

25 - 26 September 2019
University of Lisbon

BREAKING BOUNDARIES

ACADEMIA, ACTIVISM AND THE ARTS

U LISBOA

UNIVERSIDADE
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Centro de Estudos
Comparatistas

FCT

Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

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COVER ART BY KAROLYN MOROVATI

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<https://breakingboundaries19.wixsite.com/conference>

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TABLE OF CONTENTS / ÍNDICE

▲	About the Conference / Sobre a Conferência	2
▲	Programme / Programa.....	3
▲	Keynote Papers / Conferências Plenárias	7
▲	Artistic Works / Trabalhos Artísticos	10
▼	Academic Papers / Comunicações Acadêmicas	22
▼	Joined Events / Eventos Associados	46
▼	Organizing Committee / Comissão Organizadora	50
▼	Notes / Notas	54

ABOUT THE CONFERENCE

The international conference **Breaking Boundaries: Academia, Activism and the Arts** proposes to bring into focus and critically question common grounds and boundaries between and within the Humanities, political activity and aesthetic production. Across the course of two days, academic papers, artistic interventions and debates will take place at the Faculty of Humanities of the University of Lisbon and at Anjos 70, a community and cultural centre in the city of Lisbon. Here, an art exhibition will also take place during the conference week.

The conference is organized by a group of doctoral students on the University of Lisbon's International PhD Programme in Comparative Studies. The event was possible thanks to the collaboration between three different research groups within the University of Lisbon's Centre for Comparative Studies, namely: *Feminisms and Sexual and Gender Dissidence in the Global South*, *CILM - City and (In)Security in Literature and the Media* and *P'ARTE: Pensar, praticar, partilhar, perturbar, provocar ARTE*.

The conference's working languages are English and Portuguese - a detail reflected in this book of abstracts, in which each speaker has presented their work according to their linguistic preference.

SOBRE A CONFERÊNCIA

A conferência internacional **Breaking Boundaries: Academia, Activism and the Arts** propõe dar foco e questionar de forma crítica as fronteiras entre as humanidades, a atividade política e a produção artística. Ao longo de dois dias, comunicações académicas, intervenções artísticas e todo o debate gerado por elas terá lugar na Faculdade de Letras, Universidade de Lisboa, e também no Anjos70, espaço cultural do centro de Lisboa. Aqui será também organizada uma exposição durante a semana do evento.

A conferência é organizada por um grupo de doutorandas do programa internacional PhD-Comp do Centro de Estudos Comparatistas (CEC), da Faculdade de Letras da Universidade de Lisboa. O evento foi possível graças à colaboração de três grupos de pesquisa do Centro, nomeadamente: *Feminismos e Dissidência Sexual e de Género no Sul Global*, *CILM - Cidade e (In)segurança na literatura e nos média*, e *P'ARTE: Pensar, praticar, partilhar, perturbar, provocar ARTE*.

As línguas de trabalho da conferência serão inglês e português. Por esta razão neste livro de resumo as comunicações aparecem na língua escolhida por cada participantes.

PROGRAMME / PROGRAMA

25 September 2019 <i>Venue: FLUL (all day)</i>			
09:00-09:30	Registration (In Front of Rooms B1 and B2)		
09:30-09:45	Welcome Address by Organizing Committee (Room B1) With the presence of the Director of CEC: Prof. Fernanda Mota Alves		
09:45-11:00	Opening Keynote: Prof. Boaventura de Sousa Santos (Room B1) “The arts, re-founding democratic conviviality and the epistemologies of the south”		
11:00-11:20	Coffee Break		
11:20-12:40	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Panel 1: Subversive Readings in Literary Practice (Room B1)</p> <ul style="list-style-type: none"> - Alice Parrinello - “Resisting the Derangement: the <i>MaddAddam</i> trilogy by Margaret Atwood and Amitav Ghosh” - Ivana Schneider - “Rupturas e hibridismos em <i>Corpo de baile</i>, de Guimarães Rosa” - Isabel Araújo Branco - “Luisa Carnés: recuperação de uma voz feminina do início do século XX pela academia e pelas editoras” </td> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Panel 2: Contemporary Migrations and the Representation of Alterity (Room B2)</p> <ul style="list-style-type: none"> - Guido Arruda Mendonça - “Conveying Selfness and Otherness in the Multicultural North-American Context. An Excursus on Graphic Narrative from Asian-American Perspectives” - Emmanuel Cohen - “Food for Thought: Food Performance as Activism” - Siham Jessica Korriche & Mónica Morado Vázquez - “Global Care Chains: How are Spain and Portugal dealing with modern servitude?” </td> </tr> </table>	<p style="text-align: center;">Panel 1: Subversive Readings in Literary Practice (Room B1)</p> <ul style="list-style-type: none"> - Alice Parrinello - “Resisting the Derangement: the <i>MaddAddam</i> trilogy by Margaret Atwood and Amitav Ghosh” - Ivana Schneider - “Rupturas e hibridismos em <i>Corpo de baile</i>, de Guimarães Rosa” - Isabel Araújo Branco - “Luisa Carnés: recuperação de uma voz feminina do início do século XX pela academia e pelas editoras” 	<p style="text-align: center;">Panel 2: Contemporary Migrations and the Representation of Alterity (Room B2)</p> <ul style="list-style-type: none"> - Guido Arruda Mendonça - “Conveying Selfness and Otherness in the Multicultural North-American Context. An Excursus on Graphic Narrative from Asian-American Perspectives” - Emmanuel Cohen - “Food for Thought: Food Performance as Activism” - Siham Jessica Korriche & Mónica Morado Vázquez - “Global Care Chains: How are Spain and Portugal dealing with modern servitude?”
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12:50-13:10	Performance (Patio Grego) Plinio Ribeiro Junior - <i>Checkpoint “BESSÔ”</i>		
13:10-14:30	Lunch		
14:30-16:10	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Panel 3: Activism and Borders: geographical and medial crossings (Room B1)</p> </td> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Panel 4: Gendered Bodies as Sites of Struggle (Room B2)</p> </td> </tr> </table>	<p style="text-align: center;">Panel 3: Activism and Borders: geographical and medial crossings (Room B1)</p>	<p style="text-align: center;">Panel 4: Gendered Bodies as Sites of Struggle (Room B2)</p>
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	<ul style="list-style-type: none"> - Tonia Andresen - “Spaces of Power: The Video <i>Borderhole</i> by Amber Bemak and Nadia Granados as a queer-feminist critique of the U.S.-Mexico Border, gendered violence and the media” - Luca Paolo Cirillo - “<i>Border Brujo</i> - Guillermo Gómez-Peña and the scapes of border art” - Christakis Christofi - “Reframe” <p>Lee Kelemen - <i>Proxima Estacion: Via (De)Colonial</i> (Short film)</p>	<ul style="list-style-type: none"> - Alina Tretinjak - “<i>The Prince of Swans</i> - Matthews Bourne’s <i>Swan Lake</i> and his artistic approach to the representation of man and masculinity in the classical ballet” - Ana Romão - “Performing Gendered Torture: Coco Fusco’s <i>A Field Guide for Female Interrogators</i> (2008)” - Jacqueline Pierrazo - “Of Life, Death and Everything in Between: Considering the Subversive Female (Dead) Body in Edgar Allan Poe” <p>Jamie Chi - <i>Breaking our Cages: 1. Who are you? 2. What is your cage? 3. How do you break free?</i> (Short Film)</p>
16:10-16:30	Coffee Break	
16:30- 16:45	Audiovisual Projection (Room B1)	
	Claudia Martinho - <i>Symbiosis - Fostering symbiotic relations towards an ecological transition</i>	
16:45-18:00	Keynote: Shahd Wadi (Room B1)	
	“Who’s Afraid of Activism: Academic Boycott of Israel as a Tool for Freedom”	

26 September 2019		
<i>Venues: FLUL (morning) - Anjos70 (afternoon)</i>		
09:30-11:10	<p>Panel 5: Feminisms in Theory and Practice (Room B1)</p> <ul style="list-style-type: none"> - Isabel Freire - “(Des)alento sobre a “marcha” do feminismo em Portugal, a partir de narrativas de ativistas do Conselho Nacional das Mulheres Portuguesas (1914-1947)” 	<p>Panel 6: Performative Artivisms in Dialogue (Room B2)</p> <ul style="list-style-type: none"> - Alejandro Escobar Mundaca - “Violeta Parra’s antipoetics; testing the interarts studies from Latin America Interarts” - Sophie Coudray - “Balancing between consideration and rejection Theatre of

	<ul style="list-style-type: none"> - Dagmara Rode - “Between academia and activism: researching feminist documentary art” - Mariana Benatti - “Festival delas - Mulheres na arte: ativismo feminista coletivo no interior de São Paulo, Brasil” <p>Liliana Vasques - <i>The name is woman</i> (Short Film)</p>	<p>the Oppressed at the turn of the 1980s in France: story of a disenchantment”</p> <ul style="list-style-type: none"> - Flavia Stephan - “Cantando o pós-colonialismo no Brasil: disputa de narrativas através do funk, samba e rap” <p>Bruna Pontes <i>Red bench - Observação de actividades sociais em pequenos espaços públicos</i> (Short Film)</p>
11:10-11:30	Coffee Break	
11:30-13:10	<p>Panel 7: Calling Out the Institution: Research as Activism (Room B1)</p> <ul style="list-style-type: none"> - Alix Didier Sarrouy - “Pensar o ativismo: convite à reflexividade metodológica, epistemológica e ética nas ciências sociais” - Lucie Janotová - “Artivism in Oppressive Regimes: The One Time When Academia Should Not Stay Silent?” - Monica van der Haagen-Wulff - “Body Hegemonies: An Experimental Transfer between Academia and Art and Activism” <p>Gabriela Acha - <i>A Museum or Two</i> (Short Film)</p>	<p>Panel 8: Art and Resistance in Oppressive Regimes (Room B2)</p> <ul style="list-style-type: none"> - Guillermo Hernandez Munoz - “Art Will Break Reality: Russian Avant-Gardists as the Precursors of Contemporary Russian Art Activism” - Katherine Bishop-Sanchez - “Art and Disabilities: Representing the Non-Normative Body in Present-Day Brazil” - José Pontes - “Autoridades e poder no cinema brasileiro pós década de 1990” <p>Selene Citron & Luca Lunardi - <i>Ave Caesar: Returning Fascisms</i> (Short Film)</p>
13:10 -15:00	Lunch and Moving to Anjos 70	
15:00-15:20	Audiovisual Projection (Anjos 70) Julia Hovve - <i>The Museum of Post-Tech Radicalism</i>	
15:20-15:45	Performance (Anjos 70) Fallon Mayanja - <i>Representation Or the Inescapable</i>	

15:50-17:30	Artists' Roundtable (Anjos 70)
17:30-17:50	Coffee Break
17:50- 19:15	Closing Keynote: Dinha (Anjos 70) "Between the Favela and the University: Poetry is not a flower to smell"
20:45	Closing Dinner-Performance at Social B: Marise Francisco - <i>Conquistar pelo Estômago</i>

KEYNOTE PAPERS / CONFERÊNCIAS PLENÁRIAS

Boaventura de Sousa Santos

The arts, re-founding democratic conviviality and the epistemologies of the south

We live in capitalist, colonialist and hetero-patriarchal societies. This complex domination is showing itself to be increasingly incompatible with democracy, even with low intensity liberal democracy. Any re-founding of a robust democracy which can defend itself from anti-democrats and neo-fascists must be based on a new understanding of the world, new epistemologies which depart from the idea that social justice cannot exist without cognitive justice. These are the epistemologies of the south and the central role that these grant to art, through the way artists denounce the abyssal lines fracturing the conviviality among humans and between humans and non-humans (what we call nature).

Boaventura de Sousa Santos is Professor of Sociology, University of Coimbra (Portugal), and Distinguished Legal Scholar at the University of Wisconsin-Madison. He earned an LL.M and J.S.D. from Yale University and holds the Degree of Doctor of Laws, *Honoris Causa*, by McGill University. He is Director Emeritus of the Center for Social Studies at the University of Coimbra and has written and published widely on the issues of globalization, sociology of law and the state, epistemology, social movements and the World Social Forum in Portuguese, Spanish, English, Italian, French, German, Chinese, Danish, Romanian and Polish.

His most recent project *ALICE: Leading Europe to a New Way of Sharing the World Experiences* was funded by an Advanced Grant of the European Research Council, one of the most prestigious and highly competitive international financial institutes for scientific excellence in Europe.

His most recent books in English are: *The End of the Cognitive Empire: The Coming of Age of Epistemologies of the South*. Durham and London: Duke University Press (2018); *Decolonising the University: The Challenge of Deep Cognitive Justice*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2017; *If God Were a Human Rights Activist*. Stanford University Press, 2015; *Epistemologies of the South: Justice against Epistemicide*. Paradigm Publishers, 2014.

Boaventura de Sousa Santos also writes lyrics for rap, as shown in his book *Rap Global* (Rio de Janeiro, Aeroplano, 2010; Confraria do Vento, 2019).

Dinha - Maria Nilda de Carvalho Mota

Between the Favela and the University: Poetry is not a flower to smell

This Keynote address aims to demonstrate, via the trajectory of Brazilian poet Maria Nilda de Carvalho Mota, Dinha, where and how the lines of politics, poetics and academic studies intersect and where they remain in parallel. Through readings of the author's poems, an overview of Brazilian politics since the late 1980s will be presented, focusing particularly on the poor and peripheral population that is now entering the country's universities. We will try to identify the answers given by the art produced in the Brazilian peripheries to questions that victimize the slums, but affect the whole country: femicide, over-incarceration and the genocide (ongoing) against the poor and black people.

Dinha is a poet, independent editor, master and doctor in Comparative Studies of Portuguese Language Literatures from the Faculty of Philosophy, Letters and Human Sciences of the University of São Paulo. She is also a postdoctoral fellow in Literature and Society at the Institute of Brazilian Studies (IEB) of the University of São Paulo, where she develops a research in literature and dehumanization in Female Prison. Dinha is also a teacher, a militant against the genocide of the black and poor population, and forms part of the groups Posse Poder e Revolução (group of political and cultural activities in the periphery of São Paulo) and Edições Me Parió Revolução (group of black women provided by the publication of the main books such as "Onde Estae Felicidade?" in honor of the centenary of Carolina Maria de Jesus's birth, the "Black Cinderella").

Shahd Wadi

Who's Afraid of Activism: Academic Boycott of Israel as a Tool for Freedom

In 2005, a coalition of Palestinian civil society organizations called for the Boycott, Disinvestment and Sanctions (BDS) of Israel, until it complies with its obligations under the International Humanitarian Law. Inspired by the struggle against South African Apartheid, a vital part of this movement is the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI), which advocates a boycott of Israeli academic and cultural institutions, as well as academics complicit in the Israeli occupation. This campaign exposes the way in which these institutions provide the Israeli Apartheid Regime with the scientific tools and know-how for its war technology and oppression. This paper examines the reaction to the call for support by the international academic community in general, inquiring more precisely into the unannounced reasons for Portuguese academia's silence regarding this campaign.

Some academics claim that boycott limits academic "dialogue", "objectivity" or "freedom". Based on Judith Butler's (2015) analysis of the danger of considering academic freedom as an "abstract right" separate from the conditions of its exercise, this paper questions: is "academic freedom" a value that should be privileged upon and detached from other values of freedom? Who defines "academic freedom" when it comes to the boycott of Israel? I also ask, in order to confirm: Do academics and their institutions have the power to instigate change? Do they have the right to redefine "objectivity" and have an obligation to act upon human rights violations? More than an analysis, this paper, without claiming "scientific neutrality" is a call to action to embrace, with no fear, transnational academic solidarity as a tool for freedom, the Palestinian freedom.

Shahd Wadi is a Palestinian activist among other possibilities, but the freedom is mostly Palestinian. She sought her resistance through her PhD thesis in Feminist Studies at the University of Coimbra in Portugal, which was published in a book entitled "Bodies in a Bundle: Artistic-Life-Stories of Palestinian Women in Exile" (2017). She was also nominated by The European Project for Research Dissemination (ERD), to be part of the platform of Best European Young Researcher. She holds a Master's degree in the same field with a thesis entitled "Feminisms of Occupied Bodies: Palestinian Women between Two Resistances" (2011). She was the first in Portugal to receive each of these degrees in this field. In her research she addresses the narratives and representations of women's bodies in cultural and artistic contemporary creations as simultaneously silence and site of resistance in the context of the Israeli occupation of Palestine. She considers art a life testimony, also her own.

ARTISTIC WORKS / TRABALHOS ARTÍSTICOS

Gabriela Acha

A Museum or Two (2018)

Video (Duration: 3'36")

A museum or two is the documentation of a performance that I generated in Montevideo, Uruguay in 2018. It was developed in cooperation with the National Museum of Natural History (M.N.H.N.) from Uruguay and the Contemporary Art Space of Montevideo (E.A.C.).

The performance was presented in the E.A.C. and it deconstructs the idea of a Museum as a static place putting forward a mobile exhibition space generated by seven display case backpacks carried by seven women. Through this action part of the assets of the M.N.H.N. from Uruguay were shared with the public. This institution has been closed to the public for 18 years because its building lacked the conditions to exhibit its heritage.

Inside, the backpacks contained pieces that were provided to the M.N.H.N. by women in Science. The performers acted like guides of a museum, providing information about the women that collected or produced the pieces and about the pieces itself. This is a first disclosure of their invisible labor, reactivated within a new context. As the museum is a technology to build memory, the project means an opportunity to disseminate the innovative and scientific output of these empowered women from different backgrounds. It is relevant that in spite of adverse situations they could contribute to the scientific field.

The concept herstory is crucial in this intervention. Herstory, is a neologism coined to refer to history written from a feminist perspective, emphasizing the role of women, or told from a woman's point of view. The principal aim of herstory is to bring women out of alleged obscurity from the historical record.

Gabriela Acha was born in Argentina. She is a visual artist and researcher, collector of different objects. She studied at Colegio Nacional de Monserrat, a humanist high school. There, she increased her interests in arts and literature. From 2006 to 2008 she studied Modern Literature, later she started Sculpture in National University of Cordoba where she obtained her college degree in 2014. Since 2014 she is part of a group of artists named Expedition, that works connecting Art and Natural Science. The members of this group are visual artists, researchers and scientific illustrators. Her artworks are part of private and public collections. She participated among others, in the residences R.A.R.O. in Buenos Aires, Argentina; Intervalo Laboratorio in Quito, Ecuador and in Molten Capital Artistic Residency, Chile. She continued developing a visual production and taking further training in Marabunta, a program of studio visits from international curators, P.A.C. (Contemporary Artistic Practices) of Gachi Prieto Gallery and attending to the workshop of the curator Andrés Lábake in

E.A.C. Montevideo, Uruguay. Nowadays, she lives and works in the Netherlands where she attends the Master in Art Science of the Royal Academy of Art in The Hague.



Jamie Chi

Breaking our Cages:

1. Who are you? 2. What is your cage? 3. How do you break free? (2019)

Video (Duration: 3'00")

This is a short experimental film conceptualised, filmed and produced solely by Chi. The film attempts to raise awareness of social repression faced by the LGBTQ community.

After documenting a photographic series of birds trapped in reed cages in the Philippines, the artist began relating these images to the communal “cages” that affect Queer societies in Asia. The 3-minute stop-motion animation is made from more than 1000 stills film and depicts Maya, the former national bird of the Philippines and is 1 of more than 130 bird species that are known to engage in homosexual behaviour. Maya is equated to a bird trapped in a cage, as well as within a larger social system. The film explores Maya’s strength to fight for her right and claim her space.

Chi not only wants her audience to be aware of the social repressions felt by the LGBTQ+ community in Asia, but for them to also consider whether such structures exist within Queer communities from other regions. Prior to her exhibition, Chi asked Queer communities from all over the world to share stories of their own “Qages” by responding to 3 questions: 1. Who are you? 2. What is your cage? 3. How do you break free?

The responses are displayed in front of her film. Chi also encourages her audience to share their stories by responding to the 3 questions; every contribution helps us advance one step closer to social liberation. Through these stories, Chi hopes that we acknowledge that Queer struggles aren’t isolated to just Asia and that societal cages are often stretched across the globe.

Jamie Chi is a Hong Kong Filipino artist. After receiving an MA in comparative cultural studies at Université de Jean Moulin Lyon 3, France, Chi worked in a few human rights organisations and advocated for Asian LGBTQ rights, in Bangkok, Hong Kong and Dublin. This experience led her to believe that human rights activism is best pursued through art and film. Whilst studying at the University of the Philippines Diliman she delved into experimental cinema by taking a workshop mentored by professor Ingo Petzke.

In 2018 she was selected as one of five commissioned artists for Outrageous! London 2018, an Asian LGBTQ+ theatre performance at the ivo theater, London. In 2019, she was selected as one of the artists of the ‘Queer’ Asia Exhibition at the British Museum in London. Her exhibition, QAGES is a social experiment that is

accompanying her film *Justice for Maya*, which will be displayed as an interactive video art installation at the 'Queer' Asia Exhibition.



Selene Citron & Luca Lunardi

Ave Caesar: Returning Fascisms (2019)

Video (Duration: 3'49")

Ave Caesar reflects on the ghost of Fascism that cyclically returns from the past. Italy struggles to come to terms with its past and today Fascism is hiding behind populist movements because in an era of strong social crises, the dream of sacrificing democracy to rely on a new Caesar remains. Old ideologies that belong to the past seem to return to the surface but they run the risk of making us drown because they lead only to isolation and impoverishment. Our works originate therefore from very concrete problems but at the same time seek to free themselves from the historical moment in which they were born so as to acquire a universal dimension. *Ave Caesar* speaks of all fascist regimes and attempts of dictatorial recrudescence that cyclically come to the limelight in Europe, but not only these. The fear of not understanding the age of social crises we are experiencing brings people to choose primitive leaders that have easy answers to difficult questions. Their high-sounding and threatening voice that speaks by fear mongering, appealing to the worst instincts of people, becomes an indistinct sound like in *Ave Caesar* where reasoning is lacking but the slogan prevails. Exactly as happens in social media communication. Today just as in the past. Whether "America First" or "Italians first", not much changes in intentions. We consider making art a way of operating in an active and sometimes provocative way to restore an ethical sense in everyday life. It is possible to act politically without taking any political action. This gap between acting politically and doing political activity places the artist in a valuable but difficult area of independence, where action has ethical reasons before political ones. We are aware that no artistic work can find any solution to the problems of society, but our main goal is to act as a detonator for the discussion knowing full well as Bauman states that "It is the art of dialogue, the most important to learn, because it depends our survival from it: if we make it ours, we will coexist, otherwise we will die together".

Citron | Lunardi is a collaboration between two different personalities: Selene Citron (1986) passing from installations to performance and Luca Lunardi (1980) who works with video and writing. Selene Citron is a performer and a sculptor. She graduated and specialized in sculpture at the Academy of Fine Arts in Venice. The research is based on the use of simple materials: plaster, argilla, resin, twine, iron. Her current artistic work focuses on digital fabrication and 3D printing. Luca Lunardi after the degree in literature from the University of Padua, specializing in the history and criticism of film follows a path of artistic research, which leads him to

explore the frontiers of some artistic languages (cinema, photography, video art, performance, literature). Their artwork takes a critical view of social, political and cultural issues. Often they arise from a very urgent suggestion of society's problems. Lately Citron | Lunardi is thinking stories that consider critically the sorts of technological developments and contemporary concerns related to the scientific innovation. Their works have participated in national and international exhibitions.



Laura Grossi

“God is dead!”: or, sex as political instrument (2018-2019)

Series of 8 Photographs (B/W)

Discussing “political” activity (in the widest sense of the term “political”), and discussing boundaries and their breakage, I believe it is necessary to focus on one of the founding elements of human nature: sex, to be intended as gender (biological sex and sexual identity) as well as act, sexual activity. These two different meanings of the word “sex”, hence two different topics of discussion, are also the two different parts of my exhibition. The first part (4 pictures) aims to discuss the boundaries of genderized cisgender bodies, and of cismale bodies in particular. I have portrayed two heterosexual cisgender males wearing female lingerie and in classical female poses. The second part of the exhibition (4 pictures) goes further, analysing the breakage of boundaries in sexuality, and the overtaking of normative sexuality. To do so, I have worked on prominent myths and stories, such as Georges Bataille’s “Story of the eye” (1928), or the figure of Salome from the Bible, as well as analyzing, in a more generic way, paraphilias and symbols – what could be a better illustration of the concept of perversion than a woman having sex with a black snake? -. All pictures are shot with analogue technology and some are developed by me.

Laura Grossi, aka **Belle de Nuit**, is a 26 years old artist from Italy. The name “Belle de Nuit” comes from Luis Bunuel’s movie “Belle de Jour” (1967). “Belle de Jour” was the nickname of an aristocratic woman who used to work as a prostitute by day (as the husband was at work) to fight her depression. As her, I live a “normal” life by day, and explore erotic arts (training and performing as an exotic dancer besides my activity as a nude photographer and director of erotic short films) “by night”.



Julia Hovve

The Museum of Post-Tech Radicalism (2019)

Installation and Video (Duration: 8'0")

The artist is drawn consistently toward the marks of her generation: tech-phobia, populism, the exponential increase of connection combined with segregation. We believe the internet globalizes us, but does it bring us together, or does it simply form a new shape-shifting idea of 'democracy'? We are in the infancy of how politicians intend to use the World Wide Web to their advantage, and that is what she explores in this project.

The aim is to go beyond the political polarization of social media, and move this atmosphere into the real world. In a place where instead of having ideals, political parties run on the fuel of opposition, she explores her generation around Europe. How are these ideals actually different – how much are people's political actions based on altruistic visions, and how much are placed on Freudian ego and construction of the self?

She is inspired by 'stream of consciousness' footage, archival materials, and minimal narrative – allowing the material to speak for itself, and in doing that, allowing the viewer to come to personal conclusions on our complex and vast current issues, and perhaps to explore more the idea of a political middle ground where power is not pushed to the outer extremes of ideologies. The final iteration of the project will be exhibited as an installation at The Old Police Station in London (22-29 November 2019).

Julia Hovve is a 26 year old artist from London. She is currently on a Master's at the University of the Arts London (UAL). She moved to Berlin at 19 and studied a BA in Photography there. Afterwards, she worked at various fashion, art and culture magazines doing photojournalism and working in editing. She returned to London last year, fueled to do an MA by the drive to be more involved in the commentary of society post-Brexit. This was a large influence in her need to consider and understand how things like Brexit and the rise of Trump could have happened- among many other very new issues we face in this precarious Western – as well as global – culture.



Lee Kelemen

Proxima Estacion: Via (De)Colonial (2019)

Video (Duration: 9'55")

Over the last four decades the Argentinean railway network has slowly fallen into ruin, leaving many rural communities disconnected and struggling for survival.

The crumbling town of Mechita - once home to the largest railway workshop in South America - finds itself hollowed out; its citizens, having long since migrated away towards the urban areas, have left behind the carcasses of thousands of disused trains.

Yet there is still hope. A new 'De-Colonial Line' emerges from these ashes; a line that will awaken the spirit of the trains once more. Wearing 'architectural masks' given to them by the remaining community, the train carriages house new mutating programmes such as micro-banks, Pulperia, football pitches, protest walls and carnival floats.

The trains act nomadically - not knowing when they will leave or return, bringing with them a dynamic exchange of civil disobedience as well as cultural, economic, social events according to the needs of rural population. New lifeblood.

Lee Kelemen grew up in 5 countries and experienced a hybrid of cultures that has been re-defining his identity. This experience of movement has infiltrated the process of his work and has led him to look at nomadic cultures and ideas of displacement. His work uses stop motion animation, physical modelling and drawing as techniques to generate architectural propositions, harnessing the potential of time-based media in the production of space. His interest is in questioning the nature of what architecture is. Why should buildings be static and tied down to certain locations and contexts? Could it not move, mutate, metamorphose play with social engagement and the possibility of transformation?



Claudia Martinho

Symbiosis - Fostering symbiotic relations towards an ecological transition
(2019)

Audiovisual work

The audiovisual work *Symbiosis* documents a series of soundscape interventions in public space. The work enquires on usually unperceived symbiotic relations, to offer encounters between human and nonhuman materialities. It is an invitation to open up non-verbal communication with the other-than-human - in this case the vegetable world - to experience the communicative ecology of plants. The soundscapes are created with biofeedback technology that is used in bioacoustics, more precisely in the field of plant communicative ecology, to research how plants communicate and interact differently with environmental conditions and organisms, by emitting signals at ultrasonic and infrasonic frequencies, beyond the human perceptual spectrum. This scientific field emerged from Dr. Monica Gagliano experiments that she describes in her book "Thus Spoke the Plant" (2018),

illuminating the forefront of a new scientific paradigm and necessary shift of consciousness. We see the emergence of new creative approaches to the relation of humans with vegetable life. Therefore the *Symbiosis* installations are invitations to experience our interaction with vegetable life through plants connected to these electromagnetic pulse sensors. The vibratory signals emitted by plants are transduced as soundscapes, which are spatialized in resonance with architectural spaces, to tune into environments that favour active and immersive listening. These resonant soundscape installations sensitize our human ears to vegetable voices as a way of decolonising our senses and reconfiguring our relationship with plant life through the language of sound and vibration. These encounters call for the importance of valuing our conscious communication with the primary sensory environment. It results in a diversity of experiences of listening to unnoticed realities, as a form of activism, connection and attunement, to contribute to an ecological intimacy. These experiments also demonstrate how technologies can be creative means to perceive hidden and subtle dimensions of reality, and develop a sensitive intelligence to communicate and interact in direct and conscious ways with the environment, with care and empathy.

Cláudia Martinho is a practice-based researcher living in Gerês, Portugal. Her research embraces architecture, sound art, acoustic ecology, bioacoustics and archaeoacoustics. She holds a PhD in Music - Sonic Arts (Goldsmiths, University of London, 2018), an MSc in Acoustics (Sorbonne Université, 2006) and a diploma in Architecture (FAUP, 2001). Cláudia experiments with environmental sound through a spatial approach, into the architectural design of ambiances, as encounters between humans, non-humans and phenomena. Her practice is site-oriented and involves field recording, soundscape composition, installation, performance and workshops. Projects open up the potential of sites and result in a diversity of experiences of environmental sound, enhanced by acoustic spatialization. In her approach, the resonant soundscape transforms the ambiance dynamics of a site and affects multi-sensory variations. This is a way to engage ecological awareness of surrounding vital forces and symbiotic processes, which are usually neglected by the human being. She has presented her works widely, in diverse events such as 'Invisible Places: Sound, Urbanism and Sense of Place' symposium (Azores, PT), 'Lisboa Soa – environmental sound art festival' (Lisbon, PT), 'Archaeoacoustics III International Conference' (Tomar, PT), 'Architectones: Sound, Art and Architecture Seminar' (Arc-Et-Sénans, FR), 'Tuned City – between sound and space speculations' (Berlin, DE). She has also been involved in multiple collaborative projects. Among others, she co-edited *Site of Sound: of Architecture and the Ear – V2*.



Fallon Mayanja

Representation Or the Inescapable

Performance

We are led to re.write the present, to re.search interstices to occupy, if not to live in.

My artistic production takes me to explore bodies and identities. Often others. Defending the idea of a plurality and multiplicity of identities, I try to shift the vision of the real and the conceivable of bodies. Addressing identity issues and sharing the voices of others, the performance brings new potentialities of representations, transmissions and listening attention.

The sound piece, a dialogue about intersectionalities, is a patchwork of voices and ideas from activist speeches, using audio clips interrupted by vocal sounds forming a new narrative.

Going through blackness, gender and sexuality it shares our visions. New options are discussed for our lives, for our futures even for our past inside and beyond our communities. It also deals with the importance of knowledge and transmission in the work of reshaping the world. Voices of: Angela Davis - Maya Angelou - 2 pac - Lauryn Hill - Martin Luther King - Alicia Garza - Malcom X - Janelle Monae - Alice Walker - Arianna Brown - Cherrie Moraga – etc.

Fallon Mayanja is an author, sound-maker and performer. The practice is centered around [words] and language. Working on directing hybrid bodies and voices in sound or choreographic creations, Fallon explores new narrative forms. Body in space, space without body and space as body are all relationships, intersections and interstices Fallon investigates so as to better defeat them. Fallon's work is a place of sound and visual composition, both political and poetical. Using excerpts to make new stories, new worlds, new modes of interaction, the creations are the result of experiments and dialogues created with technological tools. Fallon explores and connects visual and sound dimensions found in internet archives. Where the auditory experience is honored and the visual perception modified, the listener can discover an unexpected cosmos. Fallon is a member of the Black(s) to the Future collective.



Bruna Pontes

Red bench - Observação de actividades sociais em pequenos espaços públicos (2019)

Video (Duration: 4'00")

A cidade e os espaços públicos se apresentam como lugares de possibilidades, visibilidades e experiencições. A fim de explorar outras formas de observação empírica destes espaços nos estudos urbanos, a proposta do projecto objetiva enaltecer dois processos metodológicos de investigação e intervenção urbana efêmera. As Escadinhas da Saúde, localizado nas proximidades da praça Martim Moniz, foi o alvo desta experimentação – atualmente, a dinâmica daquele lugar e arredores nos diz muito sobre o cenário contemporâneo de Lisboa. “Life in public space consists of numerous small, unremarkable situations” (Gehl and Svarre, 1936), mas como interpretar, registrar e ilustrar estes pequenos acontecimentos diários? Um dos métodos tomados como referência foi a aplicação do “The

effect of more sitting”, de Jan Gehl (2010) e experienciado em Aker Brygge, pelo qual sugere a distribuição de bancos/cadeiras em determinados cenários a fim de questionar o potencial de permanência do lugar. A outra metodologia utilizada para os registros teve como referência os estudos do William H. Whyte (1971 – 1980), pelo qual adotou o “Time-lapse photography- Street ballets on film” em uma investigação desenvolvida em Nova York, a fim de retratar, da forma mais fiel possível, o cotidiano das pessoas em uma esquina de Manhattan. Ao levar em consideração ambas as metodologias, alguns bancos não fixos foram instalados no percurso das escadas e, com um olhar também etnográfico, registrou-se em time-lapse o comportamentos dos indivíduos que ali circulavam. A intervenção e os registros audiovisuais além de terem possibilitado a imersão no campo, resultaram em material palpável e de fácil compreensão para quem quiser adentrar nas mais diversas interpretações. Todo tipo de imersão na busca por explorar, sob os mais variados pontos de vista, nos permite construir um outro olhar sobre a cidade.

Bruna França de Pontes graduated in urban design and architecture. Currently pursuing her studies at ISCTE (Instituto Universitário de Lisboa) / FCSH (Faculdade de Ciências Sociais e Humanas) – Lisbon in Urban Studies (MA). She is interested in studies about public spaces – public life, and the qualitative/alternative tools for urban data collection and is a member of the Feminist Festival from Lisbon - Production Team and the Urban Audiovisual Festival - Communication and Curation.



Plinio Ribeiro Junior

Checkpoint “BESSŌ” – チェックポイント “別荘” (2019)

Performance, Instalação e Artes Visuais

A palavra japonesa bessō, formada pelos ideogramas 別 (outra) e 荘 (pousada), pode ser traduzida por “residência secundária”; trata-se de um espaço que podemos associar a uma casa de campo, ou à beira-mar, e que remete a uma existência tranquila, próxima à natureza. Já checkpoint remete aos postos de controlo fronteiriço, um espaço de fricção de alteridades, de desconforto, onde o indivíduo encontra-se “à beira de”. Apesar do antagonismo intrínseco nestas duas espacialidades, ambas representam um contraponto ao lar – palco de uma rotina de vida estabelecida – e que requerem uma capacidade do indivíduo em ultrapassar as fronteiras interiorizadas e remodelar novos territórios de ‘inter-ação’ e de (co)existência.

O projeto CHECKPOINT “BESSŌ” é uma proposta artística híbrida que desdobrar-se-á em dois eixos: o primeiro formado por uma série fotográfica – que será exibida no Anjos 70 – e um outro eixo realizado na Universidade de Letras de Lisboa e que será composto de uma performance na qual a ação artística estará fundamentada em uma apreensão da arte como espaço privilegiado de conscientização e

de resistência, tanto numa dimensão subjetiva-sensível quanto coletiva-social. O autor pretende criar esta zona compósita que representaria ao mesmo tempo uma região fronteiriça, de transição, e um território de refúgio e de proteção, assim como explorar através de imagens, objetos, palavras e gestos o caleidoscópio de possibilidades que constituiriam um CHECKPOINT BESSÕ.

Plínio Ribeiro Junior é um pesquisador e artista residente em Paris desde 2002. Desenvolve projetos transdisciplinares constituídos por um largo espectro de temáticas, tais como a memória, a alteridade, o multiculturalismo. Além do Brasil e de Portugal – países onde se encontram as suas raízes culturais e afetivas – o Japão ocupa uma posição de destaque nas suas pesquisas, sendo fonte de inspiração de muitos dos seus projetos. Relativamente ao seu percurso académico, concluiu em 2016 um Mestrado em Letras, Artes e Estética, tendo apresentado como tese um livro de artista constituído por uma parte académica (intitulada “Corps en exil, viés liminales – errances du regard chez Wenceslau de Moraes”) e uma parte artística que recebeu o título de “Third Space”. Mais informações acerca do seu percurso podem ser encontradas no website www.purinio.fr.



Tatiana Silva

Um lençol branco / A White Bed Sheet (2019)

Photographic Installation

O Antropoceno, conceito que assenta na observação de que a acção humana tem vindo a produzir e influenciar alterações morfológicas e ambientais à escala planetária, pode ser observado nos territórios e lugares do planeta. Desde cedo, temos vindo a criar paisagens, fronteiras e climas. Tal como o efeito de borboleta, em que cada pequena acção produz impacto no todo, num lugar específico percebemos as acções que criaram determinado ambiente. Por exemplo, podemos notar as decisões políticas que abriram caminho a essas alterações, os interesses instalados, mas ainda a falta de comunicação que existe entre a academia e as esferas políticas e as faltas de conhecimento ou interesse de quem toma decisões e empreende acções de transformação dos territórios. Também com as suas próprias fronteiras, a arte é uma forma de chamar a atenção e desafiar acções pessoais, sociais e políticas, e é ou poderá ser, uma ferramenta poderosa para lado a lado fazer face a estas questões de forma local e global. Para alcançar um público mais amplo e seguindo em busca de diferentes facetas do Antropoceno, um lençol branco deixa a galeria para se ir encontrar com os próprios lugares explorados e destruídos. Colocado no solo, realça gestos de apropriação e transformação apagando uma parte da paisagem que já se encontra em processo de apagamento. Tal como uma mortalha que cobre uma paisagem morta, abre espaço para uma reflexão sobre tempo e espaço, aludindo às memórias, a imagens perdidas dos lugares e quem sabe, inicia um processo de regeneração, necessário e urgente. Quebrando as fronteiras existentes entre

galeria e paisagem, entre as esferas pública e privada, entre diferentes concepções de tempo e categorias artísticas, como as da escultura, da instalação, da performance e das artes plásticas e visuais, mas ainda, as que existem entre academia, sociedade e política, o lençol branco é um tecido, uma escultura, uma fotografia e um desenho, a lutar para ser ouvido, para criar espaço de discussão e levar à mudança.

Tatiana Silva é doutoranda em belas Artes na Universidade de Lisboa. Em 2017 conseguiu o mestrado em desenho na mesma faculdade e em 2014 a licenciatura em estudos Gerais de arquitectura no Instituto Superior Manuel Teixeira Gomes em Portimão. Tem apresentado o seu trabalho em exposições individuais em 2018, em Cascais e Albufeira.



Justyna Tuchorska

Avoy - Drawing the Invisible (2018/2019)

Series of 10 Oil Pastel Portraits

My work, a series of pastel portraits of Avoy MU Brno blind football team members and their coaches, is part of my drawing/photography project and was made within the international blind sport community over the course of 8 months. It is a return to the very roots of art-activist representation of underprivileged groups by simply putting their beauty and existence before the eyes of the audience. I show people who are disabled, sometimes disfigured, at the same time as I deeply and personally engage with them. In today's extremely individualistic and lonely society I find this necessary creative engagement reveals something of the revolutionary potential of art. It is hard to say who benefits more from that contact, as the team members gain pride and confidence and I get truly transformative experience. To make portraits like these, the blind subjects have to trust me and my good intentions to present them well, as they cannot control the results themselves. This project wouldn't have come to fruition if I hadn't put aside the sight-based world I knew, to become "one of them", following the team to tournaments, matches and social meetings with my camera, paper and box of pastels, and most importantly, an open mind. The series was my free-choice project for the drawing studio of the Academy of Art and Design in Wrocław, Poland, during the academic year 2018/19. Although developed independently and with little help from my teacher, the project gained technical approval during the exams. The topic, however, was labeled unclearly as "niche", which leads me to think that activist art should rather be done outside of the classroom.

Justyna Tuchorska was born in 1996 and is a student of Scenography at the E. Geppert Academy of Art and Design in Wrocław, Poland. In 2017/18 she was an exchange student at the Academy of Fine Arts in Venice,

Italy. Puppeteer, costume designer, painter and photographer, interested in history and social issues, she worked in many volunteer projects eg. with prisoners, blind and visually impaired people, circus performers.



Liliana Vasques

The name is woman (2019)

Video (Duration 6'00")

A Short video composed of visual, kinetic and sound literary art. Its different components aim at questioning and interfering. with misconceptions and preconceptions translated into language and speech in the public space. about women, identity, sexuality, violence, competition.

Liliana Vasques is a PhD student on the Materialities of Literature Program at the University of Coimbra. She is currently writing her thesis on digital poetry and remix. She is also an experimental poet, co-ordinator of Candonga editorial Project (<https://projectocandonga.wordpress.com/>). Her work is also available at <https://cargocollective.com/lilianavasques>.

ACADEMIC PAPERS / COMUNICAÇÕES ACADÊMICAS

Tonia Andresen
University of Hamburg

Spaces of Power: The Video *Borderhole* by Amber Bemak and Nadia Granados as a queer- feminist critique of the U.S.-Mexico Border, gendered violence and the media

My proposal derives from my current research for my master project, which examines the border between Mexico and the United States from a globalization-critical, gender -sensitive and postcolonial perspective analysing its representation in two artistic videos. One of them, *Borderhole*, 2017, is a 14-minute-long video by the performance artist Nadia Granados and the filmmaker Amber Bemak. Starting from a fictional border space between the USA and Colombia, *Borderhole* deals with the political and social levels of meaning of *La Frontera*, above all with forms of institutionalized violence and its relation to the medial perception of female-presenting and colonized bodies. *Borderhole* links media images, such as a meeting between U.S. President George W. Bush and Álvaro Uribe, Colombian President, or an audio recording by Judge Jeanine Pirro, shortly after 9/11, in which she recalls the friend-enemy distinction that had not only been normalized since Trump. These images are interrupted by self-portraits of the two artists, reminiscent of YouTube clips: they dance in transparent pantyhose in front of a webcam or stand on the beach in two trash cans. Questions of gender and body, institutionalized violence in patriarchal settings, the female body and its historical connection to territory, making it also a metaphor of colonization, are themes that are further stressed. Granados and Bemak incorporate aesthetics of the media, emphasizing its role in creating knowledge, while simultaneously subverting its meanings, making visible the power structures that work within those spaces. The border appears as a space in which power structures and relations are highly condensed, leading to an actual analysis of the effects of neoliberal globalization and its production of inequalities and hierarchies among the categories gender, race, class and sexual orientation. For my presentation I'd like to stress these aspects and link them to the aesthetical language used by the artists. How does the video represent the production of certain subjectivities in relation to the border? What role do Granados and Bemak attribute to the media in (re)producing stereotypes and power relations? Which activist strategies can derive from an artistic practice concerned with transnational inequalities? And what do those findings mean for my own academic research practice?

Tonia Andresen is an art historian, B.A., with a focus on contemporary artistic practices that address gender, the body, work, activist strategies and global inequalities. Her B.A. thesis discussed Women & Work in two artistic projects from the 1970s, Mierle Laderman Ukele's 'Maintenance Art' and the project 'Women&Work. A division of labour in Industry' by Mary Kelly. Since 2016 she has been organizing community art projects, among others with the Collective ARTERias Urbanas in Santa Cruz de la Sierra, Bolivia. She was also the main organizer of the event series "Inter_Sections: Mapping queer-feminist art practices" at Gallery Genscher, Hamburg, from April-August 2018. Her latest project was the exhibition "Pat Pat Pat. Finding comfort in Materiality" (April, 2019) where she worked as curator and organizer at HFBK Hamburg (University of Art, Hamburg). She is currently writing her master's thesis on border spaces from a postcolonial and globalization-critical perspective. Her last last publication was "I Believe in the Radical Possibilities of Pleasure, Babe! Feminism and Pornography" in *Kunstforum*, vol. 257, Nov. 2018.



Mariana Benatti

São Paulo State University (Unesp)

**Festival Delas – Mulheres Na Arte:
Artivismo feminista coletivo no interior de São Paulo, Brasil**

Esta comunicação deriva-se da pesquisa de mestrado em andamento na linha de arte-educação que busca apresentar reflexões sobre o Festival Delas - Mulheres na Arte, um festival de artes iniciado em 2015, idealizado e produzido por uma iniciativa coletiva de mulheres da cidade de Jundiá, interior de São Paulo, Brasil, que busca dar visibilidade à produção artística feminina, possibilitar atuação e formação de mulheres em todos os campos de abrangência do festival (desde a produção até a técnica) e contribuir para a igualdade de gênero no campo das artes em seu contexto de atuação. Em 2019 realizou-se sua quarta edição e a quinta (2020) está sendo organizada.

A partir da exploração de cinco grandes eixos pertinentes a este Festival – contexto (histórico-social-cultural do local, cuja relação é de extrema importância na concepção e existência/resistência do evento), coletivismo (panorama geral deste tipo de organização criativa e uma contextualização histórica destes na cidade), feminismo (base ideológica do Festival Delas, tema extenso e multifacetado, pinçando dele o que se relaciona ao contexto aqui investigado), artivismo (neologismo que mistura os conceitos de arte e ativismo, suas origens, exemplos e problemáticas do termo) e arte-educação (linha de pesquisa onde a pesquisa de mestrado se insere, buscando refletir e parear as práticas do Festival com as teorias e práticas da arte-educação na contemporaneidade) –, essa comunicação, cuja investigação acadêmica nasce da minha própria trajetória de atuação com/neste Festival, busca refletir sobre as seguintes questões:

- Qual o papel/potencial da arte na militância feminista?

- Como um festival de arte pode contribuir na luta pela igualdade de gênero?
- Qual o potencial artístico-pedagógico de um festival de artes de mulheres?

Mariana Benatti é mulher, brasileira, arte-educadora, produtora cultural e ativista em coletivos de cultura e feministas. Mestranda do Programa de Pós Graduação em Artes do Instituto de Artes da Unesp (São Paulo – Brasil), área de concentração Arte Educação, linha de pesquisa Processos artísticos, experiências educacionais e mediação cultural, realiza pesquisa sobre o Festival Delas – Mulheres na Arte, do qual faz parte como idealizadora, produtora e curadora. É também arte-educadora no coletivo Núcleo Doze e assistente de produção na Companhia de Teatro de Jundiaí.



Kathryn Bishop-Sanchez
University of Wisconsin–Madison

Art and Disabilities: Representing the Non-Normative Body in Present-Day Brazil

This presentation aims to examine the work of Brazilian artist Jonathas de Andrade (b. 1982) whose broad international exposure and a long exhibition history in some of the most important venues worldwide make him a prominent voice for activism within the current political era. Appropriating techniques from disciplines such as ethnography, anthropology, sociology, and other social sciences, de Andrade projects intersecting themes of race, class, labor, and education, all subjects that are at the center of current political debates in Brazil.

For years de Andrade has been using the real-life scale of spaces to explore the dynamics of power and intimacy, often taking a bold, subversive approach to denounce social injustice, oppression, homophobia and ableism. Through histories of land, houses, power and labor, de Andrade's work unfolds; individuals are never isolated but part of the collective, designed to expose and challenge urban-centric capitalist systems' exploitation of the body, often of color or non-normative.

Working within the field of Disability Studies (Eli Clare, Rosemarie Garland Thomson, Eunjung Kim, and others), this paper focuses on the representation of the non-normative deaf body in one of de Andrade's more recent productions, *Directed Games* (2019), as a forum to address larger questions of activism and otherness. In this video set in the arid backlands of the Brazilian Northeast, de Andrade centers on new forms of exchange and communication, capturing a language of emotions when the human voice is absent. In an era of heightened intolerance of otherness and oppression of the non-normative, I discuss how this production is a turn away from some of de Andrade's former works with references to figures such as Paulo Freire and anthropologist Gilberto Freyre, to project the group's inaudible voice as a universal language.

Kathryn Bishop-Sanchez é professora catedrática de estudos portugueses e brasileiros na Universidade de Wisconsin-Madison (USA). As suas áreas principais de pesquisa são estudos de gênero, a representação cultural da raça e da etnicidade, e a representação cultural e artística de deficiências. O seu primeiro livro *Utopias Desmascaradas: O Mito do Bom Selvagem e a Procura do Homem Natural na Obra de Almeida Garrett* foi publicado na Imprensa Nacional – Casa da Moeda, Lisboa, 2008, e o seu segundo livro, *Creating Carmen Miranda: Race, Camp and Transnational Stardom*, na Vanderbilt University Press, 2016. É co-editora de uma coletânea de ensaios *Performing Brazil: Essays on Culture, Identity and the Performing Arts* (University of Wisconsin Press, 2015), editora executiva da revista *Luso-Brazilian Review* e editora de uma série de publicações na Vanderbilt University Press, “Performing Latin-American and Caribbean Identities”.



Isabel Araújo Branco
New University of Lisbon - CHAM

Luisa Carnés: a recuperação de uma voz feminina do início do século XX pela academia e pelas editoras

Luisa Carnés foi uma das muitas intelectuais espanholas que tiveram de se exilar após a Guerra Civil e a vitória das tropas de Franco sobre o governo eleito, em 1939. Carnés tinha publicado várias obras em Espanha, continuando a escrever posteriormente no México. Contudo, os seus textos caíram no esquecimento, inclusive após o restabelecimento da democracia, em 1975. É no século XXI que os mundos editorial e académico resgatam esta importante figura da literatura espanhola, integrando-a ou pelo menos aproximando-a da «Generación del 27» (que inclui nomes como os de Federico García Lorca, Rafael Alberti, Luis Cernuda ou Vicente Aleixandre), procurando dar-lhe o devido destaque na cultura contemporânea. Abordaremos este processo na nossa comunicação, analisando as temáticas mais presentes em Luisa Carnés (em particular o mundo feminino operário e a condição da mulher) e a sua ligação aos dias de hoje.

Isabel Araújo Branco (CHAM-Centro de Humanidades, Universidade Nova de Lisboa) é Professora Auxiliar no Departamento de Línguas, Culturas e Literaturas Modernas da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (UNL). É doutorada em Estudos Literários Comparados na UNL, com uma tese intitulada «A recepção das literaturas hispano-americanas na literatura portuguesa contemporânea: edição, tradução e criação literária», com que recebeu o Prémio Científico Internacional Mário Quartin Graça 2015, concedido pela Casa da América Latina. É mestre em Literatura Comparada (Universidade Nova de Lisboa) e em Estudos Contemporâneos da América Latina (Universidad Complutense de Madrid) e licenciada em Ciências da Comunicação e em Estudos Portugueses (UNL). É coordenadora do Grupo «Cultura, História e Pensamento Ibéricos e Ibero-Americanos» do CHAM-Centro de Humanidades (FCSH-UNL), membro do Núcleo de Estudos Ibéricos e Ibero-Americanos (FCSH-UNL) e colaboradora do Centro de Estudos

Comparatistas (Faculdade de Letras da Universidade de Lisboa). Colabora regularmente com a Casa da América Latina (Lisboa).



Christakis Christofi

University of Cyprus

“Reframe”^[1]

In Nicosia, the divided capital of Cyprus, three artists, Annita Moyseos, dancer and artist; Maria Voniati, interdisciplinary designer; Christakis Christofi, art and theatre theorist and practitioner; produced, in April 2018, a performance based on different elements (dance, movement, music, poetry, images, sounds, lighting, and props). A performance inspired by the long-standing Cyprus conflict, the division of the island and the efforts of reuniting it and abolishing the green line. The performers expressed, and with their artistic reciprocity, among others, the opposites: movement - stillness, light - darkness, sound - silence, and presence - absence, in order to convey the necessity of reframing the Cyprus problem. The multiplicity of elements of the Greek Cypriot and Turkish Cypriot communities' common background, such as language, music, images and places, their mutual reciprocity, showed history and a future of coexistence. We will examine how this performance demonstrates the need to reframe the present status quo, closely connected to the broader socio-political context of both sides. The three artists depict this situation and demolish the borders which keep the two communities separated. The interactions between the stage and the audience, the event and its reception support bi-communal pluralism that appears in the island and, especially, in the Buffer Zone. Thus, the performance constitutes a confrontation to the narrowing connection between Cypriot national and cultural identity. This artistic event creates multiple forms of resistance; concerning what the Cypriot audience, from both sides, is used to watching. Artistic expression and academia are obliged to enhance their role in rewriting and reframing current problematic situations, thus aspiring to social and political changes.

[1] “Reframe” is the title of a performance presented in 26 of April 2018 in Dance House in Cyprus (duration 45 minutes).

Christakis Christofi was born in 1975. He studied Plastic Arts at the University of Aix-Marseille in France, where he attained DEUG, Licence and Master of Plastic Arts degrees. He also studied Modern French Literature at the same University and acquired Licence, Maîtrise, D.E.A degrees. He obtained a PhD in Arts and Human Sciences from the same university. Christakis also was a Visiting Lecturer at The Open University of Cyprus (2012-2015, 2016-19) and serves as a Lecturer at the University of Cyprus (Department of French Studies and European Studies, 2019-). He has been a guest speaker at numerous conferences and published

many critical works concerning contemporary performances. He presented two personal exhibitions in France and two in Cyprus and participated in many collective art exhibitions and performances.



Luca Paolo Cirillo

University of Naples L'Orientale

Border Brujo — Guillermo Gómez-Peña and the scapes of border art

In a 1989 article published by MIT Press, referring to himself, Guillermo Gómez-Peña wrote: «*Border Brujo* is a performance artist, a cultural prisoner, a refugee, a migrant poet, a homeless shaman, and the village fool». Born in Mexico City in 1955 and raised across the line between Tijuana and San Diego, Gómez-Peña is among the most radical critical voices within the debate on the Mexico/US separation wall; his discourse has inspired many forms of activism as well as informing academia since the mid of the 1970s. Founding member of the *Border Art Workshop / Taller de Arte Fronteriza (BAW/TAF)*, his more than forty years of production *on* and *against* the border is imbued with transversality, polysemy, alterity and displacement; Gómez-Peña's art is politically charged, his works are confrontational narratives of cultural resistance.

Gómez-Peña's understanding of art as a social act, or better, art as activism, is the argument of my proposal. His contribution to the *BAW/TAF* and, in particular, the extra-disciplinarity of his approach are the main focus of my lecture. Finally, the evolution of methods, mediums and devices in Gomez Peña's border art, is another point I aim to discuss — filling the line to provoke a structural crack.

Luca Paolo Cirillo is a PhD student in Cultural Geography at the University of Naples "L'Orientale" (Italy). Displacing thoughts, diasporic attitude, beard and sandals: a man in his thirties taking a bunch of question-marks for a walk. Born under Vesuvio and having grown up in the streets of Naples, Beirut, Tangier and Amsterdam, he has a critical interest in postcolonial and critical theories, with a specific focus on border-politics and the relative practices of cultural and artistic resistance.



Emmanuel Cohen

The New School - Parsons Paris

Food for thought: Food performance as activism

About a century ago, Futurists had used their feasts, restaurants and cookbooks to break away from tradition and re-imagine their identities based on new tastes, combinations and repurposed ingredients, with the fascist evolution we know of. Recently, contemporary artists have used food to bring attention to local identities and communities (as opposed to globalized, consumerist and unsustainable ones) (Fanny Singer). Food, when prepared by artists, becomes a site of questioning of cultural identity and *communitas* (Turner). In other words, food questions the “function of art, territorial transformations through human and cultural circulations, biopolitical tensions, multidimensional crises” (Singer, 97).

In regard to this history of the use of food in performance art, we would like to discuss the current work of Japanese-French performer Tsuneko Taniuchi who, in her micro-events (Micro-Event N°6 bis: Fast Food and Micro-Event N°50: My body is Political), questions these notions of cultural expression via the preparation of unexpected combinations of associated ingredients, the “sushi-merguez”. Pointing at immigrant culinary heritage in France, this recipe and its performance have evolved towards more inclusive activities where guest performers are invited to reinvent their version of the sushi-merguez to express their personal history. A workshop at The New School Parsons Paris will serve us as a key moment to analyze how this participatory performance can break cultural boundaries, trigger reflections on identity politics and national identities, as well as facilitate a deeper understanding and transition of current debates on identity in the context of a University in a time of global crisis.

Emmanuel Cohen holds a PhD in Theater arts from Université de Picardie, France. His research focuses on the historical avant-gardes (Dada, Gertrude Stein, Surrealism), as well as contemporary practices in Drama and Performance.

He has published several articles on avant-garde and contemporary theater in French, Spanish and Canadian journals. Since 2014, he has been teaching French and Performance at The New School - Parsons Paris.

His next publication is a chapter, “In-store(d) behavior: The Poetics of costumes in Tsuneko Taniuchi’s micro-events” in *Fashion, Performance, Performativity* (dir. Marco Pecorari and Andrea Kollnitz), London, I. B. Tauris, October 2019.



Sophie Coudray
University Lyon II

Theatre of the Oppressed at the turn of the 1980s in France: A story of a disenchantment

This paper aims at addressing a major contradiction within the relationships between activist theatre (Theatre of the Oppressed here), academia, political and artistic fields but also state cultural

institutions in France. When exile led him to Paris in 1978, Brazilian stage director Augusto Boal (Theatre of the Oppressed's founder) was incredibly well received by the theatre community as well as the far left, but also by academia (a number of students and teachers joined Boal's team and promoted Theatre of the Oppressed in specialised journals). Acclaimed as a hero and a man of resistance against military dictatorship, bringing to France a new radical theatre method as a promise of emancipation, Augusto Boal faced a severe contradiction only a few years after his arrival. By the mid-1980s, close relationships between the Theatre of the Oppressed Center and the theatre field, the far left and academia almost entirely crumbled, giving over to disdain, disregard or at least indifference. How to explain the stupendous popularity of this theatre – which claimed to be a 'rehearsal of revolution' - as well as the equally sudden disinterest from all sides? I will explore the underlying political considerations of this turn (paradoxically marked by the election of a Socialist president) whose repercussions go in fact beyond Theatre of the Oppressed's framework, to affect the whole political activist sector. This case study will help to understand what is at stake in academia, theatre and the far left in France, at the beginning of the neoliberal turn. I will also address the terms of the renewed interest in Theatre of the Oppressed in the 2000s, mostly in academia, but in political conditions very different from those of the 70-80s.

Sophie Coudray – PhD in Theatre Studies. ATER at Université Lyon II. Sophie Coudray is a theatre historian, specialist in Theatre of the Oppressed and working more broadly on the relationships between political theatre and popular education.



Isabel Freire

University of Lisbon - ICS

(Des)alento sobre a “marcha” do feminismo em Portugal, a partir de narrativas de ativistas do Conselho Nacional das Mulheres Portuguesas (1914-1947)

O Conselho Nacional das Mulheres Portuguesas (CNMP) é a organização feminista mais duradoura da primeira metade do século XX, no nosso país. Criada em 1914 e encerrada em 1947 pelo Estado Novo, federou-se no International Council of Women (Washington), juntamente com dezenas de organizações congéneres de vários continentes. Esta dimensão internacional facilitou às ativistas portuguesas informação doutrinária e estratégica dos feminismos. No órgão de propaganda – intitulado *Boletim Oficial do Conselho Nacional das Mulheres Portuguesas* entre 1914 e 1916, *Alma Feminina* entre 1917 e 1946, e *A Mulher* entre 1946 e 1947 – as ativistas (essencialmente mulheres de uma elite urbana) refletem recorrentemente sobre a “marcha” da emancipação em Portugal e no mundo.

Que pulso tomam as ativistas portuguesas à receção das suas reivindicações por direitos políticos, civis, laborais e sociais, nos 33 anos de resistência, que atravessam a primeira república, ditadura do golpe militar e Estado Novo? Que perceção têm das oportunidades e obstáculos à sua “caminhada”?

Através de uma análise qualitativa de artigos sobre o feminismo em Portugal – amostra de 40 textos identificados no corpus de 150 números da publicação oficial do CNMP – mapeio perceções de avanço, recuo e estagnação do movimento, expressões de alento/desalento no decurso desta resistência, bem como referências à discussão pública e mediática do feminismo e ao envolvimento associativo feminino/feminista no nosso país.

Entre 1920 e 1925, concretamente no pré e após *Congresso Feminista e da Educação* organizado pelo Conselho em 1924, a exultação e alento são recorrentes: “A causa feminista em Portugal está em marcha, já nada a detém, é uma força com direção”. Em finais das décadas de 1910, e de 1930 em diante, multiplicam-se os lamentos pela incompreensão e desafetação associativa pelo feminismo, prevendo-se demorada (e desalentada) a conquista pela igualdade de direitos.

Isabel Freire é Investigadora no Projeto Mulheres e Associativismo em Portugal, 1914-1974 (ICS-ULisboa), financiado pela FCT. Doutorada em Sociologia pelo ICS-ULisboa, com a tese *A Intimidade afetiva e sexual na imprensa em Portugal* (1968-1978) e licenciada em Filosofia pela NOVA FCSH.

Fez formação no CENJOR e trabalhou como jornalista desde 2000, investigando preferencialmente sexualidade e género (Expresso, Diário de Notícias, Grande Reportagem e Visão). Editora de conteúdos do site da Sociedade Portuguesa de Sexologia Clínica (2016-2019).

Publicou *Amor e Sexo no Tempo de Salazar* (Esfera dos Livros, 2010) e *Fantasia Eróticas – Segredos das Mulheres Portuguesas* (Esfera dos Livros, 2007). É autora do texto dramático *Damas d’Ama* (2003), partindo de uma etnografia sobre gravidez precoce entre jovens afro-portuguesas/es – encenação da Companhia Focus, exposições no Teatro Viriato e Teatro Taborda, RTP-África e Internacional. É co-autora do documentário *Enxoval* (Prémio Melhor Filme Português sobre Arte 2013, Festival Temps d’Images).



Lucie Janotová

Scuola Normale Superiore of Florence

Artivism in Oppressive Regimes: The One Time When Academia Should Not Stay Silent?

There are times when the reality around us is so absurd and confusing that the only means of communication and protest left seems to be absurdity itself. Be it either in the form of absurd humorous or artistic performances, absurdity manages to fight the apathy and fear that prevents the public from expressing dissent. This is especially true in oppressive regimes, where the everyday reality

enhanced by omnipresent fears of being punished is sometimes so bizarre, absurd and unreal that absurdity eventually makes more sense and seems to be more realistic.

In this presentation, I will concentrate on two artistic collectives: The Orange Alternative that emerged in Poland after the introduction of the Martial Law at the beginning of the 1980s, and the Two-Tailed Dog Party, a Hungarian artistic movement and later an official political party running in the 2018 Parliamentary elections. The focus will primarily be on the specific types of absurd artistic performances which emerged in these contexts, followed by a discussion of their potential for the mobilization of the public.

Finally, I will briefly introduce my own experience with activism. As a former student at CEU, a university which was being forced out from Budapest by an increasingly authoritarian Hungarian government, my colleagues and myself decided to create a 60-minute documentary film to raise awareness about our experience and to challenge often harmfully incomplete journalistic articles, which only further fuelled the governmental hateful propaganda. This raised a number of difficult questions about my own positionality as both a scholar and an artist protesting against governmental injustices. By comparing examples of past and present political activism, this presentation will hopefully give some answers to whether academia should become more engaged or not.

Lucie Janotová is a PhD candidate of Political Sociology at Scuola Normale Superiore in Florence, Italy. She holds an MA in Political Science from Central European University in Budapest, and a BA in IRES from Masaryk University, Brno. Her research lies in the field of social movements and contentious politics, with a specific focus on the use of artistic and humorous performances in social protests, and protest visual analysis. She approaches this topic not only as a researcher, but also as an activist and an artist. By combining practice-based and filmmaking practices, she tries to explore ways of pushing her research beyond the academic community. One example is a choreographed dancing performance accompanied by a video projection, which allowed her to momentarily embody the experience of participating in absurd humorous protests. This experiment enabled her to better foresee possible guiding research questions and directly influenced her subsequent hypotheses-building.



Siham Jessica Korriche & Mónica Morado Vázquez

University of Lisbon & University College London

Global Care Chains:

How are Spain and Portugal dealing with modern servitude?

The process of globalization promoted by the arrival of the neoliberal economy and its transnational markets has had numerous effects on feminism and gender equality, one of the most relevant ones being the globalization of care and the transnational distribution of labour through the so-called

‘Global Care Chains’ (Hochschild 2001, Rai 2008). Born out of neoliberal economic policies and the influence of market feminism, Global Care Chains consist of the massive migratory flow of women from the South to fill the demand for care labour in other parts of the world (Kilkey 2010).

However, the precarious legal state of migrant domestic workers and their lack of access to full citizenship has sparked great debate as to whether we can consider this type of employment neo-slavery (Parreñas 2008; Marchand and Osorno 2016). Consequently, activists and researchers have turned their attention to the historical forces that have promoted its creation, while international organisations such as the UN or the ILO have promoted international conventions for the protection of migrant domestic workers (ILO, 2013; 2016). Considering the exponential rise in domestic workers, around 12 million worldwide in 2016, signing states of the aforementioned conventions have had to improve their protection regarding such collectives. In this, southern European states such as Spain and Portugal face greater challenges because of the high number of domestic workers – Spain having the highest amount in the EU – and the extensively documented human rights violations in these countries (OHCHR 2010; 2015). Therefore, this paper aims to present the phenomenon of the Global Care Chains and its connection to neoliberalism. Focusing on human rights implications, it will highlight the main international legal instruments that protect migrant domestic workers, and analyse how Spain and Portugal are complying with such instruments in an effort to combat this form of modern servitude.

After graduating in International Affairs from the University of St. Gallen in Switzerland, **Mónica Morado Vázquez** worked with the Spanish Ministry of Foreign Affairs and Cooperation both in the department of Foreign Affairs, and later also in the Human Rights Office as a Gender Specialized Collaborator. She has also been closely engaged with humanitarian associations for the protection of refugees and is a frequent collaborator at the Spanish website Polikracia, where she writes articles about Feminism. Currently, she is a Gender, Society and Representation masters candidate at the University College London (UCL).

Siham Jessica Korriche is a Graduate in Political Sciences from the Universidad Complutense de Madrid. Siham has dedicated the last three years to feminist and anti-racist activism in Spain, appearing in print form in *El País*, *El Salto* and *El Periodico*, covering topics such as feminism, the refugee crisis and international politics. She participated in the viral campaign #esmachismoyesracismo, which was published in various media. Siham is currently studying a postgraduate course on gender and history at the Universidade de Lisboa as well as co-writing a book on new immigrant identities in Spain together with a team made up of journalists, political science scholars, activists and politicians.



Guido Arruda Mendonça

University of Lisbon

Conveying Selfness and Otherness in the Multicultural North-American Context. An Excursus on Graphic Narrative from Asian-American Perspectives

Graphic storytelling has become a popular part of North-American literature as comic books have won literary prizes and have started being studied in universities, not only in North-America but also in other continents. This form of literature stands out for often combining various writing techniques with the visual arts.

Hence, comic art has also become an effective tool for expressing concepts, contexts, experience and the stories of fractions of the North-American population that have been marginalized and discriminated since their first arrival to the continent.

The presentation, to be done in English, will examine three cases concerning American and Canadian citizens of Asian descent, whose intersectional coming of age dealing with social exclusion, migration, sexual awakening, homophobia, sexism, bullying, racism, existential angst, and often feeling as though they do not belong in the post-colonial North-American society in which they were born, together with how such stories are transposed, translated, transcribed, transliterated, illustrated and more or less reinvented by their respective authors.

The graphic novels to be addressed are: *American Born Chinese* (2006) by Gene Luen Yang, *One!Hundred!Demons!* (2002), by Lynda Barry, and *Skim* (2008), written by Mariko Tamaki and illustrated by Jillian Tamaki. Not only do they reflect, in one way or more, the life experience of their authors but also that of other North-Americans of Filipino, Chinese or Japanese descent.

Each section will dissertate on the visual and linguistic tools conveying the message of the aforementioned novels through the perspective of a Chinese American, a Filipino American and a Japanese Canadian protagonist. The presentation aims to contemplate the complexity of the thematics, additional historical, political, linguistic and social information will be used to help contextualize and problematize, as well as break the overlaying boundaries of alterity.

Guido Arruda Mendonça (Brasília, Brazil, 1993) is a language and culture mediator, teacher and translator. He holds an undergraduate degree in Language and Culture Mediation from the University of Padova (Italy), having defended the thesis *Papà, Mamma e Gender: Uma Excursão na Tradução de Gênero e Identidade Sexual*. Guido is currently a graduate student in English and American Studies at the University of Lisbon (Portugal), with an academic curriculum that reflects his interest in gender, sexuality, anthropology and multiculturalism studies and research, as well as their respective manifestations in literature, linguistics and society. Furthermore, in the past few years, Guido has worked as a Portuguese, Italian and English teacher for private institutions and has volunteered for associations promoting the integration of refugees.



Alejandro Escobar Mundaca

University of Sussex

Violeta Parra's antipoetics; testing the interarts studies from Latin America

The interdisciplinary artist Violeta Parra (1917-1967), universally known for the song 'Gracias a la vida', is considered a seminal figure of the Latin American 'protest song' because of its textual critical activism towards the official representation established by the political, religious and ideological power in both Chile and Europe. Still, her interdisciplinary oeuvre stands out as one of the most interesting examples in the twentieth century because she was able to translate similar poetics into music, poetry and plastic arts, being the first Latin American artist to exhibit at the Musée des Arts Decoratifs, Palais du Louvre in 1964. Therefore, we do not know how some of this textual criticism might be interdisciplinarily conveyed within her whole production (instrumental music, poetry and visual arts). Consequently, one may wonder, is it possible to find other elements of protest beyond the words being sung?

Interarts studies have a long tradition that goes back to the ancient Greeks from whom the concept of ekphrasis was taken as a poetical model in the eighteenth century for those who addressed the first aesthetical discussions on the relationships between arts in Western culture. Since then, many theories and concepts have been proposed, such as the seminal Roman Jakobson's *Intersemiotic Translation* in the twentieth century, to the more recent concept called intermediality that is usually linked to New Media. In this context, what does Parra's activist oeuvre tell us about interarts studies, intermedia studies and more broadly about the translation process and the relationships between the arts? Accordingly, the aim of this presentation is twofold: to provide some answers to these questions by assessing and discussing Parra's interdisciplinary criticism within these theories, and on the other hand, to discuss the way Parra's antipoetics oeuvre tensions and questions those canons.

Alejandro Escobar Mundaca received his PhD in Music from the University of Sussex with the thesis *Translating Poetics: Analysing the Connections Between Violeta Parra's Music, Poetry and Art* in 2019. He holds a Masters in Music as an Interdisciplinary Art from the University of Barcelona (2012), and a Bachelor of Fine Arts with a major in guitar performance from the University of Chile (2010). He twice won first prize in the Festival Guitarras de América competition with his own compositions: Tres Aires Nortinos (2010) and Tres Pies de Cueca (2011). In 2018, he contributed with the chapter "I Don't Play the Guitar for Applause: Turning the World Upside Down," to the book *Mapping Violeta Parra's Cultural Landscapes* (Palgrave McMillan).



Guillermo Hernández Muñoz
Universidad Complutense de Madrid

Art Will Break Reality: Russian Avant-Gardists as the Precursors of Contemporary Russian Art Activism

This paper will focus on the genealogy of Russian art-activism, since futurism in the early 20th century to modern day Russia; from the more art-focused works of OBERIU to the more protest-focused performances of Pussy Riot. What distinguishes this current of art from others, since its inception, is the belief in art's ability to change reality. It was the Oberiuty Kharms that said that he sometimes thought he could take the words he had just written and break the window with them, a metaphor for both the smashing of the status quo and the opening of a new reality through art. In the closing statements during the famous Pussy Riot trial, Nadya mentioned the OBERIU, as well as specifically its member Vvedensky, stating that 'Pussy Riot are Vvedensky's students and disciples'. She also quoted Solzhenitsyn 'words will break cement', which is also the title of Masha Gessen's book on Pussy Riot, and emphasises their belonging in this genealogy. The Russian futurists, with their manifestos and public performances, in which often the public was involved, were the first artists to take art out of galleries, theatres and libraries, and make it a part of daily life to try to change society. They were also the first to unify art and life, going around with painted faces and costumes, thus blurring the lines between life and art. The connection between these groups divided by almost a century was thinned extremely by the Stalinist repression, and only continued in *samizdat* form until the *glasnost* and the emergence in the '70s of the Moscow Conceptualists, a huge inspiration for contemporary art-activists such as Pussy Riot and Voina. Lastly, I will explore the role of academia for legitimising art-activists, and the potential for these artists to reinvigorate the role of academia in changing reality.

Guillermo Hernández Muñoz started his academic life studying a BA+2 in Translation and Interpretation at Universidad Complutense de Madrid (UCM), during which he undertook a ten month Erasmus Internship in Paris. Further to this, he studied a Postgraduate Certificate in Education (Languages) at University College London, with a Thesis on Literature in the Foreign Languages Classroom. After some time teaching in Secondary Education, he started his current PhD in Literary Studies at UCM. He has recently presented a paper at the 'Real and Imaginary Trips International Congress' at UCM (which will be published) and has upcoming papers to present at Cambridge University and Universidad Autónoma de Madrid.



Alice Parrinello

Ca' Foscari University of Venice

**Resisting the Derangement:
the *MaddAddam* trilogy by Margaret Atwood and Amitav Ghosh**

Today there is a crisis, a derangement, of the imagination, because the humanities have failed to properly deal with climate change, as argued by Amitav Ghosh in *The Great Derangement: Climate Change and the Unthinkable* (2016). At the core of the problem lies the realist novel, the current central genre. According to Ghosh, the realist novel cannot reflect the changing climate, since for structural reasons, it is unable to describe the extraordinary environmental events that are threatening the Earth's and humankind's survival. However, this essay is going to read the *MaddAddam* trilogy (2003-2013) by Margaret Atwood as a challenge to Ghosh's theory and as a beacon of hope for the humanities. The essay will present a close reading of the three novels that compose the trilogy: *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). They are set in a speculative future, in which humankind has been swept away by a bioengineered disease and set to be replaced by a new species of 'superhumans.' Atwood is an ecologically conscious writer because her works successfully raise awareness in her readers regarding food choices and green activism in a context of climate change and neoliberal hegemony. The novels form a resistance against the imagination derangement, as Atwood focuses on quotidian practices rather than on larger-than-life climate events. The theoretical axes of the essay are vegetarian ecofeminist criticism and the posthuman theory by Rosi Braidotti. Atwood's novels will be read as a stronghold for the humanities, because they can still influence social and eco-sustainable change, as long as they present interdisciplinary and interconnected attitudes.

Alice Parrinello has recently completed a master's degree in English Studies at the Ca' Foscari University of Venice, after having previously studied for a Master of Letters in Gender Studies at the University of St Andrews. Her key interests are ecofeminism, the marketization of feminism, and LGBT+ issues. She hopes to further her studies to explore the topic of homonormativity in the literary field.



Jaqueline Pierazzo

University of Porto - CETAPS

**Of Life, Death and Everything in Between:
Considering the Subversive Female (Dead) Body in Edgar Allan Poe**

Edgar Allan Poe's name has always been related to the topic of death, especially female death. From the poems dedicated to dead or dying maidens to the terrorizing tales describing deceased women, Poe has created a variety of beautiful and terrifying female figures' death scenes. In fact, in his most famous essay, "The Philosophy of Composition", the author of "The Raven" classifies the death of a beautiful woman as "the most poetical topic in the world". With this paper, however, I intend to explore the transgressive character of some of these death representations in order to show how the female body can be seen, even after its demise, as a site of resistance. By crossing and breaking the boundaries between life and death, Poe's female characters bring terror to the narratives, especially to male characters, subverting not only the narrative's plot, but also its structure. In this sense, this boundary crossing breaks Poe's own oeuvre, dividing his female figures into two different groups: the so-called "Fair Ladies" and the more empowered "Dark Ladies". Bearing these ideas in mind, this paper aims to focus on the latter in order to explore the topic of resistance, subversion and boundary breaking in four of Poe's short stories: "Berenice" (1835), "Morella" (1835), "Ligeia" (1838) and "The Fall of the House of Usher" (1839). To achieve this goal, I will pay special attention to Michel Foucault's notion of heterotopia; J. Gerald Kennedy's historical approach to Poe's works; Karen Weekes' analysis of the author's female representations; and Hélène Cixous' interpretation of Freud's uncanny.

Jaqueline Pierazzo completed her undergraduate studies at the University of Campinas (Brazil) in 2011. She obtained her Master's degree at the University of Porto (Portugal) in 2016 in Anglo- American Studies with the dissertation titled *Between Terror and Sublime: The Female Characters in "Berenice", "Morella" and "Ligeia"*. She is currently a PhD candidate at the Faculty of Arts and Humanities of the University of Porto. In 2018 she received a PhD scholarship from FCT (Fundação para a Ciência e a Tecnologia). Her main interests are Edgar Allan Poe's works, Gothic and Terror Literature and Digital Humanities. Her PhD thesis main focus is the creation of a (digital) cartography of Allan Poe's effect of terror. She is also a collaborator at CETAPS (Centre for English, Translation, and Anglo-Portuguese Studies).



José Arthur de Pontes
University of Lisbon - FBAUL

Autoridades e Poder no Cinema Brasileiro Pós Década de 1990

A crescente escalada de violência no Brasil desde o Impeachment da presidenta Dilma Rousseff e a polarização política no país, vem causando o acirramento de conflitos históricos entre as regiões do Brasil. Diferenças ideológicas entre o nordeste e o sudeste podem ser vistas na produção cinematográfica do país. A violação normatizada da Declaração Universal dos Direitos Humanos aparece como um terrorismo de Estado, algumas vezes enaltecido, outras, confrontado nas telas do

cinema. A política local aparece refletida na produção audiovisual. O presente artigo traz dois exemplos de filmes que abordam o poder da polícia e dos militares no país. Um país com proporções continentais, transparece suas diferenças políticas também no cinema.

Uma análise comparativa entre dois filmes produzidos em diferentes regiões do Brasil, historicamente diferentes; o cinema pernambucano (nordestino) de Hilton Lacerda e o carioca José Padilha (sudeste). *Tatuagem* (2013) produzido no Estado de Pernambuco confronta as autoridades locais da ditadura, conta a história de um soldado homossexual e seus desafios dentro do universo militar, contrastando com *Tropa de Elite* (2007) onde um soldado da polícia do Rio de Janeiro é reconhecido e enaltecido por suas atitudes violentas em nome de um suposto combate à corrupção. Nos nossos filmes, “*o cidadão comum, munido de seu senso de justiça, religião, moral age de acordo com o que acredita ser o melhor, seja pra ele, ou para o coletivo, onde a maioria segue a ideologia dominante*”. (Marília: 2017) Em *Tatuagem* (2012) o conflito com as autoridades torna-se muito mais evidente, enquanto em *Tropa de Elite* (2007), temos um prolongamento da ideologia dominante violenta nos personagens.

Ao longo do artigo são identificados os desejos e necessidades de cada protagonista em cada filme, através do mapa de personagens proposto por Laurie Hutzler, (Hutzler, 2006). Após identificarmos o que move cada um dos personagens, temos uma análise comparativa, através de algumas considerações de Michel Foucault em suas obras *Vigiar e Punir* (1975) e *Microfísica do poder* (1979) na forma como as autoridades são representadas ou confrontadas.

Dois diretores com visões políticas diferentes, visões em relação aos direitos humanos mais básicos conflitantes.

José Arthur de Pontes é doutorando em Artes Performativas e da Imagem em Movimento na Universidade de Lisboa, Faculdade de Belas-Artes (FBAUL) – PT (CIEBA). É bacharel em Comunicação Social (Universidade Tuiuti do Paraná, Brasil) e mestre em Estudos Cinematográficos (Universidade Lusófona de Humanidades e Tecnologias, Portugal). Este artigo é parte de uma pesquisa de doutoramento em andamento, a ser realizada na Faculdade de Belas-Artes (FBAUL) – PT (CIEBA), intitulada *Cinema Pernambucano (Brasil) Pós Década de 1990; Representações políticas e violência*.



Dagmara Rode

University of Lodz

Between academia and activism: researching feminist documentary art

Feminist activist documentaries have not been popular objects of research. Alexandra Juhasz, pointing out omissions in feminist film scholarship, described a specific dissonance between her work as a feminist video maker and her education as a feminist scholar. For a long time I have felt a similar discrepancy between what I knew about feminist filmmaking and feminist film theory as a film

researcher, and what I did as a feminist activist using documentary ‘films for discussion’. In my paper, I will reflect on this contradiction in the context of researching Polish feminist documentaries. I will argue for a need to research feminist activist documentary art and its importance for the feminist movement.

Julia Lesage defined feminist documentary film as ‘a cinematic genre congruent with a political movement, contemporary women’s movement’. In line with this definition, I will concentrate on documentaries made within the feminist movement or using its ideals, goals and strategies. I will demonstrate how the strategies of the feminist movement are translated into artistic strategies in these projects and how the context of local activism shapes these strategies, as, for example, abortion storytelling in *Podziemne państwo kobiet* (*Underground Women’s State*, dir. Claudia Snochowska-Gonzales, Anna Zdrojewska, 2009), writing women’s history in *Solidarność według kobiet* (*Solidarity According to Women*, dir. Marta Dzido, Piotr Śliwowski, 2014) or mobilising and organising a community in *Strajk kobiet trwa* (*The Women’s Strike Goes On*, reż. Magda Malinowska, 2018).

Dagmara Rode works as an Assistant Professor in the Department of Electronic Media, University of Lodz, Poland. She published the book on Derek Jarman’s work (*First Person Politics. The Oeuvre of Derek Jarman*, in Polish, Łódź 2014) and several articles on feminist art and activism, experimental film and video art. Currently she is working on a book on feminist activist filmmaking in Poland. Rode is also a member of ManifaŁódź – feminist activist collective.



Ana Romão

University of Lisbon - CEC

Performing Gendered Torture: Coco Fusco’s *A Field Guide for Female Interrogators* (2008)

The ongoing ‘War on Terror’ (2001-present) has been filled with impactful moments that changed the face of warfare. One of the most controversial has been the torture of detainees in US ‘black sites’. Others include George W. Bush’s government struggle with the backlash to ‘enhanced interrogation techniques’ (such as waterboarding); the surfacing of the Abu Ghraib torture photographs; and the countless accusations of misconduct in Guantánamo Bay.

I propose to address how military women have taken part in this problem, as accounts of ‘torture chicks’ have shocked those who perceived women as incapable of such horrors. I will then place this discussion in a space of artistic activism, with the provocative artwork by Coco Fusco: *A Field Guide for Female Interrogators* (2008).

Fusco's book contains a critical essay entitled "Invasion of Space by a Female", where Fusco ponders on women as sexual aggressors, and their performative role in the interrogation room. The work also includes a transcription of her performance *A Room of One's Own: Women and Power in the New America*, and finally, a satirical illustrated guide for female interrogators, that questions the moral dilemma of torture in general, and the use of female sexuality specifically. I will discuss Fusco's book in its entirety, as an unique blend of academic and artistic activism, that tackles the topic of torture from a feminist perspective, providing clarity through academic deliberations and criticism from satire.

At a time when the first woman to ever hold the post of CIA Director, Gina Haspel, is implicated in torture and other criminal actions, including heading a 'black site' in Thailand known as 'Cat's Eye', it is still pertinent, and necessary, to question the position of women in practices of torture from a feminist point of view, offering cultural resistance to the militarization of women's bodies and sexuality.

Ana Romão is a PhD candidate on the International PhD Programme in Comparative Studies at the School of Arts and Humanities, University of Lisbon. She is a researcher for Project *CILM (City and (In)Security in Literature and Media)* and for Project *Feminisms and Sexual and Gender Dissidence in the Global South*, at the Centre for Comparative Studies (CEC / FLUL). She is carrying out her research on the topic of the representation of military women in contemporary visual culture.



Alix Didier Sarrouy
New University of Lisbon - CICS

Pensar o ativismo: convite à reflexividade metodológica, epistemológica e ética nas ciências sociais

Proponho uma comunicação na qual se questione de forma reflexiva a investigação feita em ciências sociais aos "mundos das artes de combate" (Becker 2008). Mostrarei problemas metodológicos, epistemológicos e éticos que surgem ao fazer investigação sobre artistas que criam "novas gramáticas" de ação política, tecnológica, ambiental, espiritual, pelos direitos humanos, igualdade de género, entre outros.

Deste enunciado surgem duas grandes temáticas que tentarei aprofundar:

1. As ligações entre novas gramáticas artísticas contestatórias e a academia representada, neste caso, pelas ciências sociais. Ou seja, interpelar sobre as possíveis relações de força, de osmose e de legitimação do "discurso" entre artistas e academia. As ciências sociais analisam de fora as "artes de combate", ou atuam no seu interior?

2. A questão dos “objetivos” na relação entre a arte, a ideologia política, e os seus efeitos implícitos/explicitos. São definidos a priori ou ultrapassam o artista? Qual a eventual transformação, surpresa temporal e até perda de controlo nos seus efeitos?

Cada uma destas duas temáticas terá subpartes, demonstrando a complexidade do “ativismo” na sua criação e nos seus efeitos (Shusterman 1991). Em paralelo, as ciências sociais e as suas correntes serão analisadas criticamente, nomeadamente quanto à questão da “neutralidade axiológica” weberiana em contextos de investigação sobre o “ativismo”. Inspirando-me do título *O que a arte faz à sociologia* do livro escrito por Nathalie Heinich (1998), pretendo servir-me da riqueza do campo de investigação que é o “ativismo” para pensar problemáticas que têm recentemente desestabilizado as ciências sociais, em particular a sociologia (Lahire 2016, Schnapper 2017, Bronner 2017, Corcuff 2018).

Será, portanto, uma comunicação com mais perguntas do que respostas, mas parece-me que os pontos de interrogação poderão provocar debate e contribuir ao contínuo esforço reflexivo dos cientistas sociais e dos artistas.

Alix Didier Sarrouy - Músico e performer. Doutorado em sociologia da arte e da cultura (2017, Université Sorbonne Nouvelle e Universidade do Minho). Investigador integrado no CICS-Nova, Projeto “Juventude e as artes da cidadania: práticas criativas, cultura participativa e ativismo”, coordenado por Ricardo Campos. Investigador associado ao INET-md (FCSH) e ao CERLIS (Paris III - França).



Ivana Schneider

University of Porto

Rupturas e hibridismos em *Corpo de baile*, de Guimarães Rosa

Tomando como ponto de partida a prática subversiva da criação literária rosiana, este trabalho procura desenvolver uma leitura crítica acerca das novelas reunidas no livro *Corpo de baile* (1956) de Guimarães Rosa, especialmente as novelas “Cara-de-Bronze” e “O recado do morro”. A maneira imprevista como as novelas de *Corpo de baile* combinam gêneros, personagens e formas linguísticas, revela de imediato que suas narrativas são moduladas pelo hibridismo de gêneros, pela polifonia, e pela criação de neologismos. Assim, observamos que nessas narrativas o texto funciona como uma espécie de palco de movimentos contínuos, do qual podemos extrair novos efeitos artísticos que superam os próprios limites expressivos impostos pela forma estática do texto. Guimarães Rosa, ao subverter as fronteiras literárias e artísticas, numa dinâmica de rupturas e prolongamentos, envolve o leitor num jogo complexo de reposicionamento do olhar no ato da leitura. Assim, pretende-se investigar de que maneira as escolhas estéticas e temáticas das novelas de *Corpo de baile* problematizam as noções de fronteira e margem, encontros e desencontros, ordem e desordem, dentro de um cenário

predominantemente composto por personagens marginais. Para tanto, tomaremos como referência os estudos teóricos de Genette, Todorov e Bakhtin sobre o hibridismo de gêneros e a polifonia, bem como suas derivações na teoria narratológica da atualidade. Também servirão de fundamentação teórica para esta análise os estudos de Linda Hutcheon sobre a representação dos sujeitos marginalizados, incidindo na figura do "ex-cêntrico".

Ivana Schneider possui graduação em Letras pela Universidade da Amazônia. É especialista em *Língua Portuguesa: uma abordagem textual* pela Universidade Federal do Pará. Concluiu o Mestrado em Estudos Comparatistas na FLUL com a dissertação *O espaço poético sertanejo e as figuras performáticas em Corpo de baile de Guimarães Rosa*. É investigadora colaboradora no Instituto de Literatura Comparada (ILCML) na Universidade do Porto e está no programa de Doutorado em Estudos Literários, Culturais e Interartísticos na FLUP, escrevendo a tese intitulada *Abrindo espaço em círculo fechado: a diluição das margens nas obras de Guimarães Rosa e Maria Velho da Costa*.



Flávia Batista Stephan

Independent Researcher

Cantando o pós-colonialismo no Brasil: disputa de narrativas através do funk, samba e rap

Simultaneamente ao crescimento da extrema-direita no Brasil observamos no pós-2016 uma crescente produção cultural opositora aos discursos hegemônicos, produção esta, marcada entre outros aspectos, por problematizações de gênero e por uma revisão da História tal como é narrada tradicionalmente, denunciando a violência do processo colonizador.

Quando a segurança pública é utilizada como justificativa para a retirada de direitos e para o massacre sistemático e institucional do grupo mais precário da população brasileira, artistas e ativistas de diferentes setores reivindicam uma inversão desta lógica perversa, identificando no referido processo colonizador as raízes dos problemas sociais e políticos do Brasil.

Por exemplo, selecionou-se as músicas "Não foi Cabral", da MC Carol, o samba-enredo "Histórias para Ninar Gente Grande" da escola de samba Estação Primeira de Mangueira e "Falsa Abolição", do grupo de rap Tarja Preta. Esta seleção baseou-se no alcance obtido por estas canções nos últimos dois anos, atravessando diversos espaços e classes sociais no Brasil, e na sua produção de origem periférica.

Tratam-se, portanto, de narrativas construídas à margem, na margem e pela margem, que cantam "Treze Caravelas, trouxe muita morte", "quem descobriu o Brasil não foi Cabral", "deixa eu te contar a história que a História não conta", "desde 1500 tem mais invasão que descobrimento", "na escola nunca ouvi falar de Dandara", "tô cansada do embranquecimento do Brasil", "nossa cultura esquecida,

apagada e queimada", "somos obrigados a aprender o que vem de fora", "roupa rasgada, na mata violentada, Brasil o primeiro em miscigenação, mistura de raça camufla a História da nação".

A partir da letra destas canções fundamenta-se uma perspectiva Deleuziana-Guatarriana para sustentar que as mudanças estruturais não podem ser construídas no centro, pois tudo que está no centro é por ele destruído ou apropriado. Tão pouco é possível construir fora da teia do poder, pois estaremos sempre presos às suas malhas, sendo o espaço da margem, o dentro-fora-em constante disputa, o espaço possível de desterritorialização, e então tentar compreender os processos de resistência implicados nestas narrativas.

Flavia Batista Stephan é ativista há cerca de oito anos, feminista, *queer*, bacharel em Direito, mestre em Direitos Humanos, autora dos livros "3 Vezes Medéia", "Roleta Russa" e "Salaam".



Alina Tretinjak

University of Vienna

“The Prince of Swans” - Matthew Bourne’s “Swan Lake” and his artistic approach to the representation of men and masculinity in the classical ballet

Classical ballet is known as a very disciplined and stringent dance and art form, situated in the 19th century stereotypes of masculinity and femininity that have been reproduced within ever since. In 1995, Matthew Bourne restaged and made a new interpretation of the classical ballet “Swan Lake” where the both main parts - the prince and the swan princess – are performed by men, as well as the whole “corps de ballet”. By casting the main roles with men, he challenged the performative stereotypes situated in “Swan Lake” and reinterpreted its gender roles while maintaining the strict framework of classical ballet. It was a daring but surprisingly successful interpretation that has changed the ballet world and confronted it with new definitions and representations of masculinity, femininity and gender in general. But having a male swan and a prince is not only about showing a gay relationship – as it was partly understood. It was more about wiping away the memory, the images that people had in their minds by giving them a different way of looking at the swans. He wanted to change the deeply rooted and conserved gender stereotypes in ballet by being radical and setting new rules - as he stated in several interviews. But how much of his activism was intentional and how much was just a product of his artistic approach and vision? And how much impact did his work and its positive reception have on academic research? The presentation will try to give an answer to these questions.

Alina Tretinjak is a Vienna-based visual artist, dancer and independent researcher. She completed the School of Contemporary Dance in Zagreb, Croatia and obtained a Master’s Degree from the University of Applied

Arts in Vienna, Austria. Presently she is finishing the master's program in Gender Studies at the University of Vienna. She made several documentaries, experimental short films and film installations focusing on social issues and dance and is presently developing tools for dance documentation and visualization. She works primarily as a visual artist and dance teacher and is researching the interconnection between dance, performance and gender.



Monica van der Haagen-Wulff

University of Cologne

**Body Hegemonies:
An Experimental Transfer between Academia and Art and Activism**

This paper aims to present a preliminary analysis, insights, reflections and productive interconnections taken from the Performance/Symposium *Body Hegemonies: An Experimental Transfer 2017*, an arts and university sponsored event held at Cologne University. It was held as the second stage of a three-part research project titled *Embodied Discourses: A Hybrid between Academia and Art (Theory/Practice)*, a transdisciplinary initiative involving a core group of 14 international academics, scientists, artists and activists. Drawing on the insights gained from the opening workshop *Shifting Memories - Moving Histories: Remembering Postcolonial Cologne*, we set out to further explore the Eurocentric logic of dehumanisation and processes of exclusion from the perspective of bodies and their embeddedness within these hegemonic structures. We asked ourselves the following preliminary questions: “What are the bodily traces of the history of modernity”? “How are history and memory inscribed in which bodies or body structures”? “What were/are some of the possible strategies of negation and resistance for these historically inscribed bodies (or body parts – human remains) in the past and the present”? Thus, the project sets its focus on aspects of bodies that have been/are being excluded or made invisible within contemporary and historical discourses. *Body Hegemonies* works on the transdisciplinary interface (entanglement) of theorists, performers, activists and everyday practitioners (experts), in an attempt, to make possible other forms of knowing and knowledge production.

In my presentation I will focus on the possibilities and challenges of this kind of embodied, transdisciplinary work in a world becoming increasingly individualistic, and focused on neo-liberal capitalist principles, as a way of drawing attention to the interconnections between issues of oppression, discrimination and exclusion that have become normalised and thus made invisible in the greater scheme of things. Furthermore, I aim to explore the potential of this kind of transdisciplinary embodied engagement in building solidarity and resistance by creatively and intellectually decentring, and thus decolonising established hegemonic structures.

Monica van der Haagen-Wulff, Doctorate of Creative Arts (DCA) - University of Technology, Sydney, is an Associate Lecturer at the Chair for Education and Cultural Sociology in the Department of Education and Social Sciences at the Faculty of Humanities, University of Cologne. Her teaching and research interests include: Cultural Studies, Postcolonial Studies, Gender, Migration, Intersectionality, Globalisation, Global Cities, Affect Theories, Performance Studies, Theories of Embodiment, Fictocritical Writing, Critical Heritage and Historical Memory Studies. Monica has an intercultural dance and performance background and her main research focus is on how practice and theory can be merged to create new knowledges, and in so doing decentre Eurocentric knowledge constructions. She is interested in questions of critical heritage, exploring, in particular, the possibilities of embodied ways of understanding and remembering history. She has published in international academic journals, but she also considers Performance as part of her theoretical output and has performed in Australia and internationally.

ASSOCIATED EVENTS / EVENTOS ASOCIADOS

▶ PERFORMANCE ▲

Diana V. Almeida

Around Trees / Em Torno das Árvores

25 September 2019 - 8 am to 10 pm | Garden at the main entry of FLUL

“Trees are sanctuaries. Whoever knows how to speak to them, whoever knows how to listen to them, can learn the truth. They do not preach learning and precepts, they preach, undeterred by particulars, the ancient law of life.

A tree says: A kernel is hidden in me, a spark, a thought; I am life from eternal life. The attempt and the risk that the eternal mother took with me is unique, unique the form and veins of my skin, unique the smallest play of leaves in my branches and the smallest scar on my bark. I was made to form and reveal the eternal in my smallest special detail.”

Herman Hesse, Bäume.

This project arose out of the sadness and distress brought about by the destruction of the garden at the main entry of FLUL, which took place this summer while the majority of the academic community was away. A student sent me an email with pictures of the butchered trees, expressing his disarray and his inability to make sense of this event. The administration alleged that the roots of an adult *figus* tree (almost 50 years old) were structurally damaging the building and argued that for each cut tree another one would be planted.

At a moment when deforestation and fires in the Amazon and the Arctic are worsening the current ecological crisis, we invite participants to sit in circles around trees and to breathe together, connecting with all the trees on Earth. *Around Trees* meant to occupy the refurbished garden for one day, during the opening hours of the faculty, to challenge the “industrious academic subjects” to suspend their activities and (following a script that includes Hesse’s excerpt presented above) develop a soundless dialogue with the tree at the center of the circle. However we were not allowed to use that space, since the new lawns are still growing; thus the performance will take place around the closest trees at the other side of the street.

In the context of the Global Climate Strike, *Around Trees* questions some of the Anthropocene’s ideological tenets, namely the commodification of sentient beings according to a utilitarian perspective

on urban planning; the stratification of social space and institutional devices of silencing and domination; the hegemonic discursive approach to reality that obliterates other modes of perception; the obsession with productivity and order at the cost of contemplation and utopia.

Conception: Diana V. Almeida

Production: Inês Almeida, João Gabriel, Mandala de la Rivière, Ricardo Falcato Lopes

Support: Climate Strike Portugal, 2degrees Artivism, Plataforma em Defesa das Árvores, Quinta dos 7 Nomes

My thanks to Ana Pais and Pedro Terrinha for the bibliographical suggestions and the dialogue that helped me shape this proposal

▶ PERFORMANCE/DINNER ▲

Marise Francisco

Conquistar pelo Estômago

Thursday 26 September 2019 - 20:30

Booking until 20 September (limited capacity)
via breakingboundaries@letras.ulisboa.pt

Menu: starters | main course (meat or vegetarian)| wine | dessert | coffee |digestive

The event will be in English.

In this performance dinner, the first of the «Not so wiki life» project, Marise F. shares some of her stories, personal and not at all, intertwined with other tales that add texture and significance to the different palates and where affection is the common thread. Music, poetry and recipes (culinary and otherwise) are connected through confessions and revelations of love affairs and fallings out, presented and brought to the table by our host, throughout this performance dinner. Everyone is a guest of honour and no one is required to do a thing.

Marise Francisco, 25 de Março, 1975. A minha mãe descobriu que estava grávida quando foi atingida por um raio. Nasci no Canadá mas viemos viver para Portugal, para Faro, em 1977. Estufei em Faro, completei a Licenciatura em Comunicação Social e Cultural na Universidade Católica Portuguesa, realização de parte curricular dos Cursos de Mestrado de Filosofia e Estética da Arte na Universidade de Lisboa/Faculdade de Letras e Produção e Criação em Artes Tecnológicas na Universidade Lusófona. Tenho feito workshops de Performance (Lisboa, Londres e Glasgow). Trabalhei no CCB (centro de Exposições/Serviço Educativo); Museu Coleção Berardo (Serviço Educativo); Câmara Municipal de Lisboa (Assessora). Este é o meu lado B.

“Meu útero é UMA BOMBA!”
Ecofeminist Poetry for the Global Climate Strike

27 September 2019 - 18:00 - Crew Hassan (metro Intendente / Anjos)

Free Entry

Activity produced with the collaboration of the research clusters **P'ARTE** and **Poesia de Agora: Práticas e Passagens** of the Centre for Comparative Studies.

We all read the news. Just in the last few days we heard of the melting of glaciers in Greenland and the Alps, of Siberia burning and releasing green-house gases, or the increasing pace of deforestation in the Amazon, of a lack of water in many countries, of how climate change will have an impact on geopolitics and leave densely populated areas of the planet in conditions adverse to life. Maths is simple and frightening. What to do in the face of raw facts?

In 1974, François d'Eaubonne was writing “Le Feminisme ou la Mort” and coining the term ecofeminism. Ecofeminism, in a simple and maybe simplistic definition, is the recognition of how violence against women and nature derives from the same patriarchal system which produces the Other and objectifies it, deriving from this process its right to oppress and exploit it. To recognise how elements of gender, race, sexuality, socio-economic status and health are intersectionally affected by the environment and affect it is but the first step towards shaping alternative practices and communities. Nowadays, young people from all over the world are coming together in the protest against the continuous and irresponsible exploitation of natural resources and raise their voices to defend their future. Throughout history, women (and not only women) have raised their voices through poems, representing nature as a locus of escape from violence or of empowerment and awareness of social injustice.

On the final day of the Global Environmental Strike (<https://globalclimatestrike.net>, 20-27th September) we want to gather in celebration and give new voice to these words, feel them resonate in our bodies and take them home with us. Everyone is welcome. We are going to read poems, listen to music, talk and meet people, we are going to have fun with seriousness and think with levity. Because poetry is to see beauty in the abyss, and to face it. In the hope that this meeting will encourage other activities linked to the Global Climate Strike in Lisbon and that it will offer a platform of true exchange, we shout: *Ecofeminism or Death!*

The reading of poems and short-stories will be alternated with moments of music, from records played by Jonas Pelle. Everyone is invited to read and all languages are accepted although of course it would be preferable to stick to Portuguese and English or provide a Portuguese translation.

Vanessa Montesi

ORGANIZING COMMITTEE / COMISSÃO ORGANIZADORA

Rosa Churcher Clarke is an FCT scholarship holder on the PhD-Comp doctoral programme at the University of Lisbon's Centre for Comparative Studies (CEC), where she forms part of the "Feminism and Sexual and Gender Dissidence in the Global South" research group. She completed her undergraduate degree in Spanish and Portuguese at the University of Oxford in 2012, and her Masters on the Erasmus Mundus "Crossways in Cultural Narratives" international programme, at the universities of Sheffield, Nova de Lisboa, and Perpignan. Her research focuses on the *crónicas* (newspaper texts) of Jewish-German refugee in Portugal and writer of Portuguese, Ilse Losa, and how a marginal writer such as Losa used this marginal form to find a voice.

Laura Lopez Casado holds a BA degree in Journalism from the Complutense University of Madrid (2009), and in Audiovisual Communication from the University Rey Juan Carlos (2011). She has also a master's degree in Equality of Gender in the Social Sciences (UCM 2016). Currently, she is a doctoral Student in Comparative Studies at the University of Lisbon and a FCT scholarship holder. Her research focuses on feminist and queer publications under the philosophy Do It Yourself (DIY) in Spain and Portugal. She is a member in training of the Center for Comparative Studies and collaborates in the research projects DIIA- Iberian and Ibero-American Dialogues and Feminism and

Rosa Churcher Clarke é bolsista da FCT no programa de doutoramento PhD-Comp, no Centro de Estudos Comparatistas, na FLUL, onde também faz parte do grupo de pesquisa "Feminismos e dissidência sexual e de género no sul global". Fez a sua licenciatura em Espanhol e Português na Universidade de Oxford (2012), e o seu mestrado no programa internacional de Erasmus Mundus "Crossways in Cultural Narratives", nas universidades de Sheffield, Nova de Lisboa e Perpignan. A sua pesquisa foca-se nas crónicas de Ilse Losa, refugiada judia-alemã em Portugal e escritora de língua portuguesa, explorando a utilização deste género marginal por uma escritora marginal como Losa para se dar uma voz.

Laura López Casado é licenciada em Jornalismo pela Universidade Complutense de Madrid (2009) e em Comunicação Audiovisual pela Universidad Rey Juan Carlos (2011). Também tem um mestrado em Igualdade de Género em Ciências Sociais (UCM 2016). Atualmente é aluna do doutoramento de Estudos Comparatistas na Universidade de Lisboa e é bolsista da FCT. Desenvolve investigação sobre as auto publicações feministas e queer e seus específicos discursos em Espanha e Portugal. Como membro em formação do Centro de Estudos Comparatistas, colabora nos projectos de investigação DIIA- Iberian and Ibero-American Dialogues and Feminism and Sexual and Gender Dissidence in the global South.

Laura Fracalanza is a PhD student in Comparative Studies at the University of Lisbon and a FCT scholarship holder. She holds an MA degree in Modern, Comparative and Postcolonial literature from the University of Bologna. Her research focuses on artworks and cultural events - specifically literary festivals - that represent and challenge the condition of social and political segregation of the territories where they are produced, focusing on the favelas of Rio de Janeiro and Palestine.

Vanessa Montesi is a PhD Student in Comparative Studies and FCT scholarship holder at the University of Lisbon, where she integrates the research cluster P'ARTE of the Centre for Comparative Studies. She holds an M.A. in Translation Studies from the University of Sheffield and a B.A in foreign languages and literature from the University of Bologna. Her research focuses on dance as a form of intermedial translation that enables a view of translation as a creative, embodied and contextually situated practice, engaging with established and forming cultural repertoires.

Laura Fracalanza é aluna e bolsista FCT de doutoramento em Estudos Comparatistas na Universidade de Lisboa. Obteve grau de mestre em Literaturas Modernas, Comparadas e Pós-Coloniais na Universidade de Bolonha. Desenvolve investigação sobre a produção artística e a organização de eventos culturais - no específico festivais literários - em contextos de marginalidade social e política, considerando nomeadamente as periferias do Rio de Janeiro e a Palestina.

Vanessa Montesi é aluna e bolsista FCT de doutoramento em Estudos Comparatistas na Universidade de Lisboa, onde integra o grupo de pesquisa P'ARTE do Centro de Estudos Comparatistas. Obteve grau de mestre em Estudos de Tradução pela Universidade de Sheffield e completou a sua licenciatura em Línguas e Literatura Estrangeiras na Universidade de Bolonha. Desenvolve investigação sobre dança enquanto forma de tradução intermedial que permite uma noção de tradução em termos de prática criativa, situada num corpo e num contexto e relacionada a repertórios culturais já estabelecidos ou em formação.

SCIENTIFIC COMMITTEE / COMITÉ CIENTÍFICO

Susana Araújo (FLUC) has recently been hired by the Faculty of Arts and Humanities at the University of Coimbra (where she will start teaching in 2019), after having worked at the University of Lisbon for more than ten years. She was a Senior Researcher at the University of Lisbon where she secured competitive research contracts such as CEEC 2018, IF 2012 and Ciência 2007 as well as national and international funded projects. She is a researcher at CEC and the author of the book, *Transatlantic Fictions of 9/11 and the War on Terror: Images of Terror, Narratives of Captivity* (Bloomsbury, 2015) which was awarded an Outstanding Academic Title by Choice in 2016. She edited books such as *Fear and Fantasy in a Global World* (2015), *(In)seguranças no Espaço Urbano* (2012) and *Trans/American, Trans/Oceanic, Trans/Lation: Issues in International American Studies* (2010). She has published widely on in recognised journals such as *European Journal of English Studies*, *Atlantic Studies*, *Studies in the Novel*, *Women Studies*, *Critical Survey*, *Symbiosis*, *Review of International American Studies* etc. She is the PI of Project CILM - City and (In)security in Literature and the Media, and coordinated the research group LOCUS at CEC from 2009 to 2019. She is also a poet.

Pénélope Patrix (CEC/FLUL) is a postdoctoral fellow at the Centre for Comparative Studies (CEC) of the Universidade de Lisboa (Portugal), and an associate researcher at the Centre d'Études et de Recherches Interdisciplinaire en Lettres, Arts et Cinéma (CERILAC) of the Université Paris Diderot (France).

She has lectured at the School of Arts and Humanities of the Universidade de Lisboa, at the Department of Plastic Arts of the Université Panthéon-Sorbonne, and at the Department of Literature, Arts and Cinema of the Université Paris Diderot, where she received her PhD in Comparative Literature and Arts (2014).

Her research focuses on the poetics of urban songs, in particular fado, tango and chanson réaliste, on performative poetry, on the politics of « intangible heritage », and on representations of subalternity in literature and the arts, at the cross-section between poetics, music and anthropology.

Doris Wieser (FLUC) é doutora em Literatura Ibero-românica pela Universidade de Göttingen. Foi bolsista de pós-doutoramento da Fundação Alexander von Humboldt, no Centro de Estudos sobre África, Ásia e América Latina (CEsA/ISEG) da Universidade de Lisboa, de 2014 a 2016, e Investigadora FCT no Centro de Estudos Comparatistas (FLUL), de 2017 a 2019. Em setembro de 2019 inicia funções como professora auxiliar na área de Literaturas Africanas de Língua Portuguesa na Faculdade de Letras da Universidade de Coimbra. Os seus interesses de investigação centram-se nas literaturas africanas de língua portuguesa, na literatura latino-americana, no romance policial (*novela negra*), nos estudos de género, nos estudos pós-coloniais e na construção de identidades. De entre as

suas publicações recentes destacam-se o dossier *Mulheres na imprensa periódica colonial: discursos e representações* (2019, revista *ex aequo*, com Jessica Falconi) e o livro *Cities of the Lusophone World: Literature, Culture and Urban Transformations* (2018, Peter Lang, com Ana Filipa Prata).

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