[e]motion

Graduate Conference on Science and Technology of the Arts

9—11 DEC 2021

|Book of Abstracts

CATÓLICA
ESCOLA DAS ARTES
PORTO

Book of Abstracts for *[e]motion - 1st Graduate Conference on Science and Technology of the Arts*, that took place at Universidade Católica Portuguesa – Porto (School of Arts / CITAR), from December 9 to December 11, 2021.

Edited by the Organizing Committee:
Ana GAGO, Joana GUERREIRO, João Pedro AMORIM, Nádia MOURA

Cover Image: Joana Machado (COLÖNIA)

Organization

https://artes.porto.ucp.pt/graduateconference

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Rui Penha (IPP, CESEM)
Rui Torres (UFP; ICNOVA)
Slavisa Lamounier (FLUP, CITCEM**)**
Sofia Serra (UCP, CITAR)

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[e]motion – I Graduate Conference on Science and Technology of the Arts

Our relationship with the body and the material world has been transforming following processes of digitalization that were in motion before COVID-19 but, as consequence, were potentially accelerated. It is urgent to foster research on what is the place for physicality and (i)materiality in our time.

In this context, the 1st Graduate Conference on Science and Technology of the Arts chose to focus on the intertwinement of notions of motion and emotion through interdisciplinary approaches from and towards the arts and/or heritage.

	December 9th	December 10th	December 11th
10h00 - 11h30	Registration (10h00-11h00) Opening Session (continues)	Panel Session 3* *Mediatized movement(s) in Heritage practices*	Panel Session 4* *Mechanisms of Conditioning and the Commotion of Images*
11h30 - 11h45	Opening Session	Coffee Break	Coffee Break
11h45 - 13h15	**Keynote Session** *Emotions in technology-enhanced interactions with art* Marc Leman	**Keynote Session** *Destroying artefacts as political engagement: artistic creation and archaeological activism* Doug Bailey	Panel Session 5* *Hauntology of Moving images*
13h15 - 14h30	-	-	-
14h30 - 16h30	Panel Session 1* *Gestural approaches in artistic practices*	Workshop *Art/archaeology: is it ethical?* Doug Bailey	Panel Session 6* *(E)motional interfacing and artistic creation*
16h30 - 16h45	Coffee Break	Coffee Break	Coffee Break
16h45 - 18h15	Panel Session 2* *(E)motional representation(s) and visual culture*	Performance Session Exhibition - Guided Tour	**Artist Talk** *Monsters, Measures, and Movements* Sasha Litvinsteva & Benny Wagner
18h15 - 18h30	-		
18h30 - 19h30	Roundtable *The Hacked Barbie. A workshop to deconstruct ourselves*	-	-

Program

All activities will take place in Arts Building (EA)

AIP – Auditório Ilídio Pinho @ EA, 1st Floor
Lobby @ EA, 2nd Floor
Exhibition - Rooms -113, -115, -116 @ EA, -1 floor

-- SEE CAMPUS MAP ATTACHED --

Thursday, December 9		
10h00- 11h00	Registration	[Lobby]
11h00-11h45	Welcome - Opening Session **Daniel Ribas** – Vice-Director of CITAR; **Eduarda Vieira** – Director of CITAR; **Gonçalo Vasconcelos e Sousa** – President of EA's Scientific Committee	[AIP]
11h45-13h15	**Keynote Session 1** – Marc Leman *Emotions in technology-enhanced interactions with art* Chair: **Nádia Moura** (UCP, CITAR)	[AIP]
13h15-14:h30	-	
14h30-16h30	**Panel Session 1**: Gestural approaches in artistic practices Chair: **Henrique Portovedo** (UA, INET-md; UCP) (paper) *Amit Goswami e António Damásio: duas visões divergentes sobre a consciência e a sua correlação com a fenomenologia da criação artística* **Luís Branco** (Universidade de Aveiro, CLLC) (paper) *Formal Gestures: Initial Movements towards a Topography of processual artistic practice* **Filippo Deorsola** (CODARTS; ULB) (paper) *Time, sound and object as catalysts for thought, emotion and movement in artistic creation* **Rosinda Casais** (FBAUP) & **Filipa Cruz** (FBAUP; i2ADS) (poster) *Corpos sonoros: O gesto como potenciador da construção e da destruição* **Grécia Paola Matos** & **Filipa Cruz** (FBAUP; i2ADS)	[AIP]
16h30 – 16h45	**Coffee Break**	[Lobby]
16h45-18h15	**Panel Session 2**: (E)motional representation(s) and visual culture Chair: **Maria Coutinho** (UCP, CITAR) (paper) *e-moção: leituras para um retrato em fuga* **Daniel Tavares** (Universidade do Minho; Instituto Politécnico de Viana do Castelo) (paper) *The colour of resilience, contributions to a chromatic chord of emotion* **Cristina Ferreira** (FBAUP) (paper) *Alimentary non-inscription: desire and eating disorders through culture* **Carolina Ferreira Baptista** (ICNOVA)	[AIP]
18h15 – 18h30	-	
18h30-19h30	**Roundtable**: The Hacked Barbie. A workshop to deconstruct ourselves Chair: **Laura Castro** (UCP, CITAR) **Federica Manfredi** & **Chiara Pussetti** (ICS, ULisboa)	[AIP]

Friday, December 10		
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11h30 – 11h45	**Coffee Break**	[Lobby]
11h45-13h15	**Keynote Session 2 – Doug Bailey** *Destroying artefacts as political engagement: artistic creation and archaeological activism* Chair: **Ana Gago** (UCP, CITAR)	[AIP]
13h15-14:h30	-	
14h30-16h30	**Workshop – Doug Bailey** *Art/archaeology: is it ethical?* Chair: **Patrícia Moreira** (UCP, CITAR)	[AIP]
16h30 – 16h45	**Coffee Break**	[Lobby]
16h45-18h15	**Performance Session** Chair: **José Alberto Gomes** (UCP, CITAR) *SPAM (An)Archive. Performing [Custom#2] (a digital melodrama)* **Óscar Escudero** & **Isabel Piniella** *Transitions* **Ana Barroso** (CEAUL, ULisboa)	[AIP]
18h30-19h30	**Exhibition – Guided Tour** Chair: **Ana Gago** (UCP, CITAR) *Emotional Mirror* **Bruna Sousa** (UC, CISUC, DEI) *Things I do when I'm bored* **Pedro Ferreira** (CIEBA, FBAUL) *Liquefação / Liquefaction vs Endurecimento / Rigidification* **Anna Unterholzner** (FBAUL) *Think Fredoom* **Edina Seleskovic** (KulturaMedia; IEDC Bled School of Management)	[EA -113] [EA -115] [EA -116]

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11h30 – 11h45	**Coffee Break**	[Lobby]
11h45-13h15	**Panel Session 5:** Hauntology of moving images Chair: **Carlos Ruiz** (UCP, CITAR) (audiovisual essay) *Revolution* **Beatriz Albuquerque** (UCP, CITAR) (audiovisual essay) *A Casa é a Viagem: Notas sobre Sublime Tecnológico na Imagem Pobre* **Bárbara Bergamaschi Novaes** (UCP, CITAR) (audiovisual essay) *Affect and archive in contemporary peruvian experimental short films: "Stop at the Pulse" and "Animal Within"* **Paola Vela Vargas** (UCP, CITAR)	[AIP]
13h15-14:h30	-	
14h30-16h30	**Panel Session 6** - (E)motional interfacing and artistic creation Chair: **Cristina Sá** (UCP, CITAR) (paper) *Art in motion: aesthetical experiences in the context of the new digital media* **Constança Babo** (CIC.Digital, ICNOVA) (digital essay) *Confined subjectivities meet the Book of Disquiet Archive: embodied literary practices in a motion diary* **Cecília Magalhães & Liliana Vasques** (CLP, FLUC) (paper) *Motionless bodies vs. (e)motionless texts? "Still Standing", an 'inter-inactive' installation* **Diogo Marques** (NOVAFCSH, IELT; FLUC, CLP) (lecture-performance) *A peculiar kind of (g)host: the story of how to become a body-archive of Modus Operandi AND* **Ana Dinger** (UCP, CECC)	[AIP]
16h30 – 16h45	**Coffee Break**	[Lobby]
16h45-18h15	**Artist Talk – Sasha Litvinsteva & Benny Wagner** *Monsters, Measures and Movements* Chair: **João Pedro Amorim** (UCP, CITAR)	[AIP]

Keynote Speakers

Abstracts are arranged by order or presentation

Marc Leman

Institute for Psychoacoustics and Electronic Music, Ghent University, Belgium

Emotions in technology-enhanced interactions with art

Developments in technology are changing our ways of interacting with each other. Due to those changes, our cultural environment evolves towards a techno-cultural environment, in which technology becomes the medium to experience art. However, we may learn a lot about technology-mediated interactions by looking at expressive and artistic human-human interactions. Our goal is to integrate art and science in studies that give us more insight into the fundamentals of emotion and expression, which we then use in digital platforms that allow augmented reality and interaction at distance.

As scientists, we need art because it provides the richest context in which we can study human interactions, including the human brain in action. Music interactions are of particular interest for us because they are strongly based on time-critical embodied engagements and expressions of emotions. However, my focus on music can be easily translated to dance, and even to interactions with architecture, or interactions with art in general.

The core issue of my view on human interaction is that it is based on responses to expressive cues. This the key to any art project. And these responses are themselves expressive to others (including perhaps machines that can capture these responses), so that through mutual exchanges of responses, there is a build-up of interaction states that involve a homeostatic regulation of predictive and emotional processes. When art succeeds in establishing such homeostatic regulation, it generates specific emotional experiences that empower people. I explain my embodiment theory about the role of emotion and expression in art, because it forms the basis for an understanding of expressive interaction and communication in a technology-mediated context. In parallel, I will illustrate recent and ongoing research in art and science at Ghent University. We recently established a new laboratory (www.ipem.ugent.be) in which art comes together with augmented and virtual reality, distance performance, and neuroscience.

Leman, M. (2007). Embodied music cognition and mediation technology. The MIT Press.
Leman, M. (2016). The expressive moments: how interaction (with music) shapes human empowerment. The MIT Press.

Biographical note

Marc Leman, Methusalem research professor in systematic musicology and director of IPEM, the institute for psychoacoustics and electronic music at Ghent University. He holds MA degrees in musicology and philosophy, and did his PhD on computer modeling of tonality perception. He published more than 350 articles, and several books with MIT press, Routledge, and Springer. His lab is an international meeting place for researchers working on expressive interactions with music, using embodiment and action theory as a point of departure. In 2007 he became professor of the Methusalem, renewed in 2015. In 2014 he was holder of the Franqui chair at the Université de Mons. In 2015 he became laureate of the five-yearly FWO (Flemish Fund for Scientific Research) Excellence Award Ernest-John Solvay for Language, Culture and Social Sciences.

Doug Bailey

San Francisco State University, United Sates of America
https://anthropology.sfsu.edu/doug-bailey | *www.artarchaeologies.com*

Destroying artefacts as political engagement: artistic creation and archaeological activism

The standard practices of archaeology and the heritage industry aim to uncover meaning and to reconstruct patterns of past human behaviour. Recent innovations in the new field of art/archaeology have suggested a radical alternative: disarticulate artefacts from their (pre)historic contexts, chronologies, and meanings; repurpose those newly liberated resources as artists' raw materials; and then invite sculptors, painters, multi-media creators, photographers and other designers and makers to produce original art work that both disrupts our connections to the past, and provokes discussion, debate, and action about social and political challenges of the modern world.

From his position at the forefront of this movement, Professor Bailey will discuss the origins of the art/archaeology project, and the rich debates and internal conflicts that it has generated. To illustrate the argument, Bailey will present examples of creative output from this trans-disciplinary experiment, including those installed in the 2020 exhibition Creative (un)makings at the International Museum of Contemporary Sculpture in Santo Tirso and the 2021 exhibition Releasing the Archive at Carpintarias de São Lázaro in Lisbon.

In summary, this keynote will explore a radical alternative to traditional collaborations of artists, archaeologists, and heritage managers. The lecture will explore uncharted territories beyond the current boundaries of art and of archaeology. The intent is to stimulate thought and discussion about the fundamental assumptions of our practice as scholars and custodians of the past, and to chart a path towards new perspectives on the past and on the role that the past plays in the present.

Biographical note

Doug Bailey (PhD, Cambridge, 1991) is a visual archaeologist at San Francisco State University in California. Doug's early research and teaching focused on European prehistory and prehistoric art; he ran survey and excavation projects in Bulgaria and Romania and published widely on the Neolithic period (6500-3500 cal BC), architecture and settlement, and anthropomorphic figurines. His Balkan Prehistory: Incorporation, Exclusion and Identity (Routledge, 2000) and Prehistoric Figurines: Representation and Corporeality (Routledge, 2005) are now classic texts in their fields. His 2010 book and exhibition, Unearthed (Sainsbury Center, Norwich), radically attacked traditional approaches to the publication and museum presentation of prehistoric art. Currently, Doug is developing the new field of art/archaeology in which archaeologists, artists, and others create work that goes far beyond traditional academic boundaries. Doug's art/archaeology output includes alternatives to traditional archaeological narrative (e.g., visually provocative chapter-montages) and his recent book Breaking the Surface: an Art/Archaeology of Prehistoric Architecture (Oxford, 2018). At San Francisco State University, Doug teaches the history and theory of archaeology, the archaeology of prehistoric and ancient art, and visual anthropology.

Doug Bailey   □ WS

San Francisco State University, United Sates of America
https://anthropology.sfsu.edu/doug-bailey │ *www.artarchaeologies.com*

Art/archaeology: is it ethical?

The art/archaeological movement asks us to remove artefacts from their historic, cultural, and chronological contexts: literally to disarticulate them from their pasts. In many of the examples of the art work that has been created by art/archaeologists, the original artefacts are destroyed: crushed, ground-up, broken, or burnt. Are these actions ethical? Are art/archaeologists violating the professional standards and formal protocols for actions that regulate archaeologists, museum workers, conservators, and heritage managers? If so, what is our reaction? If not, what are the potential positive consequences for this type of artefact disarticulation? What assumptions about the value of the past do we find at the base of the traditional study and preservation of the past? What assumptions are at the foundations of art/archaeology? In this workshop, participants are invited to generate and expand the debate over these issues. Pre-circulated readings will be provided.

Bailey, D.W. 2020. Releasing the visual archive: on the ethics of destruction. In B. Olsen, M. Burstrøm, C.

DeSilvey, and Þ. Pétursdóttir (eds) *After Discourse: Things, Affects, Ethics*, pp. 232-56. London: Routledge.

https://www.academia.edu/44821033/Releasing_the_visual_archive_on_the_ethics_of_destruction_2020_

Bailey, D.W. 2020. Art/archaeology: the *Ineligible* project. In D.W. Bailey, S. Navarro, and Á. Moreira (eds) *Ineligible: A Disruption of Artefacts and Artistic Practice of Art*, pp. 13-28. Santo Tirso: International Museum of Contemporary Sculpture.
https://www.academia.edu/44388801/Art_Archaeology_the_Ineligible_project_2020_extended_book_chapter

Bailey, D.W., Navarro, S. and Á. Moreira (eds) 2020.*Creative (un)makings: Disruptions in Art/Archaeology*.

Santo Tirso: International Museum of Contemporary Sculpture.

https://www.academia.edu/44358437/Creative_un_makings_Disruptions_in_Art_Archaeology_Exhibition_Catalogue_2020_

Sasha Litvinsteva & Benny Wagner

☐ K3

Queen Mary University of London; Winchester School of Art, UK

Monsters, Measures and Movements

Our collaborative practice as filmmakers and researchers has often centered on certain nodes in histories of science to act as prisms for questions we have surrounding the threshold between the body its surroundings, knowledge regimes and power, modes of organizing and perceiving the natural world. While both science and documentary films are often thought to uncover preexisting truths, our work takes as its point of departure an understanding that both non-fiction filmmaking and scientific research coproduce the realities they observe. Working from within the history of science our broader aim as filmmakers is not to depict certain episodes in the history of science but rather to cross pollinate these two fundamental systems of world organization -- film and science -- towards developing new perceptual models. Both science and moving image have, throughout history, primarily served as tools through which to measure life forms. As we navigate an era defined by ecological crises, our aim is to subvert the quantitative functions of these two systems towards the production of films that, through the use of movement and affect, materialize the radical openness and ecstatic uncertainty intrinsic to life. In this presentation we will discuss these ongoing concerns through two recent films: A Demonstration (2020), which focuses on Early Modern taxonomies of monsters, and Constant (2022), a social and political history of measurement standardization.

Biographical note

Sasha Litvintseva and Beny Wagner are artists, filmmakers, researchers and writers. They've been working collaboratively in moving image, text, and lectures since 2017. Focusing on moving image as a tool for the active production of new worlds, their practice has been driven by questions about the thresholds between the body and its surroundings, knowledge regimes and power, modes of organizing and perceiving the natural world. Their combined and individual work has been presented globally: Berlinale, Rotterdam, Courtisane, Cinema Du Reel, RIDM, Ann Arbor, Alchemy and Guanajuato film festivals, Eye Film Museum, HKW Berlin, ICA London, CAC Vilnius, Museum of Contemporary Art Chicago, Berlinische Galerie, Los Angeles Filmforum, MUMOK Vienna, Sonic Acts, Impakt Festival, Berlin Atonal and the Videobrasil, Moscow Young Art, Wroclaw Media Art, Venice Art and Venice Architecture biennales, the Baltic Triennial and was featured on the Criterion Channel). Beny Wagner is currently a PhD candidate at the Archaeologies of Media and Technology Research Group (Winchester School of Art) and was a researcher at Jan van Eyck Academy in 2015-6. He has lectured at several arts academies and universities in the Netherlands and the UK. Sasha Litvintseva is a lecturer in Film Theory and Practice and holds a PhD in Media, Communications and Cultural Studies (Goldsmiths). Her book Geological Filmmaking is upcoming soon with Open Humanities Press.

Abstracts

Speakers

Abstracts are arranged in alphabetical order of the speaker's LAST name

Beatriz ALBUQUERQUE

Universidade Católica Portuguesa, CITAR; Instituto Superior de Ciências Educativas do Douro, NIAM-ISCE Douro; Universidade de Coimbra, CEIS20
http://www.beatrizalbuquerque.com

Revolution *(audiovisual essay)*

The body is the primary catalyst for mapping the material and immaterial space within performance; it targets through movement, emotion and passion in both the physical and virtual world. During this Covid-19 pandemic, our political, personal and professional spaces have been propelled into daily whirlwinds and the art world is no exception. Culture, society and politics at this time have accelerated the body as a focus in this seemingly continuous state of pandemic. Similar shifts had already begun in the art world in the 90s with the introduction of the Internet and computers in performances such has Stelarc or Guillermo Gómez-Peña. This coordinated state we live in has multiplied since 2019 in terms of artistic creation and cultural participation in (post)pandemic times as foments the motion and imagery across technology; software and hardware have transformed into a source for mediation and interface in performance art and become more essential, nearly ubiquitous in most developed countries. Here, I propose my project called Revolution (started in New York, 2016) in which I created a manifesto to emancipate everyone from the oppression that we live through daily. Some of the mediums chosen to convey the message have been in-person performances, virtual performances and videos (street, SL, online game demonstrations, galleries, conferences), installation, daily newspapers advertising a revolution. But in all of these cases, we banded together in the spirit of activism to achieve acceptance and equality of race, gender, religion, sexual orientation and freedom of lifestyle.

Biographical note

Beatriz Albuquerque received her Doctoral from Columbia University (FCT & Fulbright scholarship) and her Master of Fine Arts from The School of the Art Institute of Chicago. Awards include the Breakthrough Award for the 17th Biennial Cerveira; Myers Art Prize Award from C. U. and the Ambient Performance Series Award from PAC/edge Performance Festival, Chicago. Beatriz Albuquerque exhibits internationally, with solo and group exhibitions at the Museum of Contemporary Art of Chicago; Chelsea Art Museum; Emily Harvey Foundation; Queens Museum; International Istanbul Biennial; Thessaloniki Biennale of Contemporary Art; Brazilian Museum of Sculpture, among others.

Constança BABO ☐ **PS6**

CIC.Digital / ICNOVA - Instituto de Comunicação da Universidade Nova de Lisboa

Art in motion: aesthetical experiences in the context of the new digital media *(paper)*

The digital era is defined by the integration of technology in the various spheres, namely in art. We witness the emergence of artworks with ambiguous image, and objectuality, to which concepts such as immateriality, intangibility, and invisibility are applied, even though simultaneously behaving as living, and reactive entities, in motion. Such artistic practices provide interactive, participatory, and immersive situations that induce transformations in the perceptive, receptive, and experiential frames, as well as suggesting a hybrid museum.

Due to the avant-garde character of these new digital media, which also challenge exhibition and curatorial models, their affirmation in the institutional context is particularly difficult. However, this has been highly promoted during the recent transition to the digital realm, by means of the suspension of presential contact with art, in consequence of the current pandemic. There's a notorious increase in artistic experiences through digital interfaces, which leads to the dissemination, and integration of digital and virtual technologies in what's regarded as contemporary art. In this context, we'll reflect on some technological processes that are developing within the artistic field, especially with regards to the relationship between spectator and work of art.

This analysis is based on the theoretical framework of new media and refers to some representative examples of movement in art, from kinetic art, to works located on the border between physical and digital, real and virtual spaces, carried out through innovative exhibition models, namely the exhibitions Electric (Serralves, 2020) and, especially, Spatial Affairs (Ludwig Muzéum, 2021). The main purpose of this essay is to contribute to the discussion about the new media art's experiences, as well as to the recognition of the growing relevance of the spectator's movement in the artistic field.

Biographical note

Constança Babo (Porto, 1992) is a PHD student in Media Arts, at Universidade Lusófona, with CIC.Digital / ICNOVA - Instituto de Comunicação da Nova as her host institution. With an FCT scholarship, her current investigation is on the new media artistic object and its curating. Has a master in Artistic Studies - Theory and Art Critic from Faculdade de Belas-Artes da Universidade do Porto, and a degree of undergraduate in Visual Arts - Photography from Escola Superior Artística do Porto. Has been publishing scientific papers and art critiques.

Carolina Ferreira BAPTISTA ☐ PS2

ICNOVA - Instituto de Comunicação da Universidade Nova de Lisboa

Alimentary non-inscription: desire and eating disorders through culture *(paper)*

The present communication proposes a relation between food's cultural configuration as an ecological experience and the prevalence of eating disorders. Far from an identity focused perspective that frames eating disorders as extensions of individuality, the body is conceived in its poetical dimension, in its capacity to direct us towards a world project, which means unveiling ways of being that are excluded from language. The plastic body of eating disorders does not represent a collective way of being, in that it isn't a propeller of codes and objective manifestations: what we propose is instead a dispersed materiality that corresponds to the abstraction modalities that evolve and spread all throughout society. An eating disorder is therefore an ongoing subjective movement (individual and collective) that forms in the midst of fear - the sole ground of affection germination that turns the body into a machinery. The fed body, the malnourished body, the exercised body, the obese body and the anorectic body form the body of the material exercised subjectivation process.

In this perspective, we correlate two eating behaviors - self-restriction and the prevalence of the obsession regarding control - with the contemporary cultural atmosphere. By uncovering the affectional ground of fear as a meaning operator, the disordered eating body emerges in and through its materiality: as icons of contemporary, self-restriction and control reflect the need of safety in the face of trauma - the individuals' trauma and the collective trauma resulting from the dissolution of the structures of the past.

At the end, what we conclude is that focusing on the manifestations of compulsion (eating nothing or eating too much) resonate with a generalized defense of self-care and a wide spread of an ecological conscience, whose main focus is an aestheticization of experience.

Biographical note

Carolina Baptista is a PhD researcher with a FCT/ICNOVA scholarship in Communication Sciences at Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, whose work focuses on the imperceptible elements of communication in anorexia nervosa.

Luís BRANCO

PS1

Universidade de Aveiro, Departamento de Línguas e Culturas

Amit Goswami e António Damásio: duas visões divergentes sobre a consciência e a sua correlação com a fenomenologia da criação artística *(paper)*

A visão de António Damásio sobre a consciência é dimanada de uma visão positivista: os Qualia e a noção de correlatos neuronais para ele não fazem sentido. No entanto, ele distancia-se de outros académicos, que partilham de princípios fisicalistas, pela ligação nodal que estabelece entre consciência e corpo. Portanto, a sua conceção é, sobretudo, a de cognição incorporada, a de *embodied consciousness*. Por seu turno, próximo de uma visão idealista da ciência, o eminente físico Amit Goswami alarga a noção de consciência muito para lá do corpo. Com base nas experiências e pressupostos teóricos da Física Quântica, ele concebe a consciência como uma entidade expandida, distendendo-se para lá dos limites físicos do corpo. Inserido no campo científico da cognição Quântica, da qual ele é um dos principais arautos, propõe-nos uma definição de consciência estendida, uma *out of body consciousness*. Assim, nesta comunicação, analisarei aspetos relevantes de ambas as teorias, assinalando os seus contrastes e confluências, articulando-os com a fenomenologia da criação artística e com a noção da consciência como entidade mediadora.

Biographical note

Luís Carlos S. Branco é docente no Departamento de Línguas e Culturas da Universidade de Aveiro e bolseiro de doutoramento em Estudos Culturais pela mesma universidade. A sua tese de doutoramento, na qual tem vindo a trabalhar, intitula-se A Filmografia de David Lynch à Luz dos Estudos da Consciência de António Damásio e Amit Goswami. No mestrado, escreveu uma dissertação, intitulada António Antes de Variações: O Percurso Inicial do Cantor. Fez várias comunicações e publicou diversos artigos científicos e capítulos de livro nas suas áreas de interesse de investigação, nomeadamente em: Neurohumanidades, Estudos de Música Pop-Rock, Estudos Fílmicos e Literatura e Cultura Portuguesa e Anglófona. Como dramaturgo e poeta, foi contemplado com diversos prémios literários e representou Portugal em certames literários e teatrais internacionais. Tem obra dispersa, ficcional e poética, publicada.

Isabel CALADO

☐ PS4

Escola Superior de Educação, Instituto Politécnico de Coimbra;
CEIS20 - Centro de Estudos Interdisciplinares do Séc. XX

The Rise of Emotions. Images accountability *(paper)*

In a time of great uncertainty, balanced by an almost unreasonable confidence in scientific knowledge and technological development, emotions are on the rise. This is a somewhat paradoxical idea, which we intend to develop in the context of visual culture and throughout some thoughts on the power of images and its current ascendant over words. We search contributions in linguistics and semiotics, neurosciences and psychoanalysis, media studies, philosophy and art history. In the relation to the world, we use the tools of the symbolic (words and other similar signs) which operate a distance. We also use other resources, of an emotional nature, linked to contact, fusion, community communication and between them several images of different genres.

Here are the questions that drive the development of this text: are enjoyment and pleasure, laughter, desires, dreams, participation, libido and eroticism, the body and its ghosts necessarily associated with a regression of thought /of language and otherwise supported by images? Does it make sense to contrast and conflict symbolic order, logos, intelligible effort and the logical alignment of representations favored by words and, on the other side, intuition and free sweeping, the erratic and emotional transit of visual signs? Or is the psychic entropy that some images trigger as essential to our survival as reasoning, symbolic articulation, and mental calculation? Do we need the last, like the former, not only to think, but also to heal and act? The tribal (emotional) side of our lives certainly steals us critical skills, maybe even freedom and democracy. Will it serve to nurture community bonds and to calm our impatience and fears of loneliness?

Biographical note

Isabel Calado, PhD in Communication Sciences. Specialist in Visual Culture. Higher education teacher. Researcher at CEIS20-Centre for Interdisciplinary Studies of the 20th Century. Author of academic and literary publications, among which she highlights two books: "A utilização educativa das imagens" (Porto Editora, 1994) and "Fronteiras da imagem com a palavra: contributo para uma abordagem da representação e cultura visuais" (Grácio Editor, 2015). Facilitator of workshops in art galleries, museums and publishers. Authorship and contributions to artistic exhibitions, museum collections, podcasts, graphic editions of literary works and images in merchandising articles associated with Portuguese architectural and Cultural Heritage.

Rosinda CASAIS & Filipa CRUZ

PS1

Faculdade de Belas Artes da Universidade do Porto; Instituto de Investigação em Arte, Design e Sociedade - i2ADS; Paris College of Arts

Time, sound and object as catalysts for thought, emotion and movement in artistic creation *(paper)*

'matéria disponível' #20200505 / #euronews, 2020

'divisão sonora' at Galeria do Museu, FBAUP, junho 2021

This article examines the place of time, sound and object that requires interaction with the viewer as catalysts for thought, emotion and movement in artistic creation. Through artistic projects such as 'matéria disponível' (2020), 'divisão sonora'(2020-21) and 'alvo' (2021), it is questioned about the different levels of proximity that an artistic object proposes to the viewer. It seeks to understand how different media, such as time, sound and object can be explored for memories, feelings and actions in the viewer. For this study, in addition to an investigation based on artistic practice from which all the research is structured, references from authors in the field of anthropology, philosophy and art are introduced, in order to create equivalents and better understand the dialectical relationship between viewer and work. In the artistic projects mentioned above, authored by Rosinda Casais, different places with the spectator are tested: 1) proximity provided during conception; 2) proximity as a tag during the exhibition; and 3) proximity as an allusion to a possible transformation operated in the spectator after the fruition of the works. The article mentions Jacques Rancière to associate the spectator with artistic representation, Salomé Voegelin to deepen the conditions of sound interpretation and André Leroi-Gourhan to better understand human behavior. Works such as 'Surround Me' by Susan Philipsz prevail do to the ability of an artistic intervention to change the atmosphere of a place, 'Breathe with me' and 'Glasses' by Lygia Clark due to the possibility of physical contact, handling objects, stimulating a perception of one's own body that manipulates them and Giuseppe Penone's 'Svolgere la propria pelle' by the connection of the material formalization of the object with the plastic idea/concept.

Biographical note

Rosinda Casais graduated in architecture from the Faculty of Architecture of the University of Porto (2006), completed a postgraduate degree in Intervention Methodologies in Architectural Heritage from the same faculty (2008) and a degree in Plastic Arts-Sculpture from the Faculty of Belas Arts of the University of Porto (2021). She has collaborated with teams of architects such as Atelier Peter Zumthor, Vinagre & Côrte-Real, Immopo Studio, Fahr 021.3 and as a freelancer. **Filipa Cruz** is an artist who explores [i]legibility and [i]materiality. She holds a PhD in Art and Design-Sculpture and is a researcher at the Institute for Research in Art, Design and Society. She is a visiting assistant professor at the Faculty of Fine Arts of the University of Porto and at the Paris College of Art.

Filippo DEORSOLA

PS1

CODARTS; ULB

Formal Gestures: Initial Movements towards a Topography of processual artistic practice *(paper)*

Categories of materiality, temporality and spatiality have been shifting in modern society. The continuous stream of information has created a social 'hyperspace' [Jameson, 1984] increasingly stripped of any sense of temporality and historicity. This has left the contemporary subject unable to create new types of praxis, failing to do so within present spatial-temporal coordinates. [Jameson 1984]. Digitalisation and Social Medias have furthered these problems and created a sense of anxiety [Fisher, 2015] which has only intensified throughout the pandemic [Kok, 2020]. This sets a hostile climate for new forms of social organisation to emerge [Fisher 2008]. The failure of alternatives to emerge is linked to the issue of delocalisation in late Capitalism [Fisher 2008] The artist must face these problems insofar as artistic practice is by definition social practice. [Wenger, 1998]. One possible answer is localised practice. This is shown through recent studies on space [Dell, 2019] and texts on the ancient Greek Polis and its conceptual ramifications [Rickert, 2007]. My presentation argues that "improvisation-as-technology" [Dell, 2019] -- a rational process of creating means to order and transform matter, energy, and information to realise certain ends -- can be a methodology with which to attempt a localisation process. By giving examples of own compositions, rehearsal methods and theory, I engage with improvisation as meta-structure of my work. Improvisation is multidisciplinary. It de-territorialize bodily sensations, memories and knowledges and re-territorialise them within new situations. This furthers the argument that, in being situation-sensitive [Dell, 2019], the improvisational methodology is process-based and therefore re-introduces graspable categories of time and space. In the same move, this constitutes a response to the product-based logic of late Capitalism: new forms can appear within an open-ended topography such as Improvisation precisely because of its localised spatial and temporal coordinates. Understanding Improvisation in such a way repurposes the body as a political agent and gives it a fundamental role in actualising possibilities of action. Even in purely artistic efforts, Improvisation shows through bodily action that the contingent is plausible [Dell, 2019]. It should therefore be treated as a subversive and viable solution to the issues posed at the start of this paper.

Biographical note

Filippo Deorsola is an Italian artist and theorist graduating from BA Jazz performance (Piano) at the Rotterdam Conservatoire. He has worked in a variety of settings ranging from research into Improvisation with his trio Anaphora to publishing essays within Dopamine Democracy, a Rotterdam-based collective. His creative output is modular: Compositions, Multi-media works, Improvisation, Theoretical research. The multi-disciplinarity inherent to his work is representative of his engagement, as an artist and as human being, with socio-political problematics encountered in the world around us. Most importantly, Filippo is preoccupied with perception and its centrality in the work of the artist.

Ana DINGER   □ PS6

Universidade Católica Portuguesa, CECC; Lisbon Consortium

A peculiar kind of (g)host: the story of how to become a body-archive of Modus Operandi AND *(lecture-performance)*

Ghosting is a term that has been used (and abused) in synonymy with disappearing-without-notice. (G)hosting is here considered in quite an opposite way. Following the Duchampian proposition "a guest + a host = a ghost", (g)hosting becomes the contraction of hosting and guesting, entangling dimensions of hospitality and parasitism. (G)hosting, in this sense, considers latent and manifest occurrences and recurrences of the biography of an (art) work, complicating the life/afterlife divide. Parasitism and spectrality are treated not as negative qualities, but as quantities implicated in the way that things unfold. This investigation focuses on the case of Modus Operandi AND (devised by Brazilian artist and anthropologist Fernanda Eugenio) and gives account of a way of continuing (living on) for (artistic) works which rely on performative situations as mode of materialization and dissemination. A five-year fieldwork research, auto-ethnographic inquiry and co-performative engagement, led to the recognition of and participation in a living and sentient archive. This archive is a moving constellation of body-archives that emerge as non-identarian community: the AND_people. So, this is also the story of how the researcher can become the researched. How I became proof of my own thesis, object of my own study. How I became part of AND_people: ingesting and digesting, incorporating and excorporating, parasiting and being parasited, reactivating and actualizing MO_AND. How I became a (g)host, witness and metonymic extension, carrier and keeper, contributing to MO_AND's ever-unfolding continuation, inhabiting the two modalities of guesting and hosting, (g)hosting.

Biographical note

Ana Dinger is a PhD Candidate in Culture Studies at the UCP and researcher affiliated to CECC. Her research has been supported by a fellowship disbursed by FCT and focuses on metonymic processes involved in the construction of continuity of performance-based artworks. Holder of a degree in Sculpture by FBAUL and a post-graduation in Contemporary Art by UCP, she also has training in dance, having attended ESD (2003/2004) and the Choreographic Research and Creation Course of ForumDança (Porto edition, 2003). The inter and transdisciplinary background has supported the writing of published and unpublished essays and academic articles on subjects related to the visual and performative arts, as well as her teaching experience in the field of dance history (ADCS, 2011-2013), guiding tours to visual arts exhibitions and instructing artistic workshops for children. As part of her artistic research, she joined AND Lab I Research Centre for Art-Thinking & Politics of Togetherness, working together with artist, anthropologist and founder Fernanda Eugenio, between 2015 and 2109, curating events and devising exercises for workshops of transmission of Modus Operandi AND (Eugenio's set of tools for composition and improvisation).

Eduardo FALCÃO

☐ PS3

Universidade de Aveiro, Inet-MD

A neglected devotee of Goan music. Agapito de Miranda's songbooks and Post-1961 Goa *(audiovisual essay)*

In 1961 the annexation of Goa, a former Portuguese colony, by the Republic of India was followed by a period of uncertainty related to the territory's destiny. Between 1961 and 1987, when Goa was declared an official state of India, the plurality of musical practices sung in the Konkani language played new roles in creating narratives for a Goan identity (Sardo:2010). Agapito de Miranda (1911-1995), a Goan doctor and music amateur, produced a private collection of songbook manuscripts related mainly to the musical practices of the Goan Catholic elite that remained unpublished. The manuscripts contain transcriptions of melodies, song lyrics and ethnographical notes. In 2018, we digitized these manuscripts in order to integrate an online digital database. The audiovisual documentary has long been a resource to complement ethnomusicological research (Pauwels:2011).

Through an analysis of Agapito's songbooks manuscripts and Goa's historical press, this documentary presents a historical narrative that attempts to understand the relationship between musical practices and the socio-cultural processes the State of Goa faced in its course for autonomy and integration in India. Therefore, I seek to problematise how audiovisual ethnomusicological documentary allows for the negotiation and transformation of cultural representations? What is accessible from the past of musical practices, and how can this past be accessed? What are the implications of a second life for the manuscripts through their audiovisual recirculation? Exploring the concept of digital memory (Hoskins:2018), I propose an analysis of the challenges involved in the digitisation of historical music manuscripts and its consequent recirculation through audiovisual documentaries.

Biographical note

Eduardo Falcão is a Ph.D. candidate in ethnomusicology at Inet-MD at Universidade de Aveiro. Currently, he is conducting ethnographic research examining musical practices in Goa, India. He has a master in History and Heritage at Faculdade de Letras da Universidade do Porto and a degree in History from Universidade Estadual de Campinas (UNICAMP) in São Paulo, Brazil. He has an associate degree in classical guitar at Escola de Música do Estado de São Paulo (EMESP). His research interests include musical practices and postcolonialism; the invention and representation of tradition. He is particularly interested in exploring the interstices between music, history and the colonial difference. He has worked in UNESCO General History of Africa (Portuguese edition) published in 2010.
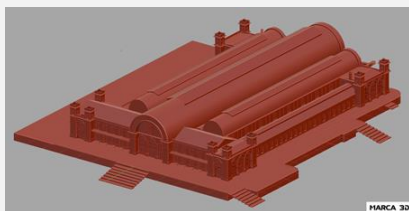
Cristina FERREIRA

☐ PS2

Faculty of Fine Arts, University of Porto

The colour of resilience, contributions to a chromatic chord of emotion *(paper)*
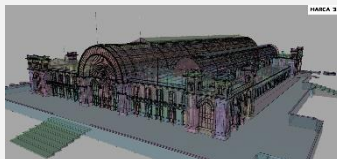
The last two years have been and continue to be difficult years of our lives. Day after day it is demanded from every human being, adult, child, or elderly, the (almost) superpower of resilience. Starting from the idea that design can express feelings and emotions, through the construction of symbolic visual messages, we consider the possibility of materialising the concept of resilience in the form of a colour, or combination of colours. Regarding the methodology, with this premise in mind and based on the scientific area of communication design with special emphasis on visual literacy, we seek to define and identify, through a literature review on the topics under analysis, the theories and ideas that can contribute to finding the colour of resilience. In parallel, some surveys are developed with the aim of measuring possible information that may contribute to the study. The main reference for this text is the study developed by Eva Heller on the connection between colours and feelings that result in chromatic chords according to which "colours and feelings do not combine at random nor are they a matter of individual taste - they are common experiences that, since childhood, have been deeply rooted in our language and our thinking" (Heller, Psicologia del color, GG, 2004: 17). At the end of this study is expected to reach the chromatic rope of resilience, capable of uniting the universe of emotions with the universe of visuality.

Biographical note

Cristina Ferreira, graduated in Communication Design, Master in Art and Multimedia and PhD in Art and Design from the Faculty of Fine Arts of the University of Porto. In 1997, she received the Engenheiro António de Almeida Foundation's Award as the best student in the Communication Design Course. Assistant Professor at the Department of Design of the FBAUP, lecturing in the areas of Communication Design and Communication Sciences (Visual Communication; Photography; Multimedia). Worked as schoolbook illustrator for a few years in one of the country's leading publishing houses. She develops research in the epistemological field of images intersecting the fields of communication design, visual literacy and photography. She is also interested in new modes of sustainable production of images, both analog and digital. Investigates how the language of images and images can be used as a tool to see, understand the world and the other through ourselves. Integrated member of ID+ (Institute for Research in Design, Media and Culture) since 2014 and collaborator of i2ADS (Institute for Research in Art, Design and Society) since 2018. Member of the Creation Laboratory for Health Literacy at the University of Porto (LACLIS).

Frederico HENRIQUES & Mário Bruno PASTOR ⬜ PS3

Universidade Católica Portuguesa, CITAR

Virtual restitution of the Crystal Palace of Oporto *(paper)*

Overview of the Crystal Palace 3D (clay material)   The 3D building model is viewed with the wireframe CG technique

This work is about the virtual reconstruction of the disappeared building of Oporto City, the Crystal Palace, in Portugal. For the people of Oporto is the first "temple dedicated to Portuguese industry" and the "active and entrepreneurial genius of its inhabitants" (Barbosa, 1864). Several studies on the building are known, but in our investigation, we did not find a virtual reconstruction of the Palace with detail and rigour. The first graphic representation of the Crystal Palace of Oporto in Portugal will probably be the engraving published by Archivo Pittoresco in 1864. There is a view of the Palace on the first page, and below, in the lower-left corner, the inscription «Nogueira da Silva and Alberto». The first name, Nogueira da Silva, is the designer and the second, Caetano Alberto, is the engraver (Afonso, 2007). The engraving work, presumably made in wood, could have been carried out from a visual drawing, the traditional way. In the same document from 1864, along with the graphic representation, the first reference to the Crystal Palace appears to be made by the historian Inácio de Vilhena Barbosa. In the nineteenth century, the construction of the Crystal Palace wasn´t only a wish of local populations. The brief note of Archivo Pittoresco journal also contextualizes the position of King D. Pedro V of Portugal as the driving force behind the construction of the building. After about 156 years of the inauguration, the resources for the graphic representation of the built heritage are mainly through computer graphics techniques (Shirley, 2005; Vaughan, 2012). Pixels, digital processing, and renderings made with historical accuracy (Denard, 2009) replace the artwork of engravings and the characteristic of traditional techniques. For this work, it was necessary to implement a synergy between expertise fields well supported with classical documents and digital documentation founded in institutional web resources. The main documents used for the 3D reconstruction (figure 1 and 2) was the historical cartography, the publication "O Palácio de Cristal e a arquitectura do ferro no Porto em meados do século XIX" (Santos, 1989) and the historical photographs from Arquivo Municipal do Porto (Gisa), especially those taken at the time of the building's demolition. In conclusion, understand constructive aspects, structure and aesthetic appearance of the building was a multidisciplinary work. Namely, the register of a virtual reconstruction of a lost structure, like Palácio de Cristal, can be integrated in the field of a new approach to the intangible heritage studies, crossing then with a virtual materiality based on the archaeological method of prospection and interpretation. As a model, but also as a methodological premise, this work can be a starting point to future similar approaches for other digital reconstructive projects of architectural and industrial heritage studies. Finally, to understand the emotional feeling in Oporto culture with the building, it is possible to make a frugal association with the Crystal Palace imaginary. In our opinion, for the local people from Oporto, the Crystal Palace is the same as the Parthenon in the Acropolis of Athens. And for that, the scientific crypto history elaborated it is a collective memory gap that it was essential to fill.

Biographical note

Frederico Henriques is a conservator-restorer and received his PhD in Painting Conservation in 2013 (UCP). He was awarded a PhD and post-doctoral scholarship by FCT. He became an integrated researcher at CITAR (UCP). His research area is digital technologies applied to the Conservation and Safeguarding of Cultural Heritage. **Mário Bruno Pastor** has a degree in History, variant of Archaeology (FBAUP); a post-graduate degree in Contemporary History - Economic Structures and Industrialisation; a master's degree in Cultural Heritage and Tourism, from the Institute of Social Sciences (UMinho). He is currently a researcher at CITAR and a scholarship holder of FCT, doing his PhD in Heritage Studies at UCP / School of Arts.

Milan KROULIK

☐ **PS3**

Université Toulouse – Jean Jaurès; Charles University, Prague

Mediatized Movements Between Fieldwork and Life
(audiovisual essay)

This contribution will think through the movement between fieldwork site and "back home", as the two become increasingly materially inseparable within a world of constant connectivity (Ohm). The audio-visual work will draw on (post-)ethnographic visual codes as filtered through an internet aesthetic. The goal is to compose it in such a way as to present a world that is always already mediated and where any neat divisions are but analytic tools, where neither the field, nor home, nor media representations have a primacy. One where movement/exchange between elements is constant. Motion in anthropological research (which most directly informs my work) is made of three entangled displacements: physical (between site and "back home"), conceptual (encounters with other worlds), temporal (the distance between noticing, writing, thinking). In short, reality as becoming-different with the researcher being positioned in between (Wagner). What comes as a challenge is to express such conceptual thought audio-visually, so that the artifact produces (spiritual) movement in the viewers that will not settle back onto a simple separation between worlds. Neither part, nor whole (Viveiros & Goldman). That is, to shape an object (by making, choosing and arranging images) that would act as an "ethnographic moment" (Strathern), that is a joining of observation and analysis. Such a relation is ever evolving, or as Strathern writes, it "is a moment of knowledge or insight, denotes a relation between immersion and movement." Within these movements, the ethnographer's body and the viewer's body are marked as absences, even as the tools, objects, assemblages created through research act as orientations (Ahmed) for movement. Thus, apart from the screening, I will elaborate on somatic motive positioning enacted or conceptually effectuated by these problematics. For the body, the self, emerging from these relations, also undergoes motion. And different encounters provoke different movements.

Biographical note

Milan Kroulik is a cotutelle PhD at the Université Toulouse (philosophy) and Charles University in Prague (religious studies). He focuses on the intersection of the anthropology of ritual, Buddhist teachings and practices as well as media and film theory within a decolonial and materialist framework. His guiding interest is to understand the variety of human practices without erasing the specificity of the different media ecologies within which they are performed, and to find new figures to populate occidental academic research with, sourced mostly from fieldwork and cinema.

Cecília MAGALHÃES & Liliana VASQUES

☐ PS6

Centro de Literatura Portuguesa – FLUC
Faculdade de Letras da Universidade de Coimbra

Confined subjectivities meet the *Book of Disquiet Archive*: embodied literary practices in a motion diary *(digital essay)*

This 2020, May 24th, Portugal. First pandemic year. From the desks, bodies laid in front of their computers. Each one of these machines opens a www. portal to the collaborative platform *Book of Disquiet Archive*. From there and from home, the confined subjects can be closer to each other by reading together. In this casual encounter, they had experienced the Archive's Web 2.0 editing functionalities while embracing Bernardo Soares poiesis. "A place of a being", "that bustling place of sensations" would have described Soares, an "interlude", where "I observe myself". The poet's introspective words seem to find an echo in the readers' subjective review of their impounded reality. This scenario is a brief description of an experiment developed by *Fragments in Practice* and *Operation Room* projects. This experiment was composed of two independent sequences of workshops based on the use and manipulation of the Archive. Both were inspired by the idea of gathering people remotely to read, edit and rewrite selected excerpts of the Book of Disquiet as a creative practice. These two labs served as an important matter to think about how such immersive experience materially raises, between the lines, a time and place where the subjects' creativity is embodied throughout Soares' interlocution while they play with Archive's literary functionalities. This proposal aims to display this commonplace in the shape of a motion diary: a creative depiction of the participants' journey based on their testimonials and embodied practices. Also, a critical representation of how digital literary mechanisms and creative intentions can take part in contemporary poiesis.

Biographical note

Cecília Magalhães is a PhD fellowship student at the Materialities of Literature Program and head researcher of the project *Fragmentos em Prática*. She designs workshops, seminars and collaborative activities that promote and engage a creative usage of the Book of Disquiet Archive. **Liliana Vasques** is a PhD student at the Materialities of Literature Program (Faculty of Arts and Humanities - University of Coimbra). Her thesis investigation – Do Digital Poets Write? – involves digital poetry, text appropriation and remix. She created the *Operation Room* project to engage with those who want to create digital poems through those processes
.

Federica MANFREDI & Chiara PUSSETTI

☐ RT

ICS, University of Lisbon | *www.ebanocollective.org*

The Hacked Barbie. A workshop to deconstruct ourselves

(roundtable)

What does it mean to have a body? The skin is what divide us from the rest of the world (Anzieu 2005), and through our organism we perceive the environment, both natural and social, and we establish contacts that intervene in moulding who we are. The post-essentialist, modern body is not only the mirror of the self (Shilling 1993), but also a device to emotionally experience and socially communicate the self (Giddens 1991). In an entrepreneurship approach of the self (Foucault 2005), the *Excel-The Pursuit of Excellence* project is exploring contemporary strategies to achieve social performativity in a logic of excellence. From the exploration of bio-enhancing practices, *Excel* decided to face pandemic restrictions proposing an online workshop as a dissemination activity: *The Hacked Barbie*. The goal of the workshop is to create an anthropological gaze on contemporary bodies. Participants are invited to reproduce themselves on a Barbie, re-creating the procedures we direct to our skin and flesh that somehow characterize who we are, the relationship with ourselves and with the others through the body. The doll is a symbolic device of gendered and post-colonial beauty that the workshop uses to think and *de-invisibilize* embodied practices, emotions and shame. *The Hacked Barbie* was born in February 2021, and it has been conducted exclusively online, so far, allowing people from different corners of the world to cooperate through screens, with relatively low costs, and from the emotional comfort of their homes. During the workshop, we experienced tears and laughing, vulnerability and progressive awareness on expectations and motivations behind cosmetic treatments and clothing strategies, as well as on the pressure of having an eternal youth, cisgender, competitive and beautiful body as evidence of personal success. In this roundtable we will present the hacked Barbies created during different editions of the workshop, both as material objects and online images, accompanied by a discussion, led by Chiara Pussetti and Federica Manfredi, around the logic of excellence and personal strategy to negotiate through bodies. How handcrafts can reveal our emotions, hope and shame on the body and on ourselves?

Biographical note

Chiara Pussetti (PhD 2003, Turin) is Associate Senior Researcher at the Institute of Social Sciences (ICS) - University of Lisbon- and PI of the project "EXCEL. The Pursuit of Excellence. Biotechnologies, enhancement and body capital in Portugal" (PTDC/SOC-ANT/30572/2017). She is a founding member of the EBANOCollective, a non-profit artistic and curatorial collective that makes interventions in the public space based on social research, technological innovation and community engagement. **Federica Manfredi** is a PhD candidate at the Institute of Social Sciences (ICS) - University of Lisbon - and FCT (SFRH / BD /131914/2017) is supporting her research project about body suspensions in contemporary Europe with an experimental methodology through co-created objects. She is also member of the Excel-The Pursuit of Excellence team. Her interests invest Medical Anthropology and altered states of mind, body interventions as tattoos and implants in Europe and North America, as well as mainstreaming and normative embodied practice of perfections.

Diogo MARQUES

☐ PS6

NOVAFCSH, Instituto de Estudos de Literatura e Tradição
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Motionless bodies vs. (e)motionless texts?
"Still Standing", an 'inter-inactive' installation *(paper)*

Regarding digital poetic practices, Teemu Ikonen states that "the possibility to manipulate the literal movement of the text could be one of the essential variables separating digital literature from printed literature." (Ikonen: 2003, n.p.) But what does happen if a digital literary work disrupts this very idea of movement, by making of non-movement its main condition to be experienced? "Still Standing" (2005), by Jason Edward Lewis and Bruno Nadeau, is an "inter-inactive" installation that demands a motionless body in order to enable a potential transmission of signification and affect. Placed in front of a white screen with sparse letters on the ground, the reader's movement(s) will make letters scatter in all possible directions. However, if the reader/performer stands still for a brief period of time, letters will rearrange themselves according to her silhouette, presenting a self-reflexive poem previously created by the authors for this specific purpose. In addition, if the reader moves again, the poem disappears and letters go back to their fragmented state. Despite nearly two decades since its first interaction, one of the singularities that makes of Still Standing an ever-present reference in the field of digital literature concerns the ways in which it conveys a tension between movement and rest/stillness, of both body and text, in order to present a reversed idea of playability. Specifically, by making use of dysfunctionality, namely, an interface that does not perform or function as one would expect, meaning that, in order to get access to the full literary/artistic experience, the reader needs to loose grasp and control of what s/he is experiencing. Through a comparative analysis considering early and recent examples of art installations, we argue that the use of seemingly functional mechanisms has long been part of a tradition of disruptive tactics in raising awareness through estrangement and defamiliarization.
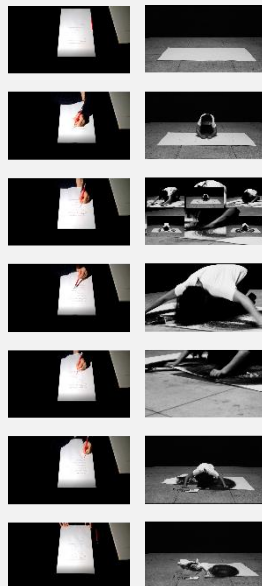
Biographical note

Diogo Marques (Ph.D. in "Materialities of Literature", 2018, University of Coimbra) is an author of digital literature, curator of new media arts and translator of digital interactive fiction to Portuguese language. His current lines of interest focus on the confluence of artistic and scientific research, at the interstices of art, science and technology. He is a founding member of Portuguese artist collective wr3ad1ng d1g1t5 and member of Artech –International Association of Computational Art, ELO – Electronic Literature Organization, MATLIT LAB – Laboratório de Humanidades and IELT – Institute for the Study of Literature and Tradition.

Grécia Paola MATOS & Filipa CRUZ

☐ PS1

Faculdade de Belas Artes da Universidade do Porto; Instituto de Investigação em Arte, Design e Sociedade - i2ADS; Paris College of Art

Corpos sonoros: o gesto como potenciador da construção e da destruição *(poster)*

Este estudo problematiza a prática artística como intensificação através de construções poiéticas de desaparecimento. Através da iteração de gestos, ritmos e intensidades são amplificados num repetido, mas sempre novo movimento. Para tal, convocam-se projetos plásticos de Filipa Cruz e de Grécia Paola onde o corpo é explorado pelo automatismo num estado próximo do hipnótico. Este corpo é capaz de experienciar as suas limitações enquanto constrói, destrói e rasura registos imagéticos de resultado desconhecido. Transpondo os limites, rasgando ou prolongando-se para fora da superfície, o papel converte-se em corpo sonoro que acumula as ações por meio de feridas impressas. Fruto destes agenciamentos poiéticos, ações de acumulação e de rasura, testam a debilidade da superfície, a inevitabilidade da destruição material e o perdurar da ação através de mecanismos de captura audiovisual. "Entrance" (Grécia Paola) e "Nada" (Filipa Cruz) indagam sobre a intensificação e exaustão de um corpo que questiona a sua duração, as suas extensões e os seus limites. Problematizando o corpo e sua (i)materialidade, visualidade e sonoridade por meio de ações de destruição e desaparecimento, o foco da pesquisa reside numa abordagem à prática artística potencializadora da experiência de um corpo no e com o mundo. Finalmente, o resultado consiste num poster onde se analisa o gesto e ação efémera de um corpo maquínico que persiste como memória e arquivo sonoro.

Biographical note

Grécia Paola Matos desenvolve uma proposta plástica que explora a desaparição do corpo. É doutoranda em Artes Plásticas na Faculdade de Belas Artes da Universidade do Porto e mestre em Artes Plásticas. Colaborou no ciclo CEM-Corpo, Espaço e Matéria do Instituto de Investigação em Arte, Design e Sociedade. **Filipa Cruz** é uma artista plástica que explora a [i]legibilidade e [i]materialidade. É doutorada em Arte e Design-Escultura e é investigadora integrada no Instituto de Investigação em Arte, Design e Sociedade. É professora auxiliar convidada na Faculdade de Belas Artes da Universidade do Porto e no Paris College of Art em Novos Media.

Bárbara Bergamaschi NOVAES   □ PS5

Universidade Católica Portuguesa, CITAR
zefarox.wixsite.com/barbarabergg

A Casa é a Viagem: Notas sobre Sublime Tecnológico na Imagem Pobre *(audiovisual essay)*

Bashô é um dos mais célebres poetas de Haikai, tendo influenciado grandes nomes da poesia mundial e brasileira, tais como Paulo Leminski, Ezra Pound e Maiakovski – sendo inclusive um poeta citado na teoria da montagem cinematográfica de Eisenstein. A partir de uma coleta de material de arquivo iniciada em 2016, feito único e exclusivamente com imagens de câmeras de vigilância *online* e sites de geolocalização (como Google Maps, Street View e Insecam.org), re-enceno virtualmente, em uma espécie de híbrido entre documentário e ficção (ou falsa-ficção), a viagem de Bashô registada em seu livro *Sendas de Oku – um diário de viagem*, escrito no séc. XVII. Nele Bashô narra sua viagem a pé de mais de 2000 km pelos cantos remotos do Japão. O filme busca investigar, em primeiro lugar, se seria possível traduzir ou agenciar uma experiência semelhante à dos *haikais*, que alia paradoxalmente duas percepções do tempo conflitantes: a brevidade e a contemplação, sendo capazes de expressar a eternidade em um estado de impermanência - noção central que fundamenta a filosofia *zen*-budista, da qual Bashô era seguidor. Em segundo lugar, a premissa do filme é pensar sobre a nossa relação com a imagem no contemporâneo, cuja ubiquidade de ecrãs dos mais diversos tamanhos tem se tornado uma experiência dominante. Crio, a partir dos recursos da montagem, um filme que se interroga sobre o seu próprio dispositivo e emula – por meio do clique de *hiperlinks* – o gesto de viajar, caminhando pelas imagens como um peregrina que trilha seu destino de forma errante, uma deambulação análoga ao ato de "navegar", no qual somos deixados à deriva ao sabor das ondas das redes.Em terceiro lugar, a partir do cruzamento de elementos como a fantasmagoria e o realismo, investigo a premissa da indexicalidade da imagem. Me interesso também saber se uma imagem pixelada poderia agenciar um sentimento sublime diante da natureza, mesmo através de uma imagem "pobre", a princípio sem uma "qualificação estética". Por último, busquei promover uma desconstrução da separação entre o orgânico e o técnico, onde a experiência com a paisagem, os animais e as plantas poderia ser experimentada esteticamente, via câmeras na internet, em uma contracorrente que separa ontologicamente humanos e máquinas. Como resposta à situação distópica da COVID-19, em meio a notícias de recrudescimento histórico, obscurantismo, negacionismo, *fake news* (outra onda virulenta), e pulsão de morte dos governantes brasileiros, busquei fugir da peste mesmo que dentro dela, organizando encontros entre-tempos, aumentando a potência de agir das imagens, multiplicando os afetos que exprimem ou envolvem um máximo de afirmação criativa.

Biographical note

Bárbara Bergamaschi Novaes é pesquisadora, crítica e realizadora. É bacharel em Comunicação Social com habilitação em Audiovisual e mestre em Artes da Cena, ambos pela Universidade Federal do Rio de Janeiro. Em 2012 estudou Cinema na Universidade de Paris 8, na França, durante intercâmbio. Em 2019-20 foi professora assistente do departamento de Artes da Cena da UFSJ. Possui também formação complementar em "Fundamentação em Artes" pela EAV-Parque Lage- RJ. Atualmente conclui tese de doutorado sobre Cinema Experimental de Found Footage de Bill Morrison e Peter Tscherkassky. Recentemente foi contemplada com o prêmio bolsa CAPES-Print e é Visiting Researcher no CITAR dentro da Escola das Artes na Universidade Católica Portuguesa do Porto em Portugal, onde reside.

Laila NUÑEZ

☐ **PS5**

Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa

Máquinas do capital e máquinas da subversão: corporalidades e tecnologias na com-posição de um outro mundo *(paper)*

Cabos de fibra ótica, computação de alta performance, cibernética, robótica: o progresso tecno-científico está na coluna vertebral do capitalismo neoliberal contemporâneo. As máquinas que compõem a base operativa sem a qual este grande sistema não poderia funcionar são, também – e antes de tudo – máquinas de ficções biopolíticas, que pressupõem e anunciam o domínio, o esgotamento e a superação da natureza e do corpo humano. No entanto, não se trata de lamentar o "fim" de um ou de outro; ao contrário, trata-se de recobrar o direito de participação e de mudança nessas narrativas, recuperando a nossa capacidade de responder, inventiva e ativamente, aos problemas do nosso tempo. Nesse sentido, o presente ensaio, valendo-se principalmente das contribuições teóricas e práticas de Donna J. Haraway e Paul B. Preciado, pretende investigar as possibilidades subversivas do imbricamento corpo-máquina, bem como a sua capacidade de reposicionar o humano no mundo e redesenhar aquilo que comumente entendemos por ecologia.

Biographical note

Laila Algaves Nuñez nasceu no Rio de Janeiro, em 1997, formada em Cinema pela Pontifícia Universidade Católica do Rio de Janeiro e mestranda em Estética e Estudos Artísticos com especialização em Fotografia e Cinema pela Universidade Nova de Lisboa. Possui interesse particular em fotografia contemporânea e nas relações entre corporalidades e tecnologias. Atua profissionalmente como fotógrafa, montadora e na área de comunicação cultural.

Daniel TAVARES

☐ PS2

Universidade do Minho; Instituto Politécnico de Viana do Castelo
Centro de Estudos Humanísticos

e-moção: leituras para um retrato em fuga *(paper)*

Etimologicamente, o termo emoção implica um descentramento, uma saída de si, como nos relembra Didi-Huberman em Emoção! Que emoção? Conceito este que se abeira das questões da (im)possibilidade de representação assim como da evolução do conceito de figura, tão central dos regimes autorrepresentativos. Se "retrata-se" implica uma "postura", uma "cegueira provisória" (José Gil) e um "trabalho de ruínas" (Jacques Derrida), sob que formas e engendra a "figura retratada" quando configurada através de novos media e até que ponto é que estas configurações resultam numa continuidade ou num desvio em relação à tradição (auto)retratística? Neste sentido, propomos uma abordagem às novas práticas (auto)retratísticas para indagar o lugar dos regimes da representação à luz das novas tecnologias. Retrato digital, Big Data ou algoritmo são termos que, entre outros, atestam a permeabilidade da categoria "retrato" e a sua adaptabilidade, senão resistência, às mutações da arte.

Biographical note

Daniel Tavares licenciou-se em Estudos Portugueses e Lusófonos pela Universidade do Minho, onde se doutorou com a tese "Do retrato poético: leituras interartísticas na poesia portuguesa contemporânea". Reparte a sua atividade letiva entre a Universidade do Minho e Instituto Politécnico de Viana do Castelo e é investigador do Centro de Estudos Humanísticos, membro do grupo de investigação em Identidade(s) e Intermedialidade(s).

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Paola Vela VARGAS

Universidade Católica Portuguesa, CITAR

☐ **PS5**

Affect and Archive in Contemporary Peruvian Experimental Short Films: Stop At The Pulse and Animal Within *(audiovisual essay)*

still from *Animal Within* (2018) by Ivonne Sheen and Rebeca Alván

still from *Stop at the Pulse* (2018) by Nicole Remy

The use of the archive, considering its affective dimensions, contributes to reconsider the characteristics or status of documents belonging to film archives and their representation of social classes, historical processes, etc. What happens with these kinds of archives when they are manipulated by artists to create a new film from affect experience? How the viewing of these specific films can be understood by the spectators? Through an analysis of two Peruvian short films Stop at the Pulse (Detenerte en el pulso) (2018) by Nicole Remy and Animal Within (Concierto Animal) (2018) by Ivonne Sheen and Rebeca Alván, I will inquire about the relationship between affect (emotion) and film archive (motion) through two variables: the pre-personal perception linked to the definition of "affect" as a pre-cognitive perception, and the conceptualization of the image near to the idea of the archive's interpretation by spectators, which depends on their culture and experience. This relationship appears in a context in which there is an overexposure of images that cause cognitive and emotional transformations. Moreover, I will reflect about the ways to delimit the use of the film archive not only as a material to be manipulated with aesthetic purposes, but also as a sensory territory. This territory is where moving images from home and educational films could help us to discover and examine the experience of affects in order to (re)(de) construct the memory through specific experimental film narratives. For that, a theoretical framework is used, with a review of several authors. Thus, to understand the relationship between cinema and affection. I will take into account Noel Carroll and Carl Plantinga research. Furthermore, I will review Jaimie Baron to explain the use of film archives through the appropriation practice in cinema; and how this situation has detonated different relationships between the author-creator and images and at the same time spectator and images from affect experience. The methodology includes not only the review of literature, but also direct testimonials from interviews with two authors of the short films (Remy and Sheen) and film analysis, which contribute to the visibility of Peruvian experimental cinema that is always located on the margins.

Biographical note

Paola Vela Vargas (Lima, 1973) is a visual artist and filmmaker with a M.A. in Visual Anthropology with concentration in Documentary Film at Pontifical Catholic University of Peru – PUCP and a B.F.A with concentration in Printmaking from the same university. Currently, Vela is pursuing a Ph.D. in Science, Technology and Arts , focusing in Cinema and Moving Images at School of Arts (UCP) in Porto, Portugal. Lives and work in Lima, Peru.

Abstracts

Artists

Pedro FERREIRA

□ **EA -116**

Faculty of Fine Arts, University of Lisbon
https://pedroferreira.net/moving-image/things-i-do-when-im-bored

Things I Do When I'm Bored (12 min. video-loop, stereo, color, mp4)

The amateur web of the 1990s and early-2000s has transformed into a hegemonic corporate web, rich in pervasive social media platforms, real-time data streams and subscription services of ever-increasing high definition video. Consequently, internet users have been expressing themselves in the form of amateur videologs, or *vlogs*, on popular platforms such as YouTube. The *vlogger* community has developed an audiovisual language that includes video, spoken commentary, text, graphics, animation, gaming – anything that can be performed in front of a webcam, camera or smartphone. *Vlogs* can be described as "Digital Folklore," the aesthetics of popular culture and customs created by "users' engagement with personal computer applications" (Lialina & Espenschied 2009, 9). *Things I Do When I'm Bored* (2021) analyses *vlogging* in a video collage of *YouTubers* and their relationship with being bored. The video compiles found footage from YouTube with the least (or zero) views. It emphasises the *vloggers'* self-awareness in their performative statements of boredom as they look at their representation on-screen with the hope to be viewed, subscribed to, commented on, liked, shared and followed by others. They look at the screen as one who faces the "mirror in which the subject alienates himself in order to find himself, or stares at himself only to see his own death" (Baudrillard 1990, 169). On the one hand, these *vloggers* stage boredom as prosumers, as both producers and consumers of *vlogs*. On the other hand, they stare at their own deception as their *vlogs* do not reach an audience, as online time is diminished to the consumption of content that triggers boredom for the lack of "the Spectacular" (Minh-Ha 1991, 94). This boredom can be understood as a post-digital symptom "a contemporary disenchantment with digital information systems and media gadgets" (Cramer 2014, 12) as online platforms and digital media fail to entertain these *vloggers*.

Biographical note

Bruna SOUSA

☐ **EA -113**

University of Coimbra, Department of Informatics Engineering, CISUC
Computational Design and Visualization Lab

Emotional Mirror (video and sound interactive installation)

Public spaces are changeable. The amount of people and traffic varies according to the time of day, season, specific events, etc. These flows create a momentary combination of characteristics that generate an environmental mood — either predictable or spontaneous. What if each of these characteristics could be absorbed by a digital organism, interpreted, and then translated into a dynamic visual composition to make this environmental mood visible as it happens? Emotional Mirror is a media-art installation that explores connections to its environment by adapting aspects of its visual attributes and composition to the characteristics of its surroundings.

To reach that, based on perception studies, we establish relations between elements that can characterize the flow and overall emotion of an environment (inputs) with visual attributes and behaviors (outputs). Then, through computational design, we developed a rule-based system that collects environmental characteristics — such as sound and image —, interprets and translates them into visual properties and behavior — such as color, shape, size, visual complexity, motion speed, and direction. The system will perform constant and real-time transformations to reflect its current ecosystem, which will reinforce its environment mood and the inhabitants' consciousness towards it. With this artwork, we aim to express the current mood, emotions, and flow of a place and create a visual connection between the space, the people who inhabit it, and the digital artifact.

Biographical note

Edina SELESKOVIC

KulturaMedia; IEDC Bled School of Management

☐ EA -115

Think Freedom. Art Disrupted. Reinvented.
(AR installation)

Returning to Bosnia after 20 years of being an exhibiting artist in NYC, meant that I was transported from the comfort of my artist community into again a new reality and accepting that art can influence society at large. I realized that we are in a state of crisis. The road of art for art sake enhanced by critical lethargy and vague debate has delivered contemporary art to the margins of society. How is it possible that the primal form of human communication has surrendered its relevance as the leader of new thought and societal progress? Some say that such a state is a repercussion of art conforming to the singular aspect of Western perspectives, revealing the story of and individual artist, vacant of a collective narrative. Some say that Western education has systematically murdered instinctual creativity in order to create a 'productive citizen'. It is exaggerating to say that the state of art is mirrored in politics and leadership in general. The gap between politics, leadership, and people, particularly the younger generation, is almost symbiotically wider than the gap between arts and the public. What do we do? I plead for us all to pose the question: What have I done to validate or counteract this state? This question resonated with me only once I was struck by the hand of abominable censorship gloved with political quarrels. I serendipitously turned to the public, to young people, and our Think Freedom journey began. In Sarajevo, it grew out of conversations about what art and culture mean to us: can they be tools to communicate, establish, and fight for our freedom. Together, we presented a multimedia installation at the Sarajevo City Hall, as a small project reaching beyond educational and cultural institutions. Yet, its first photograph published by the AP as the Global Image of the Day proved that art has the power to connect. First Think Freedom sculpture to leave Sarajevo, in the hands of pope Frances, meant that our message and Think Freedom was no longer a small project. Today, Think Freedom is a comprehensive public art project with a soul and a message. It incorporates sculpture, installation, light, sound, film, and new technologies while connecting the public with the universal power of art. The confluence of Think Freedom creative resources embodies a true collaboration of shared experience from diverse cultural aspects and disciplines connecting audiences with creativity, new technologies and contemporary art, international artists in a participatory cultural innovation. The project grew from public art to a platform of creative concepts activated by contemporary art and powered by dialogue, cooperation, and connectivity. By the time Think Freedom reaches its final destination Daag Hammarskjold Plaza in NYC in 2022, it will already have traveled to 30 host cities, with an audience of 30 million, and over 10000 messages. Through contemporary aesthetics, evoking public discourse and extending it into the online and offline world, including multimedia content and completely interactive AR, striving that public art will not be just an object but a beacon of interaction, communication and interaction.
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Biographical note

Edina Seleskovic. Since graduating from the Corcoran School of Art her works have been exhibited throughout the US, Europe, and Asia. Today, her career is oriented toward the 'artification' of society, activated by contemporary art, powered by dialogue, cooperation, and connectivity. Edina has won numerous awards including the Sculpture Space Fellowship, and Golden Foundation Fellowship. She is the winner of the global award for socially engaged artists, World Citizen Artists 2020. In 2021, her installation RSD Sloboda has won the Gold No Limit award in Sarajevo.

Anna Rebbeca UNTERHOLZNER

☐ **EA -115**

Faculty of Fine Arts, University of Lisbon

Liquefação / Liquefaction
vs Endurecimento /Rigidification
(AR installation)

According to the Merriam-Webster dictionary, one definition of "emotion" is "a conscious mental reaction (such as anger of fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioural changes in the body (…)". The psychologist Lisa Feldmann Barrett affirms that emotions and feelings are deeply linked to our minds, physiologically and psychologically and emphasises the connection of feelings and emotions to physiological circuits of our brain (Barrett, 2017). Kristeva in line with Merleau-Ponty suggests that it is only through our bodily materiality and biology that we apprehend the world (Kristeva, 1941). The relationship between emotions and feelings enables our experience and connects the semiotic with the phenomenological enabling us to find meaning through phenomenology (Ibid). It is in this complex relation that subject and world meet (Ibid). Within artistic research about emotions, transmedia art practices, where new and old media collide with media platforms, languages, systems of play and design and are often mixed (Gouveia, 2020), we can have the ability to explore different angles or views of perspectives in relation to human perceptions (Peraica, 2019). Therefore, the experimental work "Liquefação/Liquefaction vs Endurecimento/Rigidification" reflects on flowing energy through the body while experiencing an emotion by enabling different perspectives through augmented reality and subjective reality. It comprises eight small paintings in the size of postcards. Each painting has a different colour composition. The technique applied is acrylic and resin pouring. Additionally, in the back are written small sentences or words, which stay hidden though. The spectator can perceive the paintings with the mere eye or augment them through the lens of a camera of a digital device. When doing the latter, the painting will re-liquify again and move in various ways, reflecting about our fluids moving physically through the body while being moved psychologically and on the meantime about the perception of a static painting and a moving image.

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Biographical note

Anna Rebecca Unterholzner attends the Ph.D. in Fine Arts (Multimedia Art) at the Fine Arts Faculty at Lisbon University, Portugal. She completed her Master's degree in Modern and Contemporary European Philosophy in 2019 at the Luxembourg University and received her Bachelor's degree in Economics and Social Sciences in 2016 at the Vienna University of Economics and Business, Austria. She is currently a research collaborator at two Lisbon University Research Centers: ITI/LARsyS and CIEBA. Anna Unterholzner's research focuses on transdisciplinary art and design territories that merge arts and emotions, *neuroaesthetics*, gaming, interactive media, and gender equity.

Abstracts

<u>Performers</u>

Ana BARROSO & Miguel SÁ

`▢ PFS`

CEAUL, University of Lisbon

Transitions
(video projection + live sound performance)

O hiato temporal entre a proposta inicial e aquela que agora se apresenta resulta numa perspetivação diferente da relação entre o espaço físico da projeção, o corpo performativo audiovisual e o espetador. A pretensão inicial de uma instalação em ambiente própria para criação de uma virtualidade imersiva e de interação sensorial em tempo real com o espetador, cede agora a uma proposta que pretende trazer para um espaço de uma sala de conferências a experiência de imediatismo material, físico e emocional. Pretende-se assim também evidenciar as condições inerentes à nossa posição de espetadores, que não se colocam numa relação de expansão e interação com o material audiovisual e o espaço de projeção, mas colocam-se numa situação de disjunção: a instalação dá lugar a uma projeção bidimensional, gerando uma situação anacrónica visual, mas evocando a contemporaneidade do olhar do espetador que, a par da estratégia estética do distanciamento crítico, mergulha no ambiente sonoro imersivo da peça, uma vez que, caso seja possível, a sonorização da vídeo será feita em tempo real e ao vivo.

Mais do que a forma, interessa-nos explorar as potencialidades de um espaço que, sendo uma sala de conferências e não um espaço cénico multidimensional, possibilita a criação de um ambiente imersivo pela projeção de imagens com poder de plasticidade e movimento, acompanhada por uma projeção sonora, em tempo real, capaz de envolver os espetadores física e emocionalmente. O circuito fechado entre espetador e imagem é assim rompido para possibilitar uma experiência de extensão percetiva e, consequentemente, imersiva.

Biographical note

Ana Barroso is a researcher at CEAUL, University of Lisbon. she has been writing on film and art and her texts have been published in many national and international journals, magazines and books. Her video works have been screened in art galleries, museums, film festivals and building facades in many different countries around the world. She is the recipient of 4 international prizes.

Isabel PINIELLA & Óscar ESCUDERO

☐ PFS

https://oscar-escudero.com/

SPAM (An)Archive. Performing [Custom#2] (a digital melodrama)

(video projection + live sound performance)

This project puts the spotlight on the hidden face of digital reality: global surveillance. Accompanying the discussion on contemporary music as interdisciplinary art, the project combines the artistic research work of a transdisciplinary team: the Swiss-based collective, SoundTrieb, the composer and media artist Óscar Escudero and the researcher Isabel Piniella. Since 1968, a culture of

protest has emerged on a global scale and forms of disobedience have been developed, transcending the social and political realm and permeating the field of art. This new protest culture often relies on strategies from the art field (performance, happenings, installations), awakening the interest of social and political theory in the cosmetics and aesthetics of resistance practices. Part of the reflective exercise of this project has been inspired by the attempt to disrupt data collection, to ask ourselves about "spamming" digital practices as forms of resistance. Big data connotes a complex network in whose space users interrelate with unknown agents. In other words, it is a relational web in which unconscious, but not insignificant, relationships between agents capable of affecting subjects through their interaction in the network are woven. Therefore, big data is not only a structure of surveillance, of ways of seeing or being seen, but also a space of action and performance. Using social media platforms as digital stages, this version of [Custom#2] (a digital melodrama) allowed performers to intervene not just the piece, but their own social media profiles. According to this, their digital traces are instrumentalized and build a relationship with the physicality of their performance on stage. Likewise, Escudero's pieces use VR and AR devices as well as facial recognition scanners as elements that problematize processes of delocalization that are common in our post-political and post-digital society. Corentin's alter ego P.E.A.R.L., Alice's critical statements and art prostitution, and Juan's chaosmosis as disruption, they all deal melodramatically with their own digital activity.

Biographical note

Isabel Piniella graduated recently (2021) at the University of Bern, where she conducted her doctoral research on Latin American cultural history. She is educated in global studies and contemporary aesthetics, as well as in music. SoundTrieb was founded in 2018 by students of the Interpretation in Contemporary Music program at the HSLU-Musik, focusing on new music mediation, conceptual concerts, artist talks and working alongside young composers. **Óscar Escudero** is a composer and media artist interested in virtual reality and audiovisual strategies. He has been awarded by the Ernst von Siemens Musik Stiftung (2016) and the Ars Electronica Awards (2021), among other recognitions.

Porto, December 2021