-human to perform intra-actively. I am an academic, artist and educator. I am currently studying for a PhD at Manchester Metropolitan University. My research question asks, *How is Photography Performed in a Three-dimensional Digital Space?* I am currently a Senior Lecturer, BA (Hons) Photography at Manchester School of Art, Manchester Metropolitan University. I have exhibited my work nationally and internationally, most recently at the *PingYao Photography Festival* in China (2016). I recently delivered a paper at the 8<sup>th</sup> International Conference on the Image 2017, in Venice, Italy, titled *Virtuality, Photography and Abstraction*. Outside of my research activity I am developing the curriculum for a new school of digital arts at MMU.

**Title:** Actually Virtual; the circuit of movement.

**Abstract:** My photographic work is made in 3D computer software, and forms an investigation of how light and surface become manifest through movement of objects in a dynamic 3D digital environment. The work is driven by an exploration into how simulated light is brought together with modeled surfaces; how light and surface 'intra-act' (Barad, 2007) in an algorithmically determined space. My work combines light, objects and surface found in the computer software to form digital photograms that reference the very first photographic images. Surface in this space is determined by digital objects and planes that have no depth; only surface. The surface, however, has qualities that react to light according to the material properties set in the software. In this space I create images from light and objects that are simultaneously 'there' and 'not there'. 3D digital objects emerge from the virtualities of the algorithms in the system, to become actualized as fully rendered photographic images, through a process of condensation (Bergson, 1929). In the Greek language, the word for surface is *epiphania* (ἐπιφάνεια), a word that is rich in meaning, *epi* - on/upon/above, and *phainein* - to appear, come into view; to bring surface into being. The process of using light to bring objects and surface into view is in this sense, an epiphany.

My most recent work utilizes the software's capacity to produce simulated particles. The particles over a determined duration form turbulent vaporous clouds, simulated light is then used to illuminate a single, crystalised frame, which, through a process of digital rendering, forms a singular photogram (Deleuze, 1986). My working practice is framed within new materialist thinking that

interrogates Cartesian notions of the material world, and attempts instead to form new understandings about the nature of matter and its agential capacity for self-transformation (Coole & Frost, 2010). This necessitates a performative approach to making that recognizes processes of co-creation, working with the computer apparatus and other intra-acting assemblages that fuses the human and the non-human.

## **Plenary Session**

### **Conference Keynote Lecture:**

### **Damian Sutton. (Coventry University)**

**Biography note:** Damian Sutton is Professor of Photography Theory and Culture at Coventry University, where he has been since 2016. He was previously at Middlesex University and The Glasgow School of Art. He has published widely on photography, cinema and film, with a particular focus on philosophy, and is the author of *Photography, Cinema, Memory* (2009) and co-author of *Deleuze Reframed*. His current focus is the portrait in photography and wider visual culture, from the perspective of film and philosophy, and with a particular focus on Kant, Deleuze, and the diagrammatic.

**Title:** The Thin Present – The Time of Portrayal

**Abstract:** The temporal relationship we have with a portrait, its photographer and sitter, is a phenomenology of the pose – as both portrayal and self-portrayal – in photographic media. In photography this relationship is commonly understood as a defeat or collapse of temporalities (Barthes [1982] 1993) produced by a mechanical effect of photography without a time of its own. The portrait preserves the present on behalf of the future, which looks back at its past. In such a reading all these temporalities co-exist as conflicting, emptying forces. The catastrophe of photography is its emptying out of time. Yet in Barthes' own analysis – of both his role as sitter and viewer – this moment of affect is clearly always in the present and is an attenuation of, and not limited to, this present. He poses, and will be seen posing. He presents himself for the camera and understands this as a self-portrayal, whilst recognising the portrayal of others and their address to him in their portrait.

In a similar manner, the recorded, remembered, and shared image practices in contemporary visual culture suggest an attenuation of time that is at once 'now' and 'then' as a distinct affective experience that is understandable, legible, and exchangeable. It is full, not empty, but thinned rather than lost. The portrait as cultural icon and as shared intimacy relies upon a concept of shared presence and shared *present*, no matter how distant sitter, actor, or viewer are from each other. The actor's portrayal relies upon a shared moment of suspended disbelief that is retained as the moment of filming retreats. This thin present needs a phenomenology that accounts for combination and duplication, as well as the sensation of loss and separation, as direct experience.

I propose that the time of portrayal in this regard is a *haecceity*, described in Deleuze as “degrees of power which combine, to which correspond a power to affect and be affected, active or passive affects, intensities.” (1987: 92). *Haecceities* are experiences of glimpses, sensations, and passions that escape or defeat the quantifiable whilst shaped by it. *Haecceity* is where we describe, remember, and reproduce affect as a thing in itself, with its own uniqueness. Through a diagrammatic methodology – understanding process – we can determine how we think through portrayal in film, for instance, but also how we can think through portrayal in contemporary and social photography.

References: Barthes, R. (1993) *Camera Lucida: Reflections on Photography* (1982). trans. by Howard, R New York: Vintage; Deleuze, G. (1987) *Dialogues*. trans. by Tomlinson, H. and Habberjam, B. London: Athlone.

### **Bruno Marques and Filippo De Tomasi (Chair)**

**Biography note:** Bruno Marques is a Post-doctoral Fellow at the Institute of Art History, Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa, Portugal, where he currently coordinates the research group "Photography and Film Studies". In 2017/2018 he was lecturer at FCSH/NOVA (Dept. of History of Art and team member of the PhD program in Art Studies/FCSH/NOVA). Curated several exhibitions, and was the winner of the New Initiative Curators in 2008. Is the author of *Mulheres do Século XVIII. Os Retratos* (Women of the Eighteenth Century. The Portraits) (2006). He is coordinator of the books *Sobre Julião Sarmento* (On Julião Sarmento) (Quetzal, 2012) and *Arte & Erotismo* (Art & Eroticism) (EAC/IH -UNL, 2012, with Margarida Acciaiuoli).

Filippo De Tomasi, born in 1987 in Vicenza (Italy), currently lives and works in Lisbon, Portugal. He is a Ph.D. Research Fellow in “Artistic Studies” at the Faculty of Social Science and Humanities, Universidade NOVA de Lisboa – FCSH/UNL (Portugal). He graduated in “Visual Arts” in 2014, with specialization in contemporary art history and photographic theory and practice, from Alma Mater Studiorum – Bologna University. Previously, he collaborated in the production of artistic projects at Galeria Luís Serpa Projectos and he published some articles in contemporary art magazines, as “Artribune” and “Senza Cornice”. Furthermore, he was an assistant professor and he participated in international conferences and works in curatorial projects.

## Parallel Strand 3A

### Reinventing the history of art: between old and new media

Tracy Piper-Wright (Chair)

#### Christian Mieves (Wolverhampton School of Art)

**Biography Note:** Christian Mieves is a painter and Senior Lecturer at Wolverhampton School of Art, UK. Research themes in Mieves' work to date have included the beach and other border spaces as metaphors for semantically uncertain fields. His paintings have been shown in exhibitions in Germany, Mexico, Spain and the United Kingdom. Recent publications include journal articles on David Schutter, Luc Tuymans, Dana Schutz and Peter Doig. He has been co-editor of the special edition of the *Journal of Visual Art Practice* 9.3 (2010). He is also co-editor of the book *Wonder in Contemporary Artistic Practice* (Routledge, 2017) and an recently published interview with artist David Schutter (*Journal of Contemporary Painting*, 2018, 4:2).

**Title:** Stirred objects: painting and its collapse.

**Abstract:** The breakdown of the image in the beginning of the 21<sup>st</sup> century, as has been argued, is a result of the oversaturation and overload of visual information that reflects the increase of the amount of images that we are exposed to (Alliez 2011, 67). It also demonstrates, as Doane points out, that images stand for an excess in itself by showing a spatial continuum and temporalities associated with 'assault, acceleration, speed' (Doane 1996, 314). Indeed, despite the general function of the art work to preserve time, the apparent excess of information results in the collapse of the representation and its illegibility. Despite the claims of transparency and completeness, which become unattainable, artists strive precisely for the illegibility and non- differentiation (1996, 335). The conscious limiting of legibility appears as a critique of the 'over-automatization' of perception, allowing the perceptive effort that registers only 'proper features' or nothing at all.

In this paper, I wish to explore the collapse of representation where the moved, illegible, incomplete depiction of objects in contemporary painting critiques the transparent, coherent image. With reference to my own artistic practice, I want to ask to what extent illegibility and incompleteness permits a spatial continuum and overlap of temporalities. The focus on everyday objects and the dynamic make-shift nature of things that are constantly moved and unbalanced offer both a distancing as well as approximation to the object.

Witnessing a certain collapse of the representation and its illegibility, painting reflects a shift in our perception where our attention is increasingly directed toward the *invisible* and 'strange lacunae', i.e. gaps omissions. To what extent then can the concept of the 'virtual', as suggested by French art theorist Didi Huberman, be understood as transgressing binaries of visibility/invisibility and aim to 'loosen our grip on the "normal"' ?(2015, 18) Accordingly, the perception as 'event' instead of instance, deflates categorisations of legible /illegible (18). Does the 'virtual' becomes a way to broaden the notion of the visual that lies beyond the visible realm? As Huberman claims: 'It is the



phenomenon of something that does not appear clearly and distinctly. It is not an articulated sign; it is not legible as such. It just offers itself: a pure “appearance of something”(18).

I wish to explore these questions with reference to some of my recent work (see attached). If there would be an opportunity a selection of paintings could be shown in an exhibition as part of the conference.

## **Anthi-Danaé Spathoni (University of Rennes 2)**

**Biography Note:** Anthi-Danaé Spathoni is a PhD candidate in Aesthetics and Art History in the University of Rennes 2 (France). Having studied literature and art history in Greece and France, she is former visitor scholar at the University of Texas (under the supervision of Mr. Richard Schiff) and at the Universität der Künste Berlin (under the supervision of Ms Martina Dobbe). Her research focuses on the work of Cy Twombly and Gerhard Richter and treats the idea of landscape in abstraction in a multidisciplinary context, art history, poetry and photography.

**Title:** David Hockney’s moving landscapes.

**Abstract:** Since late 19<sup>th</sup> century, landscape painting has changed fundamentally as artists like Turner, Monet, Cézanne, Kandinsky and Klee led it towards a new direction, abstraction. Actually abstraction seems to engulf all traditional pictorial genres. Therefore, pictorial landscape seems sacrificed. How could landscape survive? Does abstraction mean the end of the genre? Is landscape dead?

In order to answer these questions, we would like to study the work of David Hockney since, he has spent his entire life painting traditional pictorial genres such as landscape. Still, the painter has always used different means to create his art: photography, computer design programs, digital photography, fax machines and, more recently, iPhones and iPads. During the 80s, his experiments with technology gave him his *joiners*: he put together multiple Polaroid photographs in a collage, gathering different time and movement captures in a single image. As each photograph had a different vanishing point, space was shown as understood by the human eye that constantly sees everything in motion and perceives hundreds of viewpoints at once. A tension was created between composition’s constant movement and each photograph’s stillness.

Immediately, Hockney applied to painting what camera experimentation taught him. He adapted photography’s medium specificities (capturing time, movement and stillness) to his landscapes. He smashed traditional perspective and engaged in a new multifocal representation of space. Take for example *Mulholland Drive: The Road to the Studio*, 1980, or *Garrowby Hill*, 1998, Hockney presents the road or more correctly his drive. The perspective vanishes, the horizon is replaced by a serpentine line which, instead of stabilizing the composition, sets it in motion. Those paintings appear to us as examples of what Arnold Berleant defines as "participatory landscape". Hockney seduces his viewer inside the canvas: we are invited to follow the wavy line from one end to the other and walk on it. Hockney’s personal experience of driving, now becomes a space-time experience offered to us. Spectator must participate, take the path till the end of the road. He ends

up into the time and space of the moving image. Some years later, Hockney suggests another space-time experience to his viewer. His large paintings *Bigger Trees Near Water*, 2007 (painted thanks to digital photography's contribution), invite the visitor to walk around the gallery space landscape they are creating inside the white cube. Tree's still images become a landscape in constant move for the spectator.

Even though landscape does not have any direct reference to photography's medium, it is an *intermedial* landscape enriched by photography's characteristics. By analyzing Hockney's landscapes, this communication wants to show that landscape not only continues to exist but, also, with other media's contribution, a new reinforced and revitalized genre is created.

## **Frank Gessner (University Babelsberg Konrad Wolf / Atelier Berlin Manifesto)**

**Biography Note:** Frank Geßner was born in Würzburg, Germany. Studied Art (Sculpture, Painting) and Art History in Stuttgart and Berlin. Academy award of the State Academy of Art and Design Stuttgart. Scholarship of the States of Baden-Württemberg. Master of the University of Arts Berlin. Guest Professor at the China Academy of Art, Hangzhou and the Berlin University of the Arts. 2002 and 2003 award of "Good teaching", University of Arts Berlin.

In 2004, appointed Professor of Visual Arts for Animation at the HFF Konrad Wolf Potsdam-Babelsberg; from 2006 to 2009, also Vice President for Teaching, Research, and Development.

To realize practice-based artistic research and pilot projects, Frank Geßner founded in 2005 the \*Atelier Berlin Production.

2006 Co-founder of the Institute for Artistic Research (IKF).

Since 2009, Professor for Theory and Practice of Visual Arts at the Film University Babelsberg Konrad Wolf.

2011 Guest Professor at the Jilin Animation Institute Changchun, China. Lecture essays and workshops in Germany and abroad.

**Title:** Learning From Pessoa.

**Abstract:** "Tre cose sono stati con noi dal paradiso: la stella della notte, i fiori del giorno e gli occhi dei bambini."

„Trois choses nous sont restées du paradis: les étoiles de la nuit, les fleurs de la journée et les yeux des enfants.“

„Drei Dinge sind uns aus dem Paradies geblieben: die Sterne der Nacht, die Blumen des Tages und die Augen der Kinder.“

"Three things have left us from paradise: the stars of the night, the flowers of the day, and the eyes of the children."

Alighieri Dante

For Fernando Pessoa, Theodor Hetzer, Erwin Panofsky, Max Imdahl, Hermann Hesse, Alberto Giacometti, Roland Barthes, John Berger, and Susan Sontag.

## 1st ACT

### IMAGE AS CONSTRUCTION: GIOTTO – BASIC PRINCIPLES OF THE NEW ART

Theodor Hetzer

Relationship of the visual arts and poetry among each other.

At a given time, the architectural is incorporated into the image as an element of the image design (Gestaltung), while at the same time the figurativ/picturesque language move into the built architecture. These two elements are of Italian origin, on the other hand, the plastic arts occur, in the sense here meant, north of the Alps.

Originating from the Gothic, the Plastic arts are placed as an order, as a means of art, in the category of the painterly – viewable in Giotto's work/factory. (Example: Arena Chapel)  
THE ORNAMENTAL AND THE CHARACTER DESIGN (Gestalt)

Theodor Hetzer

Cyclical overview of the great development (Western) European arts between 1300 and 1800.

### CLIMAX AND END

Theodor Hetzer

Tiepolo's frescos in the Würzburg residence. Tiepolo's art still lives directly from the power of the spiritual.

### OUTLOOK: THE HISTORY OF THE IMAGE FROM GIOTTO TO CONTEMPORARY

## 2nd ACT

### PADUA IS NOT THINKING AND MAKABLE WITHOUT ASSISI

Konrad Fiedler vs Erwin Panofsky

Max Imdahl – Iconic Synthesis

Hermann Hesse – Essay – Susan Sontag

In the iconic mode of observation the image is at the same time a phenomenon in which objective, recognizing seeing and formal, seeing "seeing" intertwine with one another – to the intuition of a higher, the practical experience of regarding as well as including and in principle overcoming, order and meaningfulness.

(Examples: Arena Chapel/Basilica of Saint Francis of Assisi/Hermann Hesse, Francis of Assisi – Essay – Against Interpretation/Kunst und Antikunst: 24 literarische Analysen, Susan Sontag).

## 3rd ACT

### IKONIK, STRUCTURE ANALYSIS, AND ESSAY

IKONIK (Word)

Max Imdahl

Ikonik is a synthesis of seeing and recognizing seeing as the foundation of a very special and otherwise non-formulated meaning content and examines how the semantics and syntax work together in the image.

KOPIE (Line)

Alberto Giacometti

Learning from Paris: Encounter with the past about the (structural) copy.

ESSAY (Lecture and TV)

Roland Barthes and John Berger

Learning from Roland Barthes and John Berger: Lecture Essays asking open questions.

SYNTHESIS: THEORY AND PRACTICE OF BILDKUNST

PERFORMATIVE TURN (Model)

Frank Geßner's

\*Atelier Berlin Manifesto III

FIN

## **Parallel Strand 3B**

### **Body, performance and intermediality**

**Cristina Pratas Cruzeiro** (Chair)

**Biography note:** Cristina Pratas Cruzeiro is a postdoctoral researcher by the FCT with the project "Colaboração e Colisão: intervenção pública e política da arte" (Collaboration and Collision: the public and political intervention of art) (SFRH/BPD/116916/2016) at IHA, FCSH, Universidade NOVA de Lisboa and an invited professor at the Faculdade de Belas Artes, Universidade de Lisboa. She is an integrated researcher at IHA-FCSH and invited researcher at CIEBA – FBAUL, Lisboa, Portugal.

**Patrícia Machado** (Museu Nacional de Arte Antiga)

**Nota biográfica:** Mestre em Ciências da Comunicação - especialização em Comunicação e Artes (FCSH-UNL, 2013), com a dissertação: «A Fotografia na Dança Contemporânea. Tensões, recorrências e modos de utilização no contexto português», sob orientação da Prof. Doutora Margarida Medeiros. Licenciada em História da Arte (FCSH-UNL, 2008).

É bolsista de investigação da Fundação para a Ciência e Tecnologia no Museu Nacional de Arte Antiga (SFRH/BGCT/113894/2015).

Autora de estudos em torno da cultura visual. Colabora pontualmente em projectos na área do teatro e performance.

**Título:** Memórias de Pedra – Tempo Caído. Da imagem fotográfica na dança contemporânea.

**Resumo:** Fotografia e dança. Ao longo da história da dança, esta tem sido pautada por um conjunto de adaptações e experimentações relativamente à componente visual, norteadas pelas possibilidades dos aparelhos de imagens das quais a capacidade mimética da fotografia surge como elemento que define a sua natural permeabilidade na cena performativa, substituindo assim o cenário pintado. É com base nesta formulação que será problematizada a presença da imagem fotográfica na obra coreográfica, a partir da correlação entre o recurso ao dispositivo técnico e aos outros elementos inerentes ao espectáculo (estrutura, movimento, cenografia, etc.), enquadrando-a no debate em torno da especificidade do meio e da materialidade da imagem.

Com efeito, no ano em que se assinalam 20 anos da estreia da obra *Memórias de Pedra – Tempo Caído* (1998), culminando com a reposição da mesma, prevista para janeiro de 2019, a presente proposta de comunicação irá incidir sobre a obra que marcou o arranque da criação da companhia Paulo Ribeiro, apresentando-se esta como um dos primeiros exemplos da incorporação da imagem fotográfica autoral numa peça de dança. Com direcção e coreografia de Paulo Ribeiro, a obra resultou de uma viagem realizada pelo coreógrafo por Portugal, nomeadamente pelo interior do país, em conjunto com o cineasta português João Pinto e com o fotógrafo checo Vojta Dukát. Desta parceria resultou um conjunto de imagens que deram origem a um vídeo com fotografias que é projectado durante o espectáculo. É justamente este o elemento no qual reside a pertinência desta obra para o debate crítico em torno das práticas do corpo e da respectiva incorporação dos dispositivos técnicos, numa reivindicação das questões de tempo e movimento e dos princípios convencionais da representação.

A tensão com a imagem fílmica, a evocação emocional bem como o enquadramento nostálgico associado à imagem parada, evocativa dos vários discursos em torno da presença da questão da morte, transversal em toda reflexão barthesiana a partir do noema «isto foi» e que coloca no certificado de presença/existência a essência da fotografia, surgem como um dos elementos que ecoam no exemplo em estudo. Como tal, a indexicalidade, a percepção, a temporalidade e outros aspectos definidores da ontologia da imagem fotográfica serão alguns dos elementos colocados em análise, na sua tensão com a imagem em movimento, a partir do vídeo e do próprio movimento, da organização coreográfica e da relação dos intérpretes com a imagem.

Para o enquadramento da obra proposta, pretende-se ainda incluir e referenciar um conjunto diferenciado de outras peças no panorama nacional e internacional que ilustram a pluralidade de contextos, formas e a panóplia de estratégias adoptadas pelos coreógrafos e artistas face ao recurso do dispositivo coreográfico.

## **Anna Paula da Silva (Universidade Federal da Bahia)**

**Nota biográfica:** Anna Paula da Silva possui licenciatura em História pelo Centro Universitário de Brasília (UnICEUB), bacharelado em museologia pela Universidade de Brasília (UnB), mestre em museologia pela Universidade Federal da Bahia (UFBA) e realiza doutorado em Artes pela UnB sob orientação do Professor Doutor Emerson Dionísio Gomes de Oliveira. A pesquisadora é professora do Departamento de Museologia da UFBA.

**Título:** A performatividade do instante: o sentido de presença e de vestígios em performances.

**Resumo:** A proposta desta comunicação é refletir sobre o sentido de presença e a performatividade inscrita nos vestígios de ações performáticas, a partir de recortes e leituras de narrativas – imagens – criadas por artistas e instituições, e acessadas e criadas, também, pelo espectador – pesquisador. O fato é que os pesquisadores têm contato com obras de arte da performance por meio de vestígios – imagens/ narrativas/ registros/ objetos –, e as análises / as leituras são constituídas por meio de narrativas recortadas desses enquadramentos. Evidencia-se, então, a pluralidade de concepções sobre as obras a partir desses vestígios, que apresentam recortes das condições poéticas e das condições institucionais de existência e sobrevivência de obras, em seus diferentes contextos. É, também, a partir dessas condições, que são criadas e evidenciadas as possibilidades de reexibição das obras – e de seus vestígios –. Neste sentido, a reexibição ocorre a partir de acordos entre as partes (artistas e instituições), da documentação existente e dos vestígios produzidos no processo de criação, no acontecimento e no pós-acontecimento – no durante e no depois –, ativa-se, assim, as possibilidades processuais contínuas de existência da obra, seja a obra aquilo que foi e o que é no agora, como desdobramento da ação que aconteceu; ou como a mesma obra; ou como uma versão; ou como um híbrido a partir dos vestígios e dos desdobramentos dos vestígios; ou como uma nova obra; ou como vestígio compreendido / narrado como um documento de registro, não como obra; ou como uma possibilidade de reperformance da ação, sendo a obra ativada sempre como a “mesma” obra. Portanto, pretende-se discutir a singularidade da obra como ato pretendo a ser único; a leitura de instantes da performance para a compreensão da obra e para conjecturar o que foi e é a obra no pós-acontecimento; e a potência poética da obra a partir da leitura de imagens, de outras narrativas e de seus desdobramentos. Para tanto, a comunicação visa apresentar noções sobre performatividade, singularidade, unicidade de obras, em termos de “origem”, presença poética, leitura, duração e acesso às ações performáticas, a partir de casos de obras acervadas em museus brasileiros: as obras “Só é seu aquilo que você dá” da artista Tânia Bloomfield, no acervo do Museu de Arte Contemporânea do Paraná (MAC-PR), e “As lágrimas de artista” da artista Élle de Bernadini, no acervo do Museu de Arte Contemporânea do Rio Grande do Sul (MACRGS).

## **Luís Gonçalves Bento (Universidade NOVA de Lisboa)**

**Nota biográfica:** Mestre em Ciências da Comunicação do Curso de Comunicação e Artes da FCSH da Universidade Nova, licenciado em Línguas e Literaturas Modernas pela Faculdade de

Letras da Universidade Clássica de Lisboa. Gere o blog *bento-vai-pra-dentro*, onde publica textos de prosa ligados à crítica de costumes, reflectindo sobre a sociedade portuguesa contemporânea. Participou no *III Congresso Observare. Autónoma – Para além das fronteiras – 2017* com a comunicação na Fundação Calouste Gulbenkian subordinada ao tema: “Atores/espíões: Contributos para uma análise de um mundo entre aspas”, participou na Colectânea *Balaio de ideias, Sete Pecados, Antologia de Poesia Contemporânea (Vol.VI e VII)* da Chiado Editora e publicou, no Brasil, o livro *Lusitânia Online*. Mantém colaboração dispersa em revistas nomeadamente, na *Incomunidade*, *Caliban* e na *Via Latina*, da Associação de Estudantes da Universidade de Coimbra. Finalista publicado em colectivo, do Prémio Novos Talentos FNAC da literatura 2012, Poesia da Vila de Fânzeres 2015, Prémio de Literatura Lions Club International 2017 e Poesia da Vila de Fânzeres 2018.

**Título:** Rutura e transgressão na materialização da doença como objeto artístico.

**Resumo:** O presente ensaio visa apresentar um conjunto de reflexões sobre a prática artística no contexto relacional com as novas tecnologias de visualização médica (imagens de ressonância magnética, tomografia axial computadorizada e raio-X), seguindo alguns conceitos de estudo da medicina e cultura visual, partindo do argumento de que a apropriação artística da imagiologia médica levou à transgressão das fronteiras e dos limites físicos, estruturais e mentais permitindo, assim, a passagem das imagens do domínio privado para o público. Metodologicamente apoiado na revisão bibliográfica, pretende-se analisar o modo como isso se reflete na materialização da doença como objeto artístico, verificar os conceitos estéticos associados à mecânica da apropriação artística das imagens e a forma como se centram, nalguns casos, na manipulação e na ênfase dada a imagens sobre deficiências, anomalias e disfunções do organismo e, em segundo lugar, discutir questões que o uso destas imagens como objetos culturais suscitem, a saber: a democratização que a divulgação das imagens trouxe à implementação e distribuição dos meios médicos; a capacidade de olhar ou contemplar o interior do homem e os seus órgãos, na doença e na cura, da mesma forma que se contempla o seu exterior. Nesse sentido, analisando o corpo como uma construção cultural mediada pela medicina que abriu as portas ao olhar estético sobre o interior do corpo, alterando o paradigma da visão do “*olhar para*” para o “*olhar através de*”, analisaremos essa apropriação artística da imagiologia relacionando-a com a sociedade moderna, a um tempo mais transparente e visível e mais complexa na sua dissecação, abordando a alteração do ponto de vista do “olhar fotográfico” para o “olhar algorítmico” e o desenvolvimento técnico associado à arte, nas suas vertentes estéticas, antropológicas e sociológicas tendo por base o trabalho de Marte de Menezes, Mónica Mansur e Nick Veasey.

## **Mariana Marin Gaspar (Universidade NOVA de Lisboa)**

**Nota biográfica:** Mariana Marin Gaspar, é licenciada em História da Arte pela FCSH/NOVA, com estágio curricular no Centro de Arte Moderna da Fundação Calouste Gulbenkian; é mestre em Comunicação e Artes pela mesma faculdade, com a dissertação *Retomar percursos que o tempo interrompeu. Uma leitura dos encontros de fotografia de Coimbra*. É doutoranda e investigadora no

Instituto de História da Arte da FCSH/NOVA e bolsista FCT, com um projeto de tese sobre a interação entre texto e imagem na arte contemporânea portuguesa: *Territórios de Fronteira: Interação Palavra-Imagem na Arte Contemporânea Portuguesa*. Membro do IHA, integra o grupo de estudos artísticos contemporâneos e o Cluster de Estudos de Fotografia e Cinema. Colabora com o IGOT-UL no contexto do projeto ÁGORA – encontro entre a cidade e as artes: explorando novas urbanidades. Paralelamente coordena um projeto de desenvolvimento cultural no campo das artes visuais sediado em Alvito, Alentejo (EGA, Estudos Gerais de Alvito e Inter.Meada, Residências Artísticas).

**Título:** Ligar de outra maneira... Happy Days, uma instalação com texto e imagem de Vasco Araújo.

**Resumo:**

“Art has always been this - pure interrogation, rhetorical question less the rhetoric...” (Samuel Beckett).

Na presente comunicação procurarei identificar e problematizar um conjunto de questões transversais ao estudo da interação texto-imagem na arte contemporânea, na sua relação com a dimensão temporal quer da criação artística e da representação, quer da receção, a partir do cruzamento de leituras expandidas de *Happy Days* (2006), instalação da autoria de Vasco Araújo, constituída por onze fotografias de um interior doméstico, sob vidro “texturizado”, com a inscrição de excertos das didascálias da peça *Happy Days* (1960) de Samuel Beckett.

Este espaço discursivo, do texto-imagem, é aqui entendido como território de fronteira de duas formas distintas da criação e expressão humana, que exatamente porque relaciona o saber e o fazer dos homens, com as suas determinantes, vulnerabilidades e idiossincrasias, deve ser olhada não como um espaço de segregação mas como um território privilegiado de trocas, onde cada palavra parece expandir a superfície que a acolhe, redefinindo-a, deslocando-a, deslocando-se, multiplicando a reflexão e a significação em potência. De que modo(s) é que a relação do texto com a imagem fotográfica, inscritos numa mesma obra, pode transformar não apenas as noções de narratividade e espacialidade, como também a própria consciência do tempo e experiência temporal que temos perante estes trabalhos?

Em *Happy Days*, Vasco Araújo desloca e desconstrói tradicionais fronteiras entre territórios artísticos: artes plásticas e artes cénicas, fotografia e teatro, arquitetura e literatura, veem os seus campos atravessados e contagiados por corpos vizinhos, no espaço e no tempo; contudo ou por isso mesmo, estamos perante um trabalho de manifesta depuração formal mas de uma profundidade estética e reflexiva, consequentes e desafiantes.

Na ausência da representação de um corpo no espaço, e na partilha de um silêncio sintomático, quase fantasmático, não fosse a luz-sombra que deixa transparecer o exterior e que permite adivinhar outros corredores-caminhos, o texto didascálico inscrito no vidro e sobreposto à imagem fotográfica, texto que é ao mesmo tempo marca do gesto da escrita, indicia a presença humana, sugere movimento-ação e desdobra o plano imagético. O encontro entre texto e imagem não é, porém, pleno e imediato, desenvolve-se antes num ato de suspensão, que se desdobra



sucessivamente e que aguarda a participação do espectador, uma participação ativa que se desenvolverá, desejavelmente, e como prolongamento do próprio pensar-fazer artístico, entre a construção/encenação, a memória/imaginação e a vivência/experiência. As fotografias não ilustram o texto didascálico nem surgem “adaptadas” ao mesmo parecendo antes convocá-lo cenograficamente, promovendo o desvio de uma interpretação mais automática da peça, exigindo outro tempo ou outros tempos, de percepção, de experimentação, de leitura e de livre associação, multiplicando os modos de ver, as possibilidades de significação e o prazer da imagem.

## **Parallel Strand 4A**

### **Photography, image, performance**

#### **Margarida Medeiros (Chair)**

**Biography note:** Margarida Medeiros is PhD in Communication Sciences by NOVA University of Lisbon where she teaches Visual Culture, Photography and Photography and Cinema. She had published regularly in scholarly journals and has, books: *Fotografia e Narcisismo - o auto-retrato contemporâneo* (Lisbon, Assírio & Alvim, 2000); *Fotografia e Verdade - uma história de fantasmas* (Lisbon, Assírio & Alvim, 2010); *A Última Imagem - fotografia de uma ficção* (Lisbon, Documenta, 2012). As an editor, she organized the nº 39 of Revista de Comunicação e Linguagens under the subject of *Photography* (2008) organized the volume *Fotogramas - ensaios sobre a fotografia* (Lisboa, Documenta, 2016) which gather together Portuguese scholars on the history and their of photography. Between 1990 and 2012 she was attached as photography critic collaborator to the national newspaper *Público*.

#### **Calchi Novati (C.J.Jung Institute)**

**Biography note:** Dr. Calchi Novati received a B.A. *magna cum laude* in Letters & Philosophy, an M.A. (*honors*) in Public Relations from Università Cattolica del Sacro Cuore (Milan) and an M.Phil. (*first*) in Irish Drama & Film from Trinity College Dublin. She holds a Ph.D. *awarded with distinction* for her thesis *Performativities of Intimacy in the Age of Biopolitics*. Her work has appeared in peer-reviewed journal such as *Performance Research*, *Performance Paradigm*, *About Performance*, and *Cinema: Journal of Philosophy & the Moving Image*; and in numerous edited collections and anthologies. She is an independent scholar in performance studies, and is currently a psychoanalyst-in-training at the C.G. Jung Institute in Zurich.

**Title:** 'Messianic Time' in/of Performance.

**Abstract:**

'There is no prophet left, there is no one to ask "how long".' (G. Agamben)

Italian philosopher Giorgio Agamben has attempted to rethink and redefine the messianic, mainly in relation to history and time. In one of his early texts, *Infancy and History*, Agamben proposes a conceptual model of time that revolves around the notion of *kairos*, which, opposed to time as *chronos*, is a sort of "between time", in that it 'signifies the propitious and fleeting moment that one must take hold of or forever let pass.'<sup>1</sup> *Kairos*, Agamben reminds us, is the 'abrupt and sudden conjunction where decision grasps opportunity and life is fulfilled in the moment.'<sup>2</sup> Following on from this notion, in a more recent text, *The Time That Remains*, Agamben takes Saint Paul's definition of messianic event - '*ho nyn kairos*, the now-time, the *jetztzeit*, the actuality'<sup>3</sup> - as the springboard for a more sophisticated and nuanced model of time: 'messianic time'. Agamben's 'messianic time' differs fundamentally from the prophetic and the eschatological time. While the latter is concerned with the End of Time only, and the former is always about a future time to come, Agamben's 'messianic time' is a time that can never coincide with a chronological moment, it is a time that does not end and is not to come either, for it is the 'operational time' that we need to accomplish our representation of time itself. Drawing on Agamben's statement that 'messianic time' is 'the time we *are*' and 'the only time we *have*'<sup>4</sup>, in this paper I will develop such a paradigm in order to explore the philosophical complications and implications of the experience of 'messianic time' when it occurs *in* performance. To do so, I will engage with two pieces produced in 2010 that very much engage with time(s) and movement(s) in their plurality: the moving-image installation *The Clock* by Christian Marclay and the durational live-performance *The Artist is Present* by Marina Abramović. Art critic Arthur Danto's comment that 'museum visitors in general stand in front of art works for an average of 30 seconds' does not apply to the aforementioned pieces. *The Clock* is a 24-hour montage of film and television clips of clocks, watches, and people telling the time, set up so that the time on screen is always the correct time for the viewer. *The Artist is Present* is a retrospective of Marina Abramović's career and the longest durational solo-work that Abramović has ever performed: she sat on a chair in the foyer of MoMA, for eight hours a day, for three months, while members of the public were invited to sit opposite her in silence for as long as they wanted to. Both in *The Clock* and in *The Artist is Present* the time *of/in* performance seems to coincide with the spectator's own representation and awareness of time. However, through an in depth philosophical investigation, I will show how these works, in and because of their essential differences, deeply trouble the spectator's experience of *time in/of performance* enabling a secular, but nonetheless intense and moving, occurrence of what Agamben calls 'messianic time'.

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<sup>1</sup> Catherine Mills, *The Philosophy of Agamben* (Stocksfield: Acumen, 2008): 118.

<sup>2</sup> Giorgio Agamben, *Infancy and History*, trans. Liz Heron (London; New York: Verso, 2007; 1978): 101.

<sup>3</sup> Giorgio Agamben, "The Time that Is Left": 2. Walter Benjamin calls the *jetztzeit* the time of history, which is 'not homogeneous empty time, but time filled by the presence of the now'. In Walter Benjamin, *Illuminations* (London: Pimlico, 1999): 252-253.

<sup>4</sup> Giorgio Agamben, "The Time that Is Left": 5.

## Tracy Piper-Wright (University of Chester)

**Biography note:** Tracy Piper-Wright is an artist and Senior Lecturer in Photography at the University of Chester, UK. She has a PhD in Fine Art from the University of Wales (2011), a BA (Hons) in Fine Art from Wrexham Glyndwr University (2005) and a BA (Hons) in English and Philosophy from the University of Hull (1995). Her post-doctoral research explores photographic culture in the context of the internet, digital technology and social media. Her current research project, *In Pursuit of Error* (2014 – to date) is a practice-led ethnographic study that gathers examples of photographic ‘mistakes’ to form an archive of practice and a repository for research. The project has been presented at The Post Screen Festival of Art, New Media and Cybercultures, Lisbon (2016) and Helsinki Photomedia (2018). From 2013-2015 she was Lead Investigator on *Show and Tell* a Digital R&D Fund for the Arts collaborative research project which developed digital solutions to promote audience engagement with the arts. She is a Contributing Editor for the newly established academic journal *MAI: Feminism and Visual Culture*. Her article ‘Neither the One nor the Other: Photographic Errors - Subjectivity, Subversion and the In-Between’ was published in the inaugural issue in May 2018.

**Title:** A trace of actions unseen – The photographic error as photography ‘in performance’.

**Abstract:** The proposed paper draws on the research project *In Pursuit of Error*, which is an ethnographic study of the error in photographic practice. The project investigates photographs that have, either through some technological fault or human error, not come out correctly, insofar as the resulting image does not represent what was in front of the camera according to the expectations of the photographer. This includes a wide range of common photographic ‘errors’ such as motion blur, light leaks, de-focussing, over or under exposure, poor framing or inadvertent cropping, or combinations of these things.

The activity of making photographs is a complex fusion of human agency and technological processes. When mistakes arise in this context, the resulting images present alternative ways of understanding the practice of photography. Errors produced by the camera without conscious human intervention create speculative examples of possible image worlds, presenting a ‘machine vision’ created by the camera’s optics and computation. Human-made errors reflect ways of seeing which are partial, subjective and affected by our bodily actions and the contexts of time and place. In contemporary digital photography culture, where errors can be easily erased and many complex decisions given over to the camera, the error is an increasingly rare and unusual phenomenon, but it offers a unique and important way of conceiving time in relation to photography.

Photographic errors occur at the moment of execution and could be constituted as improvisations – unplanned and unscripted. Blur becomes a tactile trace of movement taking place in time, exposing a reality that is often lost in the conventional photographic image. Errors expose the haptic, sensory and time-based nature of the photographic act by making these contingent factors visible in the resulting image.

The error image is both evidence of the photographic event, and an indication of its inherent unknowability. Looking at photographic errors involves the viewer in reading or guessing the

'narratives of action' that have brought the image into being. Unlike the performative indexicality of the conventional photograph which represents a 'slice of time' instantaneity, the error trades specificity for uncertainty both in the moment of creation and in the resulting photograph, as the viewer explores the image for traces of unintended actions. In so doing, the error-image destabilises common assumptions about photographs as simple, immediate documents.

The paper will discuss the qualities of performing in the present tense that are proposed by the photographic error, both within the event of photographing and in the act of interpretation. It will argue that the error presents an alternative photographic epistemology from that found in contemporary visual culture: evidence of a 'messy', embodied practice that challenges a neutral and machine-led concept of photography in which veracity is the central signifier, proposing instead a concept of photography which acknowledges the subjectivity of the photographic 'act-in-context'.

## **Sonya Robinson (Sheffield Hallam University)**

**Biography note:** My research considers the unnameable and unrepresentable origin of the 'image in trauma'. Research is informed by psychoanalysis and continental philosophy, relating issues of loss, desire and origin. Strategies of distancing, performative intervention and aesthetic defense negotiate a tolerable distance from which the image in trauma is to be approached. Sonya is an academic, artist and writer. She studied for an MA in Fine Art (Media) at The Slade School of Fine Art. She is currently Senior Lecturer BA (Hons) Photography at Sheffield Hallam University. Exhibitions include *Doverodde Book Arts Festival IV + Symposium* – 2012, Denmark. She has delivered papers at *I Wonder, What is Wrong with Alice? Nostalgias: Visualising Longing*, November 2013 Margate and *The 'Afterlife' Of Photography*, Symposium: Alice Culture: The Endurance of Wonderland, Tate, Liverpool, 19th November 2011, Eighth International Conference on the Image 2017, Venice Italy. Group Shows include Northern Light: *Landscape Photography and Evocations of the North*, SIA Gallery, Sheffield Hallam University, 4<sup>th</sup>-31<sup>st</sup> July 2016.

**Title:** The Interrupted Image.

**Abstract:** I photograph images of landscape reflected on the surface of black Perspex, specifically the landscape architecture of English gardens and parks reminiscent of visual devices such as the Claude glass. The Perspex allows me to abstract the image through a process of bending and distortion that result in images in which form is accentuated through an increase in contrast. The curving of the image in Perspex can be likened to the geometric optics of the eye - a surrogate retinal view is imposed on the landscape. Each image constitutes a unique and unrepeatable photographic event. I aim to capture the moment at which the image moves into formlessness, a 'Cutting Together-Apart (Barad, 2014).

My working method represents an intervention into the visual field producing an oblique image that cuts across the landscape disrupting what might be considered to be the natural visual order. Continuing the tradition of taking visual devices into the landscape, the images projected on the screen of the camera obscura or the optical superimposition of images traced on paper using a

camera lucida, the Perspex similarly constitutes an attempt to reorder nature. A planar mirror is introduced that dissects the image of the landscape, the intervention constitutes a reflexive and performative act in which the landscape is brought closer to the confines of the body. In the process of bending, a part of the image moves, a part remains still. This constitutes a radical shift from one scopic regime to another (Lowry et al, 2004) the image is simultaneously of movement and of stillness, of form and of formlessness. The image is in a continuum of movement between the symbolic (to throw together) and the diabolic (to throw apart).

The process of photographing a surface that reflects can be likened to the idealising principles of the Claude glass – a tinted convex mirror, commonly used to produce a stable, reflected image of landscape reminiscent of the paintings of Claude Lorrain. The most common colour for this mirror is black and was used by eighteenth-century painters, poets and travellers on the Grand Tour in search of the picturesque landscape. The garden is the epitome of the picturesque, it is an idealized wilderness already an image, a painting, and later a photograph. The picturesque, so important to the desire to photograph takes us back to the first photograph and to the origin of photography (Batchen, 1999). The ‘picture’ in picturesque initiates a circuit of copy without original, it is as artificial as a pleached tree or a simulated ruined arch. The landscape photographed in a mirror constitutes a tautology of movement.

## **Parallel Strand 4B**

### **New media technologies and Y. Spielmann’s ‘transformation imagery’**

**Ana Cabral Martins (Chair)**

**Biography note:** Ana Cabral Martins works as a research assistant for the project “Portuguese Women Directors” at ICS/ University of Lisbon. She has a PhD in Digital Media, focused on cinema, and her dissertation was titled “Cinema in the Age of Digital Technology: A New Architecture of Immersion”. Some of her recent work includes a chapter on comics and movies in the volume *Visions of the Future in Comics: International Perspectives* (2017) and “A Bridge and a Reminder: *The Force Awakens*, Between Repetition and Expansion”, an article for the June 2018 issue of academic online journal *Kinephanos*.

**Nevena Ivanova (Bulgarian Academy of Sciences)**

**Biography note:** Nevena Ivanova has a long-term academic experience in the interdisciplinary juncture between art, science and technology. She has been awarded her PhD degree in philosophy of technology from Tokyo University (2011) and has written within the field of media philosophy focusing on the potential of technology for recalibration of perception. Her current focus

is on artistic and conceptual experimentation with computation and emergence in molecular systems such as bacteria, cancer cells, and software and the various forms of ontological indeterminacy and affective entanglements between bio- and digital media. She is assistant professor in philosophy of art, science and technology at the Institute for the Study of Societies and Knowledge at the Bulgarian Academy of Sciences.

**Title:** Deictic Transformers. Phenomenological Analyses of Time-Shifts in Video Art Installations.

**Abstract:** The article attempts to define a phenomenon in video installations that emerged during the 1990s. It is a type of audiovisual architecture that I call deictic transformer. They are neither static, nor truly moving images, but unfold in an imperceptible way. The temporal flow is constructed moment-to-moment consequently, often in decelerated pace. The plot is reduced to everyday movements, gestures, or activities without developing climaxes or dramatic narrative. Deictic transformers, are seen as a growing tendency in new media art praxis that demands intensive engagement with the emerging dynamic of embodied presencing; a tendency, which could be regarded as relatively unprecedented in western culture before the development of video and digital media and therefore should be considered as an (in)direct result of the capacities of these technologies.

The article unfolds in the form of phenomenological experiment. It leads the reader through detailed accounts of ultra-slow motion strategies of (re)organising the present moment performed by different types of media (Christian icons and video installations). Various forms of engagement with the present moment initiate specific shifts in viewer's time-consciousness. Thus, I take these artworks as 'laboratories of presencing' and the 'present moment' as a technology of self. The basic features of these works is theorised into a formal definition and their *modus operandi* explained.

## Stephen Connolly (University for the Creative Arts)

**Biography note:** Artist filmmaker Stephen Connolly's work investigates cinema and representation through place, politics and history. His single screen work has been widely shown internationally since 2002. An Arts Council/FLAMIN award recipient, he has had solo screenings at the ICA and BFI Southbank in London, and was a juror at the Ann Arbor Film Festival (Michigan, USA) in 2011. Stephen teaches film at the University for the Creative Arts in Farnham, UK.

**Title:** Machine Space; an interdisciplinary moving image portrait of Detroit.

**Abstract:** The city of Detroit is synonymous with the industrial ruin. Projects by artists and photographers have framed ruins as material evidence of the passing of modernity and the impact of globalisation and neoliberalism on the city. (Marchand & Meffre, Mendoza, Douglas) However, as Dillon reminds us, 'we ask a great deal from ruins, and divine a lot of sense from their silence.' (Dillon p.5 2011)

This presentation will reflect on a research project reframing Detroit as a space of fluidity and movement in the film *Machine Space* (2017). The film explores an intersection between artists film

and urban studies; its theme is how the severe inequalities issues in the city are reflected in its organisation of space. This approach is informed by the 'production of space' (Lefebvre); it references materiality and is performative through play. The aesthetic approach in the film present for an audience a form of cine-immersion through the arrangement of image and sound.

*Machine Space* can be framed as a *critical spatial practice*; a creative work that addresses spatial issues and while being reflexive of its own spatial inferences. (Paglen/Scott & Swenson 2015) In content, it intersects with Bourriaud's conception of the artwork as concerned with 'the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space.' (Bourriaud p.14 1998)

Avoiding the ruin as metaphor offers new and suggestive avenues for creative practice. In a wider context, this project's focus on the everyday negotiation of space in a performative and critical register offers models for artists film. This presentation concludes by suggesting this time and movement in the image can be energized in a creative and critical artistic discourse.

## **Ana Luísa Ferreira de Azevedo (Universidade NOVA de Lisboa)**

**Biography note:** Ana Luísa Ferreira de Azevedo is a PhD student at ICNOVA (FCSH – Universidade Nova de Lisboa). Is currently developing her thesis in Communication Sciences, concerning transitions and intersections between artistic and everyday practices in the digital context.

**Title:** Staging private life or letting it surface – rhythmic enactments in the video works of L. Anderson, P. Lane and J. Caouette.

**Abstract:** The paper aims to analyse self-representative practices mediated by video and how the characteristics of the medium, leading to an altered perception of time and space, potentiate a redefinition of experience, the actually lived life and its rhythms.

By enacting new strategies of staging and editing the self to be shown, the video enables, even when addressing public issues, the redefinition and emergence of specificities and links between the private lives of authors and spectators. I will argue that this privacy that arises almost silently from a video work is the vestige that, as Agamben puts it when analysing Dèbord' autobiographical work, "is in the incommunicable and almost ridiculous clandestinity of private life" that lies its "genuinely political element".

On one hand, the video underlines the performative character of the private self when moulded to public presentation; on the other, it potentiates the emergence of an inherent authenticity, latent in the mediation of an excess in what one wants to express and the voids in words and imagery. The incongruities and encounters between socially constructed reality and interiority are revealed. I will emphasise the role that the rhythmic dimension takes on this disclosure.

I propose the analysis of *Heart of a Dog*, by Laurie Anderson, *The Voyagers*, by Penny Lane and Tarnation, by Jonathan Caouette. The research is based upon the work of Foucault and Agamben

on the history and politics of private life, on a coming back to the importance of personal narratives in reorganizing an institutionalized collective memory (Ricoeur, 2008; Quílez, 2008), and, finally, on the crossing of these subjects with studies on the perception of time since Bergson(1889) to Ikoniadou (2014).

## **Plenary Session**

### **Conference Guest Speaker:**

### **Francisco Paiva (Universidade da Beira Interior)**

**Nota biográfica:** Francisco Paiva (Covilhã 1973). Professor Associado da Universidade da Beira Interior (UBI), onde dirige o curso de 3º Ciclo/ Doutoramento em Media Artes. Doutor em Belas Artes / Desenho pela Faculdade de Belas Artes da Universidade do País Basco, licenciado em Arquitectura pela Faculdade de Ciências e Tecnologia da Universidade de Coimbra e licenciado em Design pela Faculdade de Belas Artes da Universidade de Lisboa, fez uma estância como investigador visitante na Universidade de Bordéus 3, França. Coordena o Grupo de Artes e Humanidades do LABCOM.IFP ([www.labcom-ifp.ubi.pt](http://www.labcom-ifp.ubi.pt)). Desenvolve pesquisa e criação sobre processos espaço-temporais, intermedialidade e identidade nas artes. Integra comissões científicas de eventos e de diversas publicações internacionais especializadas. Coordenador científico da DESIGNA, Conferência Internacional de Investigação em Design ([www.designa.ubi.p](http://www.designa.ubi.p)) e da plataforma Montanha Mágica\* Arte e Paisagem (<http://montanhamagica.ubi.pt>). Integra ainda a CooLabora, cooperativa de intervenção social.

**Título:** Um Elogio da Simulação: Além do Visível

**Resumo:** As dinâmicas artísticas centradas na mediação caracterizam-se por uma permanente e profícua tensão entre aquilo que vemos e aquilo que compreendemos ou intuímos como razão última dos fenómenos artísticos. A apologia da simulação resgata os simulacros e as réplicas dos estigmas de índole moral, relativos às experiências de substituição, para lhes reconhecer um valor operativo e poético fundamental nos processos de representação, apresentação e inscrição que caracterizam o campo da arte contemporânea. Esta comunicação propõe-se fazer uma revisitação crítica da tradição e de alguns paradigmas, com o fito de discutir o desempenho dos artifícios na mediação e na construção de sentido.

**Bruno Marques and Miguel Duarte (Chair)**

**Biography note:** Miguel Mesquita Duarte (PhD) is a member of IHA, Universidade NOVA de Lisboa. Mesquita Duarte's work concentrates on such themes as archival art, the politics of memory, counter-narrativity, and the relationship between image and writing. He has published in international key journals, including the *RIHA Journal*, *Studies in Documentary Film*, *Photographies*, and *Philosophy of Photography*. He



is the author of the book *Imagem de Arquivo e Tempo Mnemotécnico: Para um Projecto de Arquiviologia na História da Arte / Archival Image and Mnemonic Time: For an Archiviology Project in Art History*, Covilhã: LabCom.IFP Books, University of Beira Interior, 2018.