

COMBART

ARTE, ATIVISMO E CIDADANIA

> PRECARIIDADES, RESISTÊNCIAS
E EXISTÊNCIAS

LIVRO DE RESUMOS | BOOK OF ABSTRACTS



CLÁUDIA MADEIRA
CRISTINA PRATAS CRUZEIRO
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(EDS)

COMO ART

**Arte,
ativismo e
cidadania.**

PRECARIIDADES.

RESISTÊNCIAS.

EXISTÊNCIAS.

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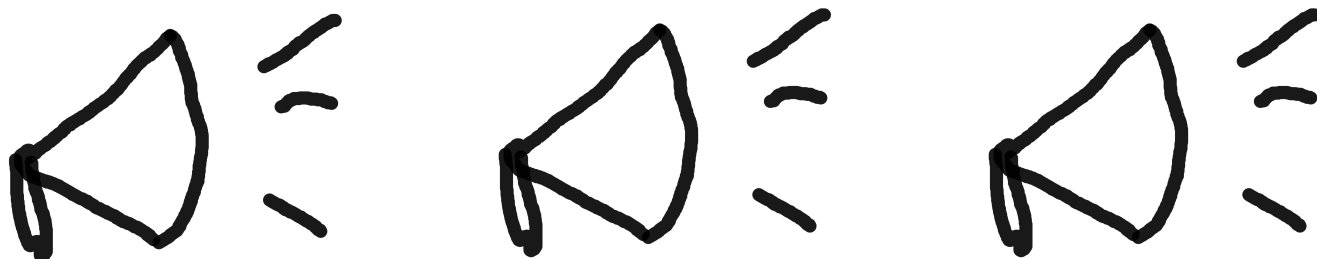
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MICHAEL MACDONALD

MacEwan University, Edmonton,
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**“WHAT AN ANARCHIVE CAN
BE IS TO BE INVENTED”:
CINEWORLDING’S POETICS
AS FREE RADICALS**



Abstract | Resumo

Activist philosophy is process, resists the normalization of capitalist capture, and works to invent techniques of lived *abstraction* that seed altermodern worldings. An archive, like language, captures and stabilizes. With its focus on collected objects the archive, like its companion the academic CV, organizes and displays objects as evidence. Activist Artist-researchers who practice artfulness as more-than its objects, who are critical of the university's normalized practice of capturing and disappearing alternative modes of living, and who are oriented instead to the cultivation of experimental techniques for collaborative emergent group subjectivity are called to ask a different question: how can what moves an event into taking form be archived so that its event force lives as potential for seeding altermodern futurity. The archive's value is holding the past's materiality in place, the anarchive emphasizes futurity. How can what Whitehead calls the "anarchic share" of the event continue to live through the archive and what poetic cinematic techniques can emphasize anarchival potential? This presentation will discuss the role of poetic free radicals and the anarchive in cinematic research-creation with special attention to improvisational cinematic forms of practice with DIY artists and altermdorn worldings.

Keywords | Palavras-chave: cineworlding, archive, activist.

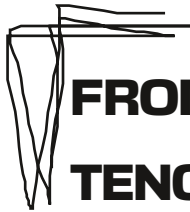
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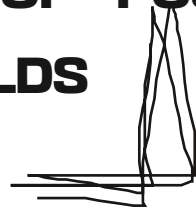
RESISTANCE

is a Creative and Cultural Industries Lecturer at the Queen Mary University of London. Her research is situated in cultural politics, and her interests include extractivism, social movements, art activism, cultural labour and policy, and socioecological transitions. In her work, she employs interdisciplinary approaches, drawing from cultural and media studies, political ecology, political ontology, sociology, anthropology and art theory. In addition to her research, over the last decade, she has developed a collaborative practice of pedagogy and organising alongside autonomous collectives in London, where she is currently based. She is the author of *Performance Action: The Politics of Art Activism* (Routledge, 2018) and *Creating Worlds Otherwise: Art, Collective Action, and (Post) Extractivism* (Vanderbilt University Press, 2022) and co-editor of *artWORK: Art, Labour, and Activism* (Rowman and Littlefield International, 2017) and *Arte y Ecología Política* (IIGG-CLACSO, 2020).



FROM RESISTANCE TO EXISTENCE:

ART, COLLECTIVE ACTION, AND THE CREATION OF POSTEXTRACTIVIST WORLDS



Abstract | Resumo

Extractivism is the frame increasingly used by frontline communities, activists and scholars in Latin America to describe the dynamics of ecological devastation, territorial conflicts, inequality, and erosion of rights under extraction-oriented economies. In this context, artists have become central to struggles against the advance of the extractive frontier, as they produce work that denounces the injustices of extractivism and that nurture the collective identities of movements. But also, artistic practices are key to envisioning and enacting other ways of being that break through the extractivist hegemony in their narratives, aesthetics and processes. In this paper, I draw from empirical research in Argentina to present a situated framework for the study of the sociopolitical functions of art, focusing specifically on the notions of resistance and existence. While developed in response to a particular context, it is hoped that elements from this framework will be useful for understanding the contemporary sociopolitical functions of art in other regions too.

Keywords | Palavras-chave: resistance, activism, Latin America, extractivism, art

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LALIS RABELO DE ANDRADE

Artista Independente, Ateliê
Kalli, Portugal, Brasil

é uma pesquisadora brasileira, residente na cidade do Porto, Portugal. A sua pesquisa parte da grande área da arte e política e foca-se em práticas artísticas contemporâneas consideradas ativistas. Concluiu em 2022, o mestrado em Estudos de Arte: Teoria e Crítica da Arte pela Faculdade de Belas Artes da Universidade do Porto. É também especialista em Crítica e Curadoria de Arte pela Pontifícia Universidade Católica de São Paulo (COGEAE-PUC-SP). Possui duas licenciaturas, uma em Filosofia, também pela PUC-SP, e outra em Educação Artística: com habilitação em Artes Visuais pela Fundação Armando Alvares Penteado. É autora de alguns artigos, sendo o mais recente deles a respeito do trabalho Triple-Chaser da agência de pesquisa Forensic Architecture, publicado em janeiro de 2023, pela revista Artefactum.



**BEING BETWEEN ACTIVISM
AND THE SCENARIOS OF
DOCUMENTA 15: A REFLECTION
ON THE EMPTINESS**



Abstract | Resumo

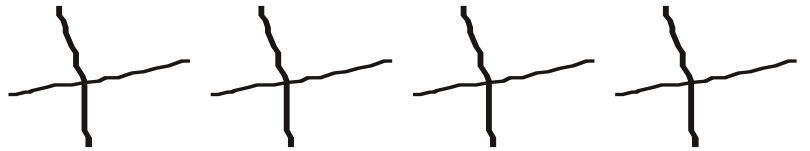
This article consists of a reflection on the author's experience visiting the 15th Documenta, which took place in the city of Kassel, Germany, between June 18, 2022, and September 25 of the same year. To carry out this reflection, this article is divided into three complementary parts: First, it presents this edition of Documenta, curated by the collective Ruangrupa, whose proposal was articulated around the concept of *lumbung* – an Indonesian word that designates spaces where rice is produced collectively and collaboratively. Documenta 15 was the target of several controversies that ended up culminating in the resignation of its director, Sabine Schormann, while the exhibition was still in progress. Documenta 15 was the target of several controversies that ended up culminating in the resignation of its director, Sabine Schormann, while the exhibition was still in progress. Although such controversies are not the central subject of this article, they are presented to the reader as parts of the identity of this exhibition. After presenting the exhibition, the article enters its second part: the author's experience as a visitor to this exhibition. It is not a question of reconstructing the experience as a narration, but rather of bringing to light two important contrasts: first, concerning the conceptual and curatorial project and, second, about the experience of critics and journalists who enjoyed the privilege of media passes. and special invites versus an "ordinary visitor". The author names her experience at Documenta 15 as a journey through empty scenarios. Finally, it starts from the concerns generated by the experience with Documenta 15 to draw a parallel with the 28th Biennial of São Paulo, curated by Ivo Mesquita and Ana Paula Cohen, which took place in the city of São Paulo, Brazil, between October 26, 2008, and December 6 of the same year. Despite the title given by the curators to the exhibition being "Em Vivo Contacto" (In live contact), it was nicknamed *Bienal do Vazio* (Biennial of Emptiness) – since an entire floor of the pavilion that houses the exhibition was left empty. This exhibition met with a passionate response from civil society, including an action in which 40 street artists invaded the exhibition and graffitied the empty floor. Emptiness causes controversy, but the fact that an object causes controversy is neither a necessary nor sufficient condition for it to be an activist. To demonstrate this causal chain non-conformity, this article relies on the controversy generated by Salvatore Grau's immaterial sculpture, *Io Sonno*, in 2021. The concept of emptiness has different political and conceptual scopes, appearing or not appearing to the observer in different ways. Thus, as a conclusion, this article discusses the emptiness experienced by the author in Documenta 15, trying to understand if there is an activist instance in it and what is its relevance in a project that sought the construction of collective meaning based on the concept of *lumbung*.

Keywords | Palavras-chave: documenta 15 | ativismo | crítica de arte | histórias das exposições.

ANOUK BÉLANGÉ HÉLÈNE LEGAULT

University of Quebec in Montreal, Canada

was born in São Paulo, Brazil, current living in Porto, Portugal. She is a researcher in the master's program: Art Studies: Criticism and Art Theory at Porto University (Faculty of Fine Arts /FBAUP). Her interest in art theory and criticism showed earlier when, in 2018, she had her specialization degree in Art: Criticism and Curatorship in the Pontifical Catholic University of São Paulo. By the end of that year, she had finish two research projects in the context of History of Art Exhibitions: one about an exhibition called JAC72, and other about the twelfth edition of Manifesta. Art criticism and theory is the connection chosen by her between her two bachelor's degrees: one in Visual Arts (Armando Alvares Pentead Foundation - São Paulo) and another in Philosophy (PUC-SP). Her research is in the field of arts and politics, especially the artistic activist practices or activism in the context of art exhibitions.



is a doctoral candidate in the PhD program in Communication at University of Quebec in Montreal. She was involved in both institutional and underground cultural and artistic milieus in Montreal for over 2 decades. Her Master research focused on alternative media and their relations to social and artistic movements on Quebec. For her Ph.D project, she is interested in developing a sociohistorical cartography of Quebec mediactivism as a form of collective action.



**MONTREAL'S INDUSTRIAL
WASTELAND :
NEW TERRAINS FOR ARTIVISM,
CREATIVE CULTURAL PRACTICES
OF RESISTANCE IN CITIES**



Abstract | Resumo

In many cities the reappropriation of abandoned industrial spaces (brownfields or wastelands) contributes to the creation of new common spaces. In this context, we are interested in the appropriation of urban wastelands in Montreal's East-end. Both culture and cities constitute expressive fields with central roles in the way new forms of collectives and citizenships are built. New cultural expressions are necessary for the renewal of collective ways of developing public spaces. The recent movement of cultural commons, «tiers-lieux», transitory or ephemeral public spaces, or even co-design contribute to a changing and renewed spatialization of the field of culture. Culture is no longer reducible to the sole field of official cultural facilities and is increasingly embedded in the urban fabric. Intense experimentation outside the walls of traditional institutions is underway: "Cultural wastelands are one of the notable manifestations of this urban movement of culture which transforms [...] the cultural landscape by making the different components of the city (streets, squares, walls, windows, sidewalks, monuments, public or private buildings) of the constituent elements of the cultural system [Our translation] (Poggi & Vanhamme, 2004: 38). We followed a group of local citizens and artists for 18 months as they claim their rights to over 35 000 million square feet of land left vacant since the industrial period. They did so through diverse in situ events, activities, artistic interventions, media education, etc. What is the sociocultural life of these wastelands? How does the wasteland contribute to the formation and mobilisation of the community? How do artists and activists are key in this mobilisation? How does the wasteland allow us to better understand the links between the city, culture, and new forms of resistance? This presentation is based on field research conducted in Montreal (2021-2022) in connection with the Urban Chronotopies Workshop (ACU), a research lab which aims to highlight the ways in which popular culture participate in the urban fabric. Our methodological strategy included participant observation, documentation (including visual aspects), and interviews. The case under study is Mobilisation 6600 a citizen socio-cultural mobilisation the aforementioned wasteland. Our observations and analysis shows a convergence of innovative expressions (digital platforms, interactive maps, video clips, photos, posters, banners, buttons, leaflets) as well as cultural and artistic activities in space (occupation of the territory, demonstrations, facilities, gardens, signage, shows, furtive interventions, collective installations, etc.). Consequently, the wasteland takes on the value of a public space: it is occupied, it is empowered as a cultural place and a space for citizen mobilisation. We will discuss how cultural activities, artistic interventions and civic mobilisation rub shoulders with resistance and social innovation.

Keywords | Palavras-chave: activism | activist artistic practices | art theory | aesthetics

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SOUND/RESISTANCE: SOCIAL ACOUSTICS IN JERUSALEM



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Abstract | Resumo

This presentation summarizes my ongoing postdoctoral research-creation project entitled 'Jerusalem: the Politics of Acoustic Spaces and Listening Territories.' 'Listening' follows the relationalities that sound enables, and 'acoustics' comprises the diverse and complex apparatuses that divide Jerusalem into different territories of power. Furthermore, attuned to sonic, aesthetic, and sensory modes of experience, and directed particularly to explore the implications of sound as it informs political thought and actions, an important focus of my postdoctoral research is on sensibilities of sound used by Palestinian and Israeli artists as a form of solidarity and resistance. These sonic artistic acts are usually performed by what Les Back calls 'sociological listening' – as a way to create space for the excluded and the marginal, as well as the injured, and those that do not always have a voice (2007). This may be extended to recognize how listening may shape what Brandon LaBelle describes as 'social acoustics' (2021). For LaBelle, listening is an economy of attention, and acoustics, as the social arrangement within which sound occurs and accrues, is what facilitates that attention. Sociological listening in Jerusalem is therefore the construction of social acoustics in the city, due to its ability to manifest alternative arrangements and conditions which may also shape its' soundscape. Attending to the possibilities and promise a sonic artistic act may hold for the social and political experience of place, and for inducing a new self-awareness and consciousness of the space occupied and shared, in the past two years I've been working with a group of twenty Israeli and Palestinian artists. Together with this group I intensively explore Jerusalem's soundscape. Two of the group's recent activities: 1) mapping of the city's soundscape and the establishment of an online sonic archive entitled "Listening Walks in Jerusalem." 2) "Scores for Social Acoustics in Jerusalem," examines (in practice) the impact of sonic acts on Jerusalem's soundscape, as performed by Israeli and Palestinian residents of the city, as well as visitors and passers-by. Past studies tracing the sonic milieu in Jerusalem concludes that either the non-deliberate acoustic interaction between the different communities in the city creates an audio panorama of a concentrated megalopolis (Volniansky, 2020), or that making noise in Jerusalem is another way to control and dominate the city (Wood 2013). Relating to these studies and more, I suggest that contemplating Jerusalem's soundscape as rhythms of power encourages questions about the way artists may negotiate these rhythms. In this presentation I will focus on ways artists have often chosen to confront acoustic norms that underpin given rhythms of power, and through this, have allowed new communities to emerge.

Keywords | Palavras-chave: listening | acoustics | sound activism

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**PRECARITY, REPRESENTATION
AND PERFORMED CITIZENSHIP:
WOMEN, ART, AND PROTEST IN
IRANIAN KURDISTAN**



Abstract | Resumo

The murder of the Kurdish woman, Jîna (Mahsa) Amini, by the Iranian morality police in September 2022 led to the widescale demonstrations, which have been coined as the feminist revolution in Iran. The protests were especially intensive in the region of Kurdistan and due to its long tradition of resistance it was also where they were suppressed with more cruelty by the regime. Based on the seventeen interviews and conversations with artists and women activists conducted in the Iranian Kurdistan on the eve of the protests, as well as on my photography project, in my presentation I will discuss the different actions of Kurdish women, where doing art, literature, film and theatre mingles with the every-day forms of resistance. Considering the many limits imposed on artistic production in Iran which caused some artists to hide their works, the artistic product seems sometimes less important than the process which led to it. I perceive Kurdish women's doing of art and literature as the 'acts of citizenship' and suggest, after Engin Isin, that „when people enact citizenship they creatively transform its meaning and function” (2017: 501). Moreover I draw from the notion of performative citizenship which imagines citizenship as the constant process of negotiations, withdrawal and becoming. It encompasses actions which constitute the individual performing body even though such undertakings often fail to bring about a new order of things (Hildebrandt and Peters, 2019). Finally, I apply Martha Nussbaum's capability approach (2000) to look at how people enable themselves and each other to live and enjoy their rights in the very precarious circumstances. The presentation focuses on how engaging in artistic activities assisted women in making their bodies more visible and empowered to enter the men's world and to enjoy their rights as Kurdish women in spaces alternative to the state, which oppresses them. In the words of my interlocutors, literature and art help to build self-confidence and thus empower women. Furthermore, engaging in arts provides tools to narrate and share difficult experience and emotions in a more apt and powerful way. Also, it offers knowledge and civic education which are crucial in undertaking the legal struggle. Finally, the professional efforts are quite often accompanied by creative forms of every-day resistance which became visible especially during the recent protests. And even though enacting citizenship in these ways does not undermine the Kurdish people precarity, it forges some invisible bonds and encourages both women and men to be tirelessly brave and creative.

keywords | palavras-chave: Kurdish studies | gender | agency | artivism | Iran

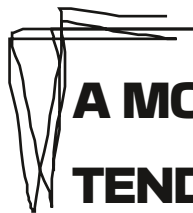
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**A MODA E A MORTE: CICLOS DE
TENDÊNCIAS**



Abstract | Resumo

A moda é composta de ciclos de tendências subpostos, que buscam eliminar o passado em busca de um novo, o que a torna efêmera e ao mesmo tempo eterna. O presente estudo buscou analisar como se dá a relação desses ciclos de tendências no tempo, por meio de uma breve historiografia da moda, considerando os preceitos teóricos de Simmel, Crane e Caldas. Serão utilizados ainda conceitos propostos por Agamben, tais como: dispositivo, a fim de classificar o sistema da moda; contemporaneidade, para compreender a ação desse fator em relação ao tempo e profanação, para identificar a capacidade de manter-se na sociedade. Conclui-se que a moda, assim como a morte, renova a sociedade, destrói e cria o novo, como um sistema naturalizado artificialmente.

Keywords | Palavras-chave: moda | profanação | punk | ecológica

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**FRAMING THE BODY OF THE
RESEARCHER AS A SITE OF
RESISTANCE: COUNTERING
SELF-CENSORSHIP INSIDE
ACADEMIA THROUGH INDI-
VIDUAL AND COLLECTIVE
PRACTICES OF CARE**



Abstract | Resumo

In the publishing domain, an individualistic notion of productivity is fostered by the “publish or perish” aphorism, which regulates the precarious lives of researchers. Among its side effects, this imperative leads to forms of self-censorship, which can have a great epistemological impact on published works and negatively influence their quality and significance. In order to get published, scholars may not include in their manuscripts some aspects of their research which could be labeled as unprofessional or of personal concern, even if these same aspects did have a relevant influence on their research work. In this contribution, I address the distinction between professional and private dimensions of research which lies under the publishing practice of self-censorship and I propose individual and collective strategies of resistance, elaborated by putting into dialogue feminist performance art and the feminist notion of care. In developing my argument and suggestions, I consider the case of the academic silence on episodes of sexual harassment and violence suffered by ethnographers while conducting fieldwork, relying on previous literature and on my personal experience. Considering the case of sexual harassment and violence in the field, it becomes evident that self-censorship mainly regards sensory and erotic dimensions of research and is based on the distinction between professional and personal aspects of the ethnographic process. The arbitrariness of this distinction has been demonstrated by queer and feminist scholars and has been challenged by feminist performance artists: in particular, I rely on Carolee Schneemann’s works to address the positive contribution offered by the body and sexuality to the production of knowledge. As it has happened in the field of performance art over the last decades, more space should be given in the publishing domain to the emotional, sensory and erotic dimensions of the fieldwork experience. In elaborating individual and collective forms of resistance inside academia, I argue that the role played by the body of the researcher in the field should be considered as a matter of epistemological concern. On the individual level, I suggest that researchers should take into consideration their safety and vulnerability in the field, by acknowledging the role played by their body as a contested site of knowledge production. In particular, by framing positionality as embedded, they should not forget about their perceptions and their personal needs while conducting fieldwork, implementing practices of self care. On the collective level, acknowledging the presence of the body and sexuality of researchers in the field allows to develop practices of mutual care, based on the sharing and discussion of knowledge and common experiences and leading to the creation of archives of feelings inside academia. Theorized by Ann Cvetkovich, archives of feelings foster the creation of new public cultures and new genres of expression through the sharing of affective experiences, thus putting into question the distinction between professional and personal life inside academia, like Schneemann did through her art works.

Keywords | Palavras-chave: body | sexuality | self-censorship | care

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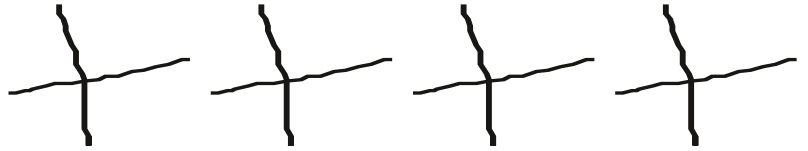
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**NEW CHALLENGES ON THE
URBAN PERIPHERY:**

**ARTS-BASED CO-CREATION IN
THE PARIS BANLIEUES, FRANCE**



Abstract | Resumo

Inequalities in the French banlieue have worsened in recent years for a number of reasons. Firstly, residents have been disproportionately impacted by the effects of Covid-19, but coupled with this, there has been a decline of active citizenship among young people, a growing incidence of islamophobia in French society, and the promotion of State-sponsored gentrification through global sporting events such as the Olympic Games, which in 2024 will be centred around St Denis, in the north of Paris. This paper reports on an on-going project, “New Challenges on the Urban Periphery”, funded by the UK’s Arts and Humanities Research Council (AHRC), which seeks to address some of these societal challenges in the French banlieue, through a co-creative approach to research. The project draws on findings from Banlieue Network, as well as the Horizon 2020-funded project, Co-Creation, (2017-2022), which brought together researchers, policy-makers and creative practitioners from Europe and Latin America, to challenge urban stigmatisation in marginal spaces such as the French banlieues and Brazilian favelas, through Co-Creative methods (Horvath and Carpenter, 2020). In particular, this paper presents initial findings from the “New Challenges” cultural festival, “Literatures on the Margins” (Littératures en Marge) held in St Denis, Greater Paris, in early summer 2023, aiming to address stigmatisation and marginality through creative practice. The festival is prefaced by a series of weekly artist-led workshops for young people from St Denis, including creative writing, film-making and literary studios. The workshop outputs are showcased during the subsequent festival, alongside a programme of concerts, street theatre, film screenings and participatory arts workshops in St Denis. The “New Challenges” project builds on the authors’ experiences of co-creating artefacts and knowledge with marginalised communities in both Rio de Janeiro (Carpenter et al, 2021) and Mexico City (Davies et al, 2020). The authors also draw inspiration from the FLUP (Festa Literária das Periferias - Brazilian Literary Festival of the Peripheries), organised to bring literature closer to disadvantaged favelas, and have embedded the principles of the FLUP into the “New Challenges” festival. The paper will explore how research through the “Literatures on the Margins” Festival has the potential to have a lasting positive impact on the ways banlieues are perceived in France, addressing territorial stigmatization through creative practice, and engaging with young people from the banlieue to voice their lived experiences through cultural expression. The paper will provide recommendations for ‘researcher – creative practitioner – activist’ relations, to maximise impact on policy and practice in the urban arena.

Keywords | Palavras-chave: co-creation | banlieues | creative practice | cultural festival

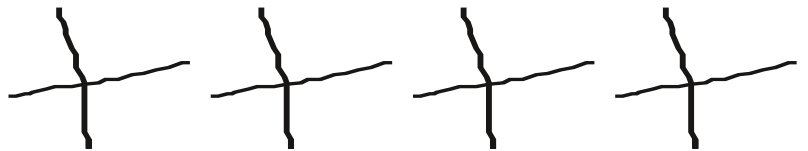
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**WALLS. BETWEEN NARRATIVES
AND FORMS OF RESISTANCE**



Abstract | Resumo

The city is still today the stone book, as defined by Victor Hugo, it carries the material traces of the past but also of the present and the future of those who live within. Among the places that can tell the plural urban stories there are walls, real narrative texts able to tell, to a careful gaze as the flaneur/flaneuse' one, anger, hope, love, resentment. The walls tell the story of resistance to silence and aphasia, which some people feel they are relegated to, they are the places of an immediate, free and direct communication. They tell through words, symbols, drawings, individual events, or worldviews, signs of the past or plans for the future. Their communication, which is addressed not to specific people but to anyone who wants or can be the recipient, makes them a kind of modern "messages in the bottle" of *Adorniana* memory, places of resistance, interstitial spaces, public and private at the same time. It is precisely this that is their potentially subversive trait: their being a stain of the urban decor that orients, beyond any problematization, the choices of "cleaning up" and "erasing" to return to make silent a space considered non-political and therefore inadequate to receive messages. But walls are also something that the power that decides on the city has taken over. It uses color to contrast the gray of the suburbs and the anonymity of some places, using space to enact regeneration processes, in a neo-materialist perspective, the quality of urban life. It is precisely the oximorically fluid character of the walls that makes them an essential urban object, whose narrative and, in this sense, political potential can be the place of rethinking, resistance and vocality. Reflecting on the use of walls as a means of social communication, also starting from interviews with urban writers and administrators, is an opportunity to understand the lights and the shadows of an only apparently unusual political tool of social regeneration of cities. Some photographs will support graphically the sense of the analysis conducted.

Keywords | Palavras-chave: urban space |walls |voice |social and political power

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INTERNATIONAL CONFERENCE ON POST MODERNISM



DETACHION

DIAGRAM OF

REFEESC
REVECHA
HE TREC
LEFEC

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**«TENGO UN COÑO QUE ME
TAPA TODA LA CARA» :
ARTE Y GENITALIDAD EN EL
ESPACIO VISUAL IBÉRICO E
IBEROAMERICANO**



Abstract | Resumo

My pussy seemed to get in the way of my mouth»: art and genitality in the Iberian and Iberoamerican visual space. This proposal is part of the author's doctoral research process, which questions the discourses and representations on sexuality that were produced in the Iberian Peninsula from 1960 to 1985. We take as a starting point Virginie Despentes' statement in *King Kong Theory* (2009): "My pussy seemed to get in the way of my mouth", she says, realizing that, in spite of everything, everything she says, everything she does and thinks, is perceived by the other from the prism of sexual difference. This same realization moves the philosopher Laura Llevadot throughout her latest publication (2021), in which she makes her own a verse by Joë Bousquet: "My wound existed before me; I was born to embody it." (2022: 11) With the gesture of these two authors in mind, our communication proposes to address one of the great themes and problems of feminist thought and art: the relationship between feminism, sexuality, and representation. A relationship marked by suspicion that, ultimately, tries to answer the question of whether a feminist and queer intervention in the sexed representation of the body is possible, one that cannot be reappropriated by the male gaze. As we will defend, this suspicion stems largely from the Anglo-Saxon bias that still permeates feminist and queer studies today, and which limits the whole debate to the paradigm of vaginal iconology or pussy art proposed by the North American feminist-art scene of the seventies. Against this trend, we will propose a different visual and discursive cartography that analyzes the way in which the use of the body, and more specifically, the explicit representation of sexuality and genitality, has been used in the Iberian and Latin American context as a tool for social transformation, focusing on those practices carried out by women, dykes and trans women.

Keywords | Palavras-chave: cunt art | feminism | contemporary art

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**TV AND EDUCATIONAL
RESISTANCE. THE ITALIAN
EXPERIENCE OF ALBERTO
MANZI, UNCONVENTIONAL
TEACHER**



Abstract | Resumo

In the collective imagination, the 1960s represent an era of social tensions and cultural battles against class differences, in favor of equal rights and duties, in defense of democracy, the frail and the oppressed (Fofi, 2017). From the turmoil of those years came some milestones of international critical pedagogy and philosophy of education. In Germany, Theodor Adorno (1963; 1969) published 'Critical Models: Interventions and Catchwords'. In Italy, Fr. Lorenzo Milani published "Lettera a una professoressa", while the philosopher and educator/anti-fascist Aldo Capitini (1968), published 'Educazione aperta'. In Brazil, Paulo Freire (1967; 1970), published 'Educacao como pratica da liberdade' and 'Pedagogia do oprimido'. In the same years, Italy's illiteracy rate was close to 7 percent for men and 10 percent for women (Bravi, 2021). The function of state TV – which, in 1961, reached 97 percent of the total population (Rai.it, 2023) – was not only to entertain but also to educate and inform, helping to combat school dropout and illiteracy. In 1960, for this purpose, the TV show entitled: 'Non è mai troppo tardi' (trans.: 'It's Never Too Late'), was broadcasted for the first time. It was presented by Alberto Manzi, an elementary school teacher and author of some publishing successes in children's literature, such as 'Orzowei' (1955) and 'Groggh, story of a beaver' (1961), later translated into 28 languages. The show was conceived as an evening class, in which 'the centrality of the word, which was analyzed through images, photographs and film clips on TV signed an [innovative] teaching methodology' (Bravi, 2021: 34). It was aired for eight years gaining great acclaim and enhancing the educational and social function of entertainment (Stramaglia, 2021). It is estimated that almost one and a half million people obtained their elementary school diploma thanks to Manzi's video lessons (Rai.it, 2023). Relying heavily on a language capable of creating an immediate bond with the viewer, on simplicity and spontaneity, the unconventional teacher-conductor was able to convey the basic concepts of reading-writing to the less literate segments of the population by means of a teaching method quite different from the traditional-scholastic one. In fact, he was able to integrate formative and communicative skills, thanks to a strong pedagogical-didactic preparation and from a long experience in out-of-school and socio-educational interventions on the territory (Farné, 1978). Ultimately, we might consider 'It's Never Too Late' a kind of antelitteram 'distance education', and a form of educational resistance based on the formative potential of the medium of television. Alberto Manzi and Italian state TV contributed, together with educational institutions, to the literacy of the less affluent segments of the population, as well as to the development, consolidation, and more widespread dissemination of the (Italian) national language.

Keywords | Palavras-chave: Alberto Manzi | educational resistance | 1960s | critical pedagogy

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**VISUAL ACTIVISM AS A FORM
OF RESISTANCE DURING THE
ARAB UPRISINGS (2011-2013)**



Abstract | Resumo

This paper explores the notion of resistance in relation to the production, circulation and archiving of images in the context of Arab uprisings (2011-2013). As evidenced by several studies, the aesthetic of protests - intended to be the visual and performative elements of protests – has the power to rupture conventions of doing politics (McGarry, Erhart, Ziya et al., 2020; Werbner, Webb & Spellman-Poots, 2014). Through slogans, graffiti, gestures, images, and chants, the protesters express their dissent to be recognised by power but also to disrupt the existing political order for creating new possibilities. The focus of this paper is particularly on the images of the protests, i.e. the photographs and videos produced by protesters from within the protests. Following Nicholas Mirzoeff's concept of visual activism, visual culture is here considered as a way to create counter-visibility, new ways to see and be seen, and new ways to see the world (Mirzoeff, 2015). During the protests started in 2010 in Tunisia and spread in several countries in North Africa and Middle East, access to technologies and to digital media led to a huge production and circulation of videos and photographs. At first, demonstrators used photographs and videos to spread the impact of the protests and to witness the abuses of governments and law enforcement. Later, there was a general need to preserve the memory of the uprisings from the perspective of the protesters. In this second phase several activists, artists and filmmakers used these materials to produce artistic and archiving projects such as films, documentaries, video installations, performances, and digital archives. The aim of the paper is to highlight how these visual and archival practices were - and still are - interpreted as acts of resistance. The notion of resistance is here explored in relation to the production of images and their circulation. Firstly, the images produced from within the protests challenged and countered the visual codes imposed by the regimes by constructing new spaces of visibility (Khatib, 2012). Secondly, the circulation and archiving of these images represent an act of resistance against the counter-revolutionary rhetoric spread by governments (Baladi, 2016). The paper reflects on these issues by examining some examples of artistic and visual projects related to the Arab uprisings: 858 An archive of resistance, a digital archive of videos from the Egyptian revolution made by Mosireen, a collective of filmmakers, archivists and artists; Creative Memory of the Syrian Revolution, a digital platform created by artist and designer Sana Yazigi to collect the creative traces of the Syrian revolution; Abounaddara's films, a collective of Syrian filmmakers who started to produce videos in 2011 trying to create a counter narrative against the one of regime and official media. These three projects are examples of resistance to the image politics imposed by regimes before, during and after the revolutions. Through their analysis, the relationships between the concept of resistance and the practices of visual activism will be highlighted.

Keywords | Palavras-chave: digital activism | visual culture | arab uprisings | resistance

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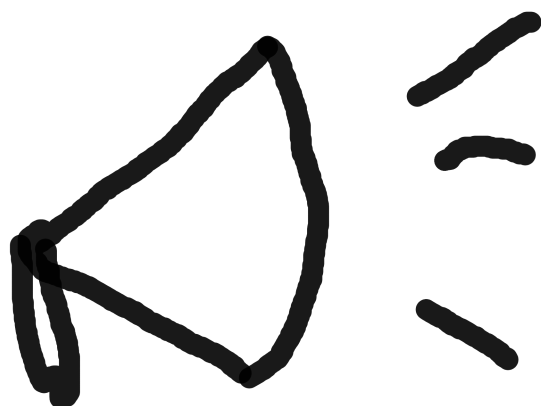
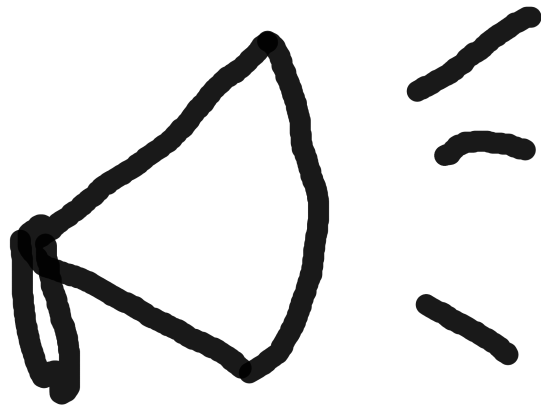
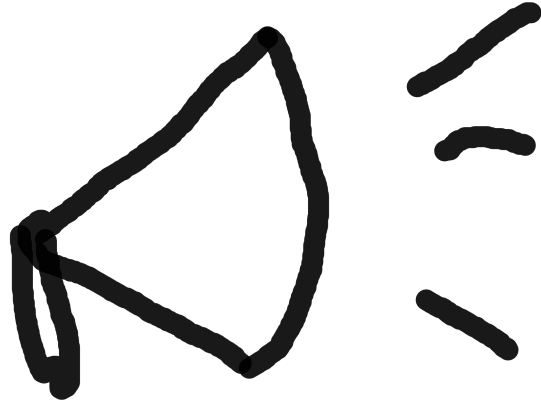
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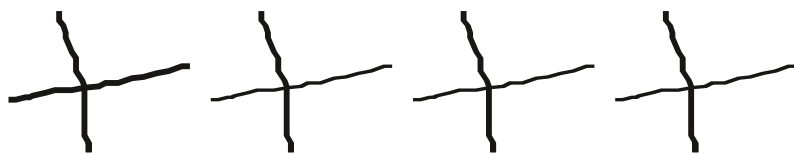
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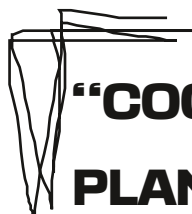
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**“COOL KIDS SAVING A HOT
PLANET”:** O PAPEL DO ECO-
ARTIVISMO NA EXPRESSÃO DE
IMAGINÁRIOS POLÍTICOS DE
JOVENS ATIVISTAS CLIMÁTI-
COS



Abstract | Resumo

Propomos reflexão e debate sobre o papel das práticas artísticas e criativas na expressão e (co)construção dos imaginários políticos e sociais de jovens ativistas climáticos em Portugal, tendo como base uma investigação em curso sobre narrativas e imaginários políticos de jovens sobre alterações climáticas e transformações justas. As mobilizações em torno das alterações climáticas têm demonstrado a vontade dos/as jovens em se envolverem ativamente nos debates sobre essa temática e na cocriação de futuros mais sustentáveis, democráticos e socialmente justos. Tendo como foco práticas ativistas no terreno a partir de um estudo etnográfico multi-situado com grupos ativistas liderados por jovens, apresentaremos os resultados da análise das ações coletivas destes grupos e de que forma negociam e coconstroem a agência política climática. Neste contexto, procuramos, simultaneamente, compreender como as atividades de expressão artística são apropriadas por estes coletivos como estratégias para a mobilização, a (co)criação de imaginações sobre o futuro e a mudança social, a expressão e ampliação das suas vozes. Para além de poderem constituir experiências de dimensão estética (Dewey, 2010), as práticas artísticas poderão proporcionar espaços de reflexão crítica e aprendizagem, estimular o debate e a construção de formas alternativas de participação social e política (Clark & Mueller, 2019). Nas últimas décadas, os processos artísticos têm se desenvolvido no sentido de uma ação e intervenção direta na sociedade (Castellano & Raposo, 2019), enquadrando experiências reflexivas transdisciplinares e múltiplas formas de empoderamento ao possibilitar situar identidades e culturas, e fortalecer competências, escolhas e ações jovens (Nuttall & Ritchie, 2020). O eco-ativismo combina ativismo climático com estratégias de ação inspiradas em práticas artísticas, podendo constituir uma forma poderosa de expressão e mobilização, possibilitando a construção de uma cultura de conscientização para questões ambientais urgentes (Rahmani, 2021). Procurando analisar o potencial das práticas artísticas para a representação e problematização de aspetos da realidade associados às alterações climáticas, este estudo contribui para uma compreensão aprofundada das interações, dinâmicas e dos processos que incorporam as agências, utopias políticas e os imaginários climáticos jovens.

Keywords | Palavras-chave: jovens ativistas climáticos | imaginários políticos | ativismo | eco-ativismo | etnografia


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é membro integrado do Centro de Filosofia das Ciências da Universidade de Lisboa (CFCUL) e membro colaborador do Centro de Investigação e de Estudos em Belas Artes (CIEBA). Tem investigado relações entre a arte e a ciência. Na sua tese de mestrado, investigou a arte feita na inter-secção entre a ciência e a tecnologia (arte computacional, nanoarte, bioarte, etc.), tendo recorrido a conceitos de filosofia da arte que permitiram formular um quadro teórico abrangendo todos aqueles diferentes subgéneros. No seu doutoramento (em Filosofia da Ciência, Tecnologia, Arte e Sociedade, especialidade de arte e ciência, em curso), são as ciências sociais e humanas a sua preocupação, sobretudo a relação destas com a interpretação das obras de arte. Trabalhou em animação 3D-multimédia, inicialmente estudou gestão e economia. Tem três publicações, duas em filosofia da arte, e uma sobre possíveis relações entre a filosofia da linguagem e o discurso económico.



**A ECONOMIA CRÍTICA, A
ARTE E A FILOSOFIA COMO
RESPOSTAS CONFRONTATI-
VAS AO NEOLIBERALISMO
GLOBAL**



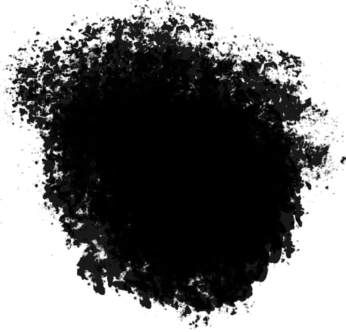
Abstract | Resumo

A teorização económica neoclássica tem sido dominante na orientação das políticas económicas, constituindo a base da ideologia neoliberal, e tendo-se imposto como a única a estar presente nos cursos universitários de gestão de empresas e de economia, que lhe têm servido de propaganda. As suas ideias basilares são, ao nível antropológico, a redução do humano à mera condição de agente económico capaz de realizar escolhas racionais, ao nível metodológico a excessiva modelização matemática da realidade económica, e ao nível político a crença de que o mercado tem um efeito de regulação e de equilíbrio que prescindem da intervenção estatal. A resistência a este paradigma deu-se dentro das próprias universidades, com o surgimento do *Movement des Étudiants Pour la Réforme de l'Enseignement de l'Économie* (2000), que teve uma imediata aceitação por parte de muitos professores, disseminando-se para muitos países. As reivindicações consistiram na necessidade da análise dos cidadãos no tecido económico identificando a existência de conjunturas de poder, assim como as diferenças de classe, raça e género, a pluralidade de perspectivas económicas teóricas, a revalorização do estudo da história económica e social e da história do pensamento económico, uma abertura multidisciplinar às ciências sociais, e o uso da matemática como um meio e não como um fim. Servindo-se da doutrina neoclássica, a ideologia neoliberal tem-se imposto a nível mundial, sendo uma das facetas da globalização, e assentando no poder de três instituições, o Banco Mundial, o Fundo Monetário Internacional e a Organização Mundial do Comércio. A resistência tem sido também global. Em 1998, estabelece-se a People's Global Action Network, através de uma massiva reunião de movimentos sociais mundiais, quer de países do sul quer do norte e, em 1999, em Seattle, ocorre a primeira grande manifestação, contra a Organização Mundial do Comércio, que, naquela cidade, iria proceder a mais uma ronda de negociações. Os protestos de Seattle foram acompanhados de sessões de esclarecimento acerca da ordem neoliberal e de acções artísticas. Tal como os movimentos de economia, a metodologia usada foi o recurso às ciências sociais na sua perspectiva crítica, em oposição ao discurso académico-mediático mainstream. Ao nível artístico, destacamos duas das obras de arte que abordaremos e que visam os sistemas ideológicos e de poder acima descritos. *They Rule* (2001, 2023), de Josh On, assume a forma de uma base de dados da estrutura de poder dos EUA, incluindo quer entidades governamentais, quer empresas, assim como as pessoas que nelas inerem. Em *Crisis in The Credit System* (decorrente da crise de 2008), Melanie Gilligan apresenta uma ficcionalização de uma possível série de entrevistas a pessoas do mundo financeiro, mostrando a sua convivência ideológica. A análise será feita no âmbito do problema filosófico do valor da arte, nomeadamente na oposição entre o valor estético e o valor epistemológico. Defenderemos que as obras de arte que têm renunciado ao primeiro dos valores têm conseguido de modo mais efectivo dar a conhecer aos espectadores os universos de dominação acima referidos. Apresentaremos um questionário onde pensamos poder aferir objectivamente o que defendemos.

Keywords | Palavras-chave: economia crítica | arte | filosofia | neoliberalismo

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O OUTRO LADO DO RIO.

**ATIVISMO AMBIENTAL ECOFE-
MINISTA E JOVENS INDÍGENAS
NO SUL GLOBAL**



Abstract | Resumo

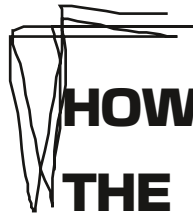
A crise ambiental tem sido uma das principais preocupações das sociedades contemporâneas, especialmente do ponto de vista da ação juvenil. Paralelamente, conceitos como o de militância, resistência e reivindicação têm sido as palavras de ordem, principalmente para descrever os protestos levados a cabo por jovens um pouco por todo mundo, alguns no seguimento do “efeito Greta”. Partindo desta enunciação dos problemas ambientais enfrentados pelo ser humano, estabelecemos um paralelismo com as lógicas de atuação contemporâneas, materializadas no ecofeminismo e no ativismo ambiental juvenil. Aliás, até à data, os discursos mediáticos, políticos, económicos e sociais sobre as alterações climáticas não se têm debruçado sobre o género, enquanto característica elementar do mundo planetário sobreconsumista. Estas preocupações implicam a necessidade de se repensarem os moldes da ação humana, sendo neste interstício que começam a emergir os discursos referentes ao tempo do Antropoceno, uma vez que este diz respeito a uma nova era geológica causada pelo impacto da ação humana, sendo esta era pautada por um agravamento das mudanças climáticas, que, por sua vez, têm um impacto ambiental e social relevante, especialmente ao nível da escassez hídrica ou aumento da fome. Partimos de uma abordagem teórico-concetual tripartida, no sentido em que articulámos e combinámos os contributos teóricos em torno de três eixos: jovens indígenas, ecofeminismo e ativismo ambiental. Então, socorrendo-nos de uma metodologia qualitativa, neste artigo apresentámos os discursos, opiniões e vivências de Hamangaí Pataxó, uma jovem indígena ecofeminista e ativista ambiental, bem como analisámos o papel de organizações como a Engajamundo; organização essa da qual Hamangaí faz parte, enquanto voluntária e ativista. Em suma, o principal objetivo reside na tentativa de desvendar o papel do ativismo ambiental indígena, associado ao ecofeminismo – partindo de uma lógica de estudo de caso – no Sul Global, nomeadamente no Brasil.

keywords | palavras-chave: ativismo ambiental | ecofeminismo | jovens indígenas | Sul Global

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is a political scientist and sociologist that also has formal education in management and audit. She is an expert on evaluation, control and accountability and has published extensively in international journals on these issues. Her background is from studies on governance in the public sector, including comparative research on Supreme Audit Institutions. More specifically she did comparative research on how SAIs influenced audited organizations through performance audit. Her competence is thus on how external pressure can make organizations change and improve.



**HOW ACTIVISM CAN INFLUENCE
THE PUBLIC ADMINISTRATION
TO MOVE IN A MORE SOCIALLY
SUSTAINABLE DIRECTION**



Abstract | Resumo

Through New Public Management (NPM) reforms, introduced in many western countries from the 1970-80ies, the public sector has tried to mimic the private sector. The ambition of these reforms has been to cut cost and improve the quality of products and services delivered to the public. Public organizations now buy more products and services from private businesses, instead of public employees delivering themselves. The result has not been reductions in cost, but rather a transfer of funding from the public to the private sector (Hood & Dixon 2015). Many public values are hard to estimate the real value of. Through Management by Goals and Results (MBOR, also a central reform introduced around the same period as NPM), public authorities try to measure results of the public sectors' contribution through Key Performance Indicators. The KPIs nevertheless normally measure activity, and not the broader societal results that the public organizations were set up to serve. Each organization and leader are measured on budget- and cost control while trying to score high on these KPIs, that often affect the overall societal results negatively. Common goods such as parks and free access to public spaces, meeting places and services are under pressure because they are not counted and valued in this system. With NPM and MBOR, transaction costs have increased in the public sector both because public services now, to a larger extent, are organized around procurement and the management of contracts, but also because public organizations, that now have to cooperate through contracts to a larger extent, have been fragmented into ever smaller units accountable for narrow goals. These costs are not counted in. Politicians, workers and residents have lost power to these systems. The public sector is run more like a factory or a big business organization, than a democracy. To counteract this problem systems for participation have been set up. These systems are, nevertheless, perceived, by the residents, as very time consuming "pretend democratic tools" that are not helpful to influence policy. Building strong social capital and network with competent and resourceful individuals in positions of power, as well as contacting politicians and the public administration directly, is way more effective than using these participatory tools. Activism can also be used to obtain influence since it can trigger media interest and thereby politicians' attention. The paper is based on a comparative study in three cities, Oslo, Madrid and Melbourne, looking at the extent and influence of citizen participation through ICT and social media in urban governance: <https://www.oslomet.no/en/research/research-projects/demudig>

Keywords | Palavras-chave: activism, participation, social sustainability, new public management

BARBARA KREMSE

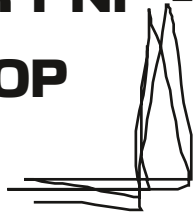
AKA

University of Music and Performing Arts Vienna,
Austria

BARBARA UNGEPFLEGT



**AIR PNP - LIVING IN A BUS
STOP**



works as a performance and installation artist and artistic researcher. In many of her works she deals with in-between spaces and utopias in the public sphere. She is co-founder and head of the university programme for applied dramaturgy at the University of Music and Performing Arts Vienna. In 2022 she completed her doctorate in applied arts and cultural studies (PhD) at the University of Art in Linz on the topic of "Exclusive Blank Spaces". Her main areas of research cover urban research, cultural and social theories, art and interventions in public space, and strollology. <https://www.barbara-ungeplegt.com/>. <https://www.mdw.ac.at/ikm/kremser/>. kremser@mdw.ac.at

Abstract | Resumo

'How to survive the day' is the central question posed by the two social scientists Laurie Taylor and Stanley Cohen, who in „Ausbruchversuche“ (1977) write about 'everyday life, about the uncertainty of this life and about the fragility of identities'. In contradiction between the necessity of the so-called "reality work" (to meet the requirements and forces of social and civil reality) and the so-called "identity work", which consists of keeping a "free, underdetermined ego", is according to Taylor/Cohen the main problem of personal dealing with life. In order to make implicit social norms of reality work visible, it is helpful to break - at least temporarily - rules of everyday interaction. The fact that routines and interpretations do not correspond to those of other people in our social circle creates dysfunctions that make us aware of our habits. These disturbances can be provoked by epidemics, political measures, wars, ethnomethodological crisis experiments (Garfinkel), escape attempts (Taylor/Cohen), or by art. Many people ask themselves the question "How to get through the day?" every day, and escape attempts are almost impossible, not only, but especially in the current crisis, or are sanctioned with high penalties by the executive. The art intervention Air pnp - Air pause and peep (Ungepflegt, 2017; 2020) can be interpreted as an escape attempt that reflects the fragility of identities and the current precarious living situation: With the slogan of the rental platform Airbnb "Trust - everything works out" in mind, Barbara Ungepflegt moved into a specifically constructed extension of a bus stop of the bus line 5B at Vienna's Wallensteinplatz in September 2017 and allowed everyone to look over her shoulder while she lived there for two weeks. Similar to a semi-detached house, another transparent bus stop was added to the existing bus stop. The glass wall of the bus shelter functioned as a connecting and separating element between the fixed and temporary waiting areas. Air pnp thematises how one's own four walls are increasingly made available to solvent strangers and casts the intimacy, uncertainty and fragility (of life) into the public, into the outside. Dehousing is taking place: At home worldwide and constantly in search of one's own (self). At Air pnp, host Barbara Ungepflegt shares unique experiences with her (driving) guests who feel at home in public. This trust is based on a proven observation system: the hostess observes her surroundings. And vice versa. Finally: The city is yours. Until the next bus comes. This work tries to illustrate how art can try to help people to find a way out of their own bubble, to try to make escape attempts. Following this goal, one of the questions underlying this presentation could be formulated as follows: What crises can art create to bring changes in supposedly regulated (crisis) systems?

Keywords | Palavras-chave: social and civil reality | art in public space | living in public | intervention | bus stop | dehousing | crises (experiments) | air bnb | observation





LFO

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é antropóloga e doutoranda em Estudos Urbanos (NOVA FCSH & Iscte). Integra o CICS.NOVA - Centro Interdisciplinar de Ciências Sociais, onde desenvolve sua pesquisa com bolsa concedida pela FCT. É colaboradora do Grupo de Estudos de Antropologia da Cidade (GEAC-USP) e uma das co-fundadoras do Coletivo de Antropologia Urbana (CAU-Lisboa). Possui mestrado em Antropologia Social e bacharelado em Ciências Sociais pela Universidade de São Paulo. Pesquisa temas relacionados aos usos dos espaços urbanos, epistemologias urbanas, ativismos, periferias e práticas estéticas urbanas (como graffiti, pixação e rap).



**RIMAR O MUNDO, (RE) INVENTAR
A CIDADE:**

**RAP KRIOLU COMO TECNOLOGIA
DE CONTRA-ENCANTAMENTO**



Abstract | Resumo

As narrativas sobre as cidades constituem uma dimensão estruturante da vida urbana. Elas não somente falam sobre os territórios como também criam espaços. Narrar é criar mundos (e cidades). Apesar de diversas, essas narrativas operam em um campo de forças desiguais. Parte delas são hegemônicas, responsáveis por disseminar concepções circunscritas de cidade em estigmatizar outras elaborações possíveis. No entanto, sociedade inteira —e seus imaginários, representações e saberes— não é completamente encapsulada por elas: narrativas dissidentes existem (e resistem). Essa conjuntura produz múltiplas desigualdades, como o epistemicídio, revelando diferentes regimes de conhecimento que estão a disputar os significados e representações do urbano. Essa problemática configura um dos pontos de partida da etnografia que desenvolvo junto com mulheres rappers de São Paulo (Brasil) e da Área Metropolitana de Lisboa (Portugal), no contexto da minha tese de doutorado em Estudos Urbanos. Venho trabalhando e pensando junto com elas a partir da perspectiva da imaginação espacial e do efeito simbólico das narrativas. O argumento da pesquisa é que o rap produz, registra e compartilha epistemologias que capturam memórias passadas, acontecimentos presentes, e fomentam a imaginação de futuros. Na AML, onde a pesquisa de campo foi concluída, venho trabalhando junto com rappers engajadas com o rap crioulo —resultado da fusão da oralidade do crioulo caboverdiano com a cultura hip hop. Aprendi com elas que o rap crioulo compreende dimensões criativas, performáticas, reflexivas e morais que fornecem ferramentas simbólicas, emocionais e sociais para elas (re)criarem e (re)imaginarem suas experiências urbanas em contextos marcados por precariedades de diferentes ordens e por estruturas racistas, patriarcais e xenófobas. Suas narrativas estão imbricadas em experiências afrodiaspóricas múltiplas e fundam espaços transnacionais por onde somente aqueles que compartilham essas vivências (e falam crioulo caboverdiano) conseguem navegar. Em suas músicas, elas não apenas descrevem e analisam vivências passadas e presentes, como prefiguram outros mundos para elas, seus filhos, suas famílias e seus amigos. Nesta comunicação, abordarei desenvolvimentos da etnografia que me inspiraram a engajar com algumas formulações de Alfred Gell —a despeito do seu alocronimo, ele oferece ideias que abrem caminhos instigantes para a minha pesquisa. Gell propõe pensar as obras de arte como parte de um sistema técnico amplo que congrega tecnologias que contribuem para que vejamos o mundo de forma encantada —são as tecnologias do encantamento. Seguindo seu insight, proponho pensar o rap como uma tecnologia de contra-encantamento, cujas narrativas desencantam e (re)encantam a cidade sob novos termos, criando brechas para a emergência de cosmovisões espaciais radicais que possibilitam habitar e existir em espaços fundados por narrativas hegemônicas.

Keywords | Palavras-chave: rap | estudos *hip hop* | antropologia urbana | narrativas sobre a cidade

CAMILLO LEON

QUJANO

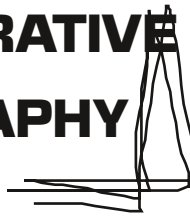
Centre National de Recherche Scientifique
(CNRS - CNE/La Fabrique des Écritures),
Centre Norbert Elias/ FEE, France,
Colombia

is an anthropologist and photographer born in Bogotá and based in Marseille. Ph.D from the EHESS (Paris) and Postdoctoral Researcher at the Centre National de Recherche Scientifique (CNRS - CNE/La Fabrique des Écritures), he explores the intersections between anthropology, photography, and urban studies through creative, and critical approaches. He has been a Society for Visual Anthropology (AAA) / Robert Lemelson F. fellow, and his doctoral dissertation has been recognized with the Jon Rieger Award (International Visual Sociology Association), the Prix Jean Widmer (U. Fribourg) and the Prix de la Ville (PUCA). His work has been awarded with several prizes and has been featured in several media such as the British Journal of Photography, The Washington Post, Fisheye Magazine, Libération, Paris Match, VICE, Le Parisien and Days Japan



SÃO JOSÉ:

**REVISITING TOURISM THROUGH
SENSORY, MULTIMODAL, AND
COLLABORATIVE
ETHNOGRAPHY**



Abstract | Resumo

This research project carried out as part of the European project Collaborative Engagement in Societal Issues (COESO) is based on a multimodal and experimental project that explores citizens' relationship to tourism in Sao José, Lisbon. Through the collaboration between three project partners, CRIA, the ZERO association, and the CNRS (La FEE - France), we created a transmedia website to depict the sensitive experiences of tourism from various points of view: <https://saojose.huma-num.fr/> This experimental website plunges the visitor into a variety of paths, experiences, and sensible testimonies that aim to explore the complex and multiple connections of local actors to tourism. Following a citizen science approach, this multimodal anthropology stages the sensitive experience on an open-access visualization medium. In doing so, this project aims to develop a multi-modal anthropology that reaches out to new audiences. The use of several research supports (texts, photos, videos, sounds, interview excerpts, archives) and their spatialization on an interactive map, enables the exploration of sensitive experiences following various narrative paths. This presentation will highlight the methodological and epistemological stakes in the setting up of this site. Following a participative and critical approach, it hopes to contribute to a better understanding of sensitive experiences of tourism in the city.

Keywords | Palavras-chave: tourism | ethnography | multimodal | transmedia

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Passeio/ Centro de Estudos de Comunicação e Sociedade - Universidade do Minho, Portugal

integra o grupo de investigadores doutorandos do CECS, estando a realizar o Doutoramento em Ciências da Comunicação. Com uma Licenciatura em Comunicação Social pela Universidade do Minho, fez uma incursão pelo jornalismo (Público) e obteve o Diploma em Estudos Avançados em História Contemporânea, na Universidade de Santiago de Compostela. Profissionalmente, tem exercido atividade nas Ciências da Informação, tendo um Curso de Especialização em Arquivo e Documentação, pela Universidade Portucalense. Atualmente, estuda a relação entre biografia, discurso e comunicação, partindo da história de vida do realizador Edgar Pêra.



**O PODER DA MARGEM:
GRAFISMOS NAS RUAS
DO PORTO**



Abstract | Resumo

Inscritas nos pontos mais marginais do Porto (nos caixotes do lixo, nos postes de eletricidade, nas ruínas de casas) as mensagens escritas e visuais que enchem as ruas da cidade são uma forma de combate e resistência, dentro do espaço urbano. Numa recolha pelas freguesias do Bonfim, Cedofeita e Paranhos, realizada no âmbito da Passeio – plataforma de arte e cultura urbana (www.passeio.pt), pusemos essas mensagens em diálogo, apoiando-nos em Bakhtin, Agamben e Foucault. Com palavras de ordem mais diretas (“Tanta casa sem gente, ocupa”, “Tourist, go ho-me”) ou mensagens mais subliminares (“Amo-te, Cristina”, “Saudades: 500 mg”), os autocolantes, grafitti e stencil que se colam à pele da cidade são sempre uma forma de reclamar o direito a habitá-la, num discurso alternativo ao dominante e, muitas vezes, de confronto direto com este. Neste trabalho de pesquisa, tecemos as redes e conexões que se estabelecem entre estas mensagens e os diferentes pontos geográficos por onde se espalham, questionamos o conceito de autoria (pela sua ausência ou heteronomia) materializado nestes grafismos e colocamos as mensagens numa posição de interação com o flâneur, que vagueia pelos lugares, deixando-se provocar pelos sinais que os mesmos lhe oferecem.

Keywords | Palavras-chave: Porto | habitação | grafitti | discurso


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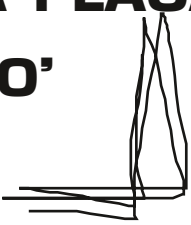
FELIPE XAVIER MARTINS DE LIMA

Universidade Nova de Lisboa, Portugal, Brasil

é um artista visual e pesquisador brasileiro residente em Lisboa, Portugal. É doutorando em Estudos Artísticos – Arte e Mediações pela Universidade Nova de Lisboa, mestre em Multimédia pela Universidade do Porto e licenciado em Comunicação Social pela Universidade Federal do Rio de Janeiro. Ele está particularmente interessado em investigar as articulações entre estética, sujeito e poder nas práticas artísticas contemporâneas. A sua investigação atual centra-se na produção de cartografias e debates críticos sobre as linguagens, as representações e as políticas articuladas no contexto das cenas de Arte Contemporânea em Portugal, procurando explorar potenciais ligações entre a precariedade estética na arte contemporânea e a condição de instabilidade e insegurança vivenciada em contexto de globalização e políticas econômicas neoliberais. felipe.xml@gmail.com.



**RESISTÊNCIAS
INTERSUBJETIVAS:
REFLEXÕES SOBRE O ATIVISMO
COM A PLACA ‘RUA MARIELLE
FRANCO’**



Abstract | Resumo

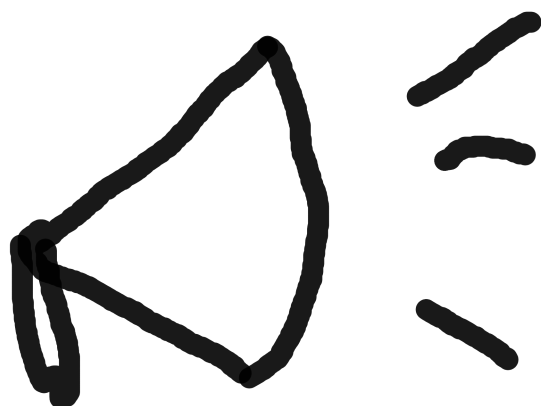
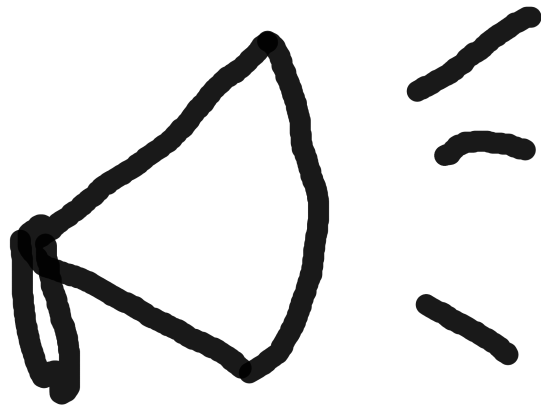
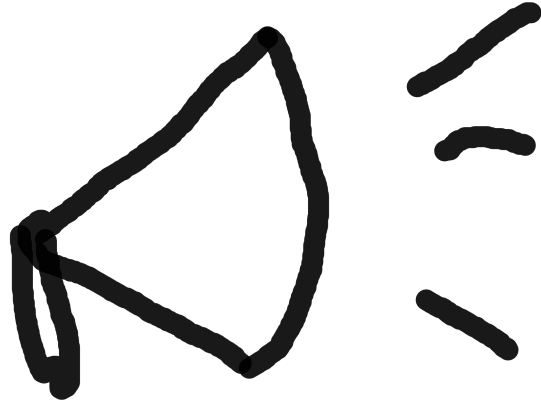
No dia 14 de março de 2018, Marielle Franco – ativista, política e defensora dos direitos humanos brasileira – participa de uma roda de conversa no espaço coletivo Casa das Pretas. Ativistas e intelectuais compartilham experiências de luta por uma sociedade mais justa e pelo desenvolvimento de um projeto comum. Ao final do evento, Marielle deixa o local e parte em direção a sua casa. Uma rajada de tiros ceifa brutalmente sua vida e a do motorista Anderson Gomes. A covarde ação causa assombro e revolta. De forma orgânica e vertiginosa, um ato em sua memória é organizado. Milhares de pessoas tomam as ruas da Cinelândia, na região central do Rio de Janeiro. Os participantes pedem justiça. Reivindicam sua história de vida e atuação. “Lute como Marielle Franco”, “Memória guerreira não se apaga”, “Do luto à luta”. Uma multidão heterogênea, composta por variadas comunidades, movimentos sociais, coletivos e ativistas ocupa as ruas e as redes para expressar sua angústia e seu desalento. A onda reacionária e conservadora expressa seu ódio. Promove a difamação da trajetória da ativista com a propagação torpe de inverdades e manipulações acerca de sua identidade. De forma a resistir às investidas, uma rede de inteligibilidade e ação é constituída em torno de sua memória. Meses depois, na cinzenta tarde do dia 14 de outubro de 2018, logo após dois políticos associados à onda conservadora e reacionária anunciarem em comício de campanha eleitoral a quebra do objeto com o nome da ativista, centenas de pessoas se reúnem novamente na praça da Cinelândia em torno da defesa da trajetória de Marielle. Placas são distribuídas a cada um dos presentes, que as empunham com vigor. As pessoas congregam-se em uma multidão que passa do luto à catarse através da rememoração dos últimos acontecimentos políticos do país. Os organizadores do ato propõem que se forme um grande mosaico de placas com o nome da ativista. O compartilhamento de intervenções com o objeto se multiplica pelo mundo. Os manifestantes produzem imagens, entrelaçam emoções, expressam sentimentos e os compartilham nas redes. Nesta comunicação que deriva e amplia um capítulo da dissertação de mestrado “Cenas de Resistência”, buscamos refletir sobre as potencialidades estéticas e políticas das ações com a placa da Rua Marielle Franco. Por meio da exegese de fenômenos a ela relacionados, indica-se que, no confronto com dispositivos de bio-necropoder operados pela onda conservadora e reacionária, a ação por meio de tal plaqueta evoca, a um só tempo, a memória coletiva e a práxis interseccional da ativista, manifestando-se, desse modo, como um poderoso contradispositivo ou, como preferimos denominar: um dispositivo de lutas – um dispositivo de resistência. Para tanto, recorre-se à análise de Marie-José Mondzain sobre a iconoclastia, à discussão de W. J. T. Mitchell sobre a relação da prática da ocupação ao papel das imagens, e ao pensamento das autoras bell hooks, Kimberlé Crenshaw, Patricia Hill Collins, Djamila Ribeiro e Carla Akotirene quanto à teoria da interseccionalidade.

Keywords | Palavras-chave: ativismo | resistência | estética | política | dispositivo

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MACIENZIE



**TOWARDS A NEW AESTHETICS OF
RESISTANCE. CLIMATE ACTIVISTS
AND THEIR PERFORMATIVE EN-
COUNTERS WITH ART AT A TIME
OF ECOLOGICAL CRISIS**



is assistant professor (adiunct) in the Department of Social Sciences at Warsaw Kozminski University. Historian, cultural studies scholar, translator, playwright, researcher and university teacher. She received her PhD in the humanities at the Faculty of Artes Liberales, University of Warsaw (2017). Her research interests include cultural anthropology, sociology of culture and media, social and cultural performance from a critical perspective, contemporary theater, esoteric traditions and history of ideas with a focus on feminist theory and postcolonial studies. She is currently working on her habilitation dissertation on sociological aspects of Freemasonry between symbolic performative management and (self)development towards excellence.

Abstract | Resumo

We live in a time when the world lost its equilibrium. Spiritual and material values no longer balance each other out. Consumption had reached a height unparalleled in the history of the world; it has become central to the economy, society, politics, public and private life. All this has led to a massive ecological crisis which can have irreversible consequences. To raise awareness to this situation, climate activists all over the world have decided to perform a series of public acts – vandalizing works of art. The process is ongoing and is said to be stopped when the goals of the activists are reached. Contemporary art is rarely aimed, exposing the old masters to the perils of cultural resistance and critical pedagogies of performance. My article is a sociological analysis of this performative phenomenon in the public sphere and an attempt to answer the question about the heritage of culture and nature – are paintings just objects of luxury adding to the world of consumers against which the activists are trying to fight? Or are they carriers of values which need to be sacrificed to preserve the values which keep the planet going? Are we witnessing a new aesthetics of resistance, referring to Peter Weiss' concept from 45 years ago? One where circumstances of social justice can function as an operative, policy-guiding ideal with political relevance rather than an empty phrase.

Keywords | Palavras-chave: consumption, ecological crisis, public arts

FRANCESCA MELINA

IUSS Pavia/ University of Ca'Foscari, Italy

is a human being. Born in 1997, she has spent her life until now questioning and experimenting in various fields of knowledge. She has always had an eclectic personality and difficulty in applying specific labels to herself. She studied Philosophy and graduated with a master's degree in ethics-aesthetics. She is now a PhD student in Sustainable Development and climate change, with a focus on aesthetic and artistic practices. She considers herself neither a philosopher nor an artist. She lives by reading, studying, writing and drawing on walls (but not only) as Malomodo, an art action producing and developing her approach in the context of public art, experimenting with multidisciplinary methods.



FORMS OF RESISTANCE: ILLEGAL PRACTICES IN URBAN AND NON-URBAN SPACES



Abstract | Resumo

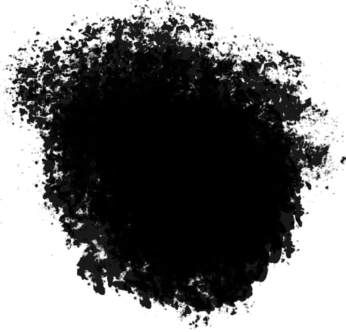
After and because of the COVID-19 pandemic, the concept and perception of public - and even private - space have changed. From something that we consider our own, that we actively experience, it seems that the "public" has turned into something alien to our daily practices, a space that we pass through, going from one point to another (Bourriaud, 2022). Instead, private spaces have become our safe zone, places where we can hide from the danger that comes from the outside. Alongside this feeling of dispossession, the practices of gentrification and those dedicated to urban decorum are the actions that actively transform the common spaces surrounding our private dwellings - not asking for community opinion (Semi, 2015). This has led to a politically passive attitude concerning the practices put in place in urban centres -which we no longer feel to be an agent part of. So, what about the meaning of citizenship? And about public space - understood in its deepest sense? How can we return to reclaim those places that are ours and feel them again as such? On the one hand, we will try to argue that a kind of resistance can be seen in some forms of artistic practices (Kunst, 2015), such as illegal posting, sculpture and performances dedicated to the physical occupation of urban space. Through the practice of Guerrilla Spam, Biancoshock, Hogre and others that work in the public space we will see how these issues can be put at the centre of both theory and artistic practice - engaging the "public" not only understood as "space," but also as people actively involved in this kind of artistic activity (Kwon, 2002). On the other hand, we will thematize how art making can challenge the concept of the private by making art in abandoned places such as old firms and post-industrial heritage spaces. We will look at how artists interact with these spaces by playing with the objects - and also with the history - that transpires from these places, which will become private (but also in a sense public) open-air museums. Both points of view show how the boundaries of the concepts of public and private can be blurred, questioning the actual meaning of inside and outside, own and others, and becoming actively political. They could be seen as a resistance to the capitalist attempt to define individual space (Child, 2019) - of action, thought and life - by actively moving against artistic practices' commodification (Mollona, 2021). Acting directly in and on urban space, or moving to the edge of society by crossing forgotten places, those practices have assumed a theoretical meaning that re-discuss social and legal boundaries and the concept of democracy itself.

keywords | Palavras-chave: illegal-art | political-art | urban space | public spaces

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ART PROJECTS IN SOCIAL HOUSING AREAS



Abstract | Resumo

Western European cultural policies increasingly focus on targeting marginalized and deprived communities. In Denmark, this was enforced politically and discursively with a new legislation in 2018 aimed at radically changing low-income public housing neighbourhoods based on five criteria: lower than average level of education, employment and income, higher than average crime rate, and – particularly controversial – a population consisting of over 50 per cent ‘non-Western’ immigrants and descendants. Because of this legislation, several Danish public housing neighbourhoods undergo drastic renovation and demolition plans and face increasing stigmatization. The consequences are drastic and include mass eviction, demolition of entire blocks and/or the sale of properties for private or co-operative housing projects. Formally independent of but parallel to this development, we have witnessed an increasing interest in targeting the residents of the same neighbourhoods with a variety of publicly funded projects in arts and culture. These are part of a strategy to reach new audience/user groups by recognizing and underpinning art manifestations outside the formal art institutions. But they are also part of a more specific betterment agenda, e.g., based on the assumption that the deprived social housing areas can be “elevated” through art (The Danish Art Foundation), and that engagement in cultural projects can counteract isolation and “parallel societies” (Minister of culture, Mette Bock, 2019). Research in this field is divided between positive interpretations of the social and democratic impact of the arts and critique of the deficit-model and the will to empower others. However, little is known about the local significance of these projects. What kind of socio-aesthetic relations are established between the art projects and the areas? How and to what extent can and do the art projects avoid taking part in the stigmatization of the neighbourhoods – and offer alternative relations and models of change? This paper presents results from broader research in art projects in four low-income Danish social housing areas in the urban margins (Eriksson, Nielsen, Sørensen & Yates, 2022). Drawing on qualitative studies of current art projects, it shows how two different site-specific art platforms address the site and time-specific conditions of one of the areas, offering alternative relations and forms of engagement.

Keywords | Palavras-chave: social housing areas | art and cultural policies | public art projects | betterment agenda | site and time specific art





CATHARSIS


MIND OFF

P-R


GRÉCIA PAOLA

Faculty of Fine Arts of the University of Porto,
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is a Portuguese-Venezuelan artist. Her artistic project connects body, deterioration, and matter. She's a Guest Assistant in Sculpture at the Faculty of Fine Arts of the University of Porto. Thanks to a grant from the Foundation for Science and Technology, she is pursuing a PHD at both Faculty of Fine Arts of the University of Porto and Complutense University of Madrid. She has a master's degree in Sculpture as well as a Higher Degree (FBAUP). Grécia has exhibited in Portugal, (Zet Gallery, International Festival of Lights of the Algarve, and PortoCartoon World Festival-Award); Spain (BBAA Madrid Exhibition Hall); and Italy (CONTEM-PORARY VENICE). She took part in a collaboration between the Paris College of Art and FBAUP, as well as a social and artistic project at Funchal Prison. Grécia Paola worked as an art assistant at the "Art and Sustainability" Symposium (Braga) and volunteered for creative projects (Guimarães, Faro and Funchal).



'SEA OF LIES' OR CREATIVE STRATEGIES FOR INCREASING AWARENESS OF TYPE 1 DIABETES' VISIBILITY, ARTISTIC POTENTIAL, AND CREATIVE PRACTICES



Abstract | Resumo

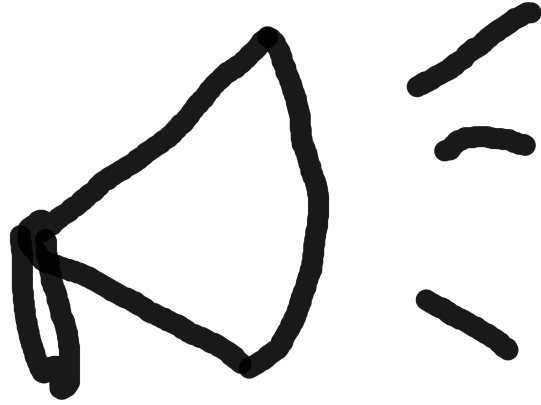
The project explores how the experience of illness, in this case Type 1 Diabetes, can be interpreted and reinvented from a creative standpoint, reflecting on the "Articulations between youth activism and creative practices" axis. This process includes: 1) an exercise in reimagining the function of an object closely related to the universe of health and glucose control; and 2) the role of a young diabetic creator (Type 1 Diabetes) who sees their chronic condition as a starting point for the creation, awareness, and reduction of stigma associated with the sick body/diabetic body and its visibility in society. The research is being conducted as part of a doctorate in fine arts project that connects the body and matter deterioration. We are interested in crossing Arte Povera in the sense of removing barriers between art and society's daily life, using life as an inspiration to create. We will investigate how to make an object out of unusual materials in the field of sculpture through practice-based research. The proposal aims to create a form out of materials that have outlived their usefulness and poses the following questions: What are these objects' new lives? What new contexts and art directions can foster in artistic practice to raise awareness for the preservation of life? What is the significance of the self-referential or sharing factor? Blood glucose control strips are used as the materials. Blood glucose control strips are commonly used to inform the individual about their glucose level, which is monitored by a specific device and displayed in a graphic with a wave shape. It is intended to work with the wave metaphor as a cadence of the harmful food decisions we make if we do not exercise proper control and surveillance. "Sea of Lies" (2023) is an artistic project created entirely with blood glucose control strips that began with a personal chronical experience and progressed to an experience communicated to a general audience. The project aspires to be capable of touching and transforming various individuals in a cross-sectional manner. There will be discussions about DNA, work ethics, and the relationship between art and health, as well as art and science. It is intended to promote the concept of health education beginning with what is ingested; thus, health education begins with and in the mouth. Reuse issues will also be investigated, first in the blood glucose wave and then in the produced symbolic wave. We intend to study the wave's possible symbolism in the context of the visual arts for this purpose. We will do so by looking at Gary Hill's contributions to "Learning Curve" (1993), Jean Shin's "Wave sound" (2007) and El Anatsui uses who uses resources typically discarded.

Keywords | Palavras-chave: type 1 diabetes | artistic practice | activism | blood glucose control strips

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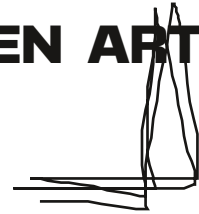


VALÉRIE PAQUET

is a PhD candidate in communication studies, with a concentration in gender studies, at Université du Québec à Montréal (UQAM) where she is also a sessional lecturer. She holds a master's degree in international and intercultural communication. Her interests lie in ecofeminist perspectives, embodied knowledge, and artistic practices. Her doctoral work is in the field of environmental communication studies and privileges a proximity approach in which sensitive experiences are approached as sites of knowledge unveiling. She recently published a research report with ARTENSO on the link between artistic practices and socio-ecological transition in the Francophonie (2021). She is currently a researcher at the Observatoire des médiations culturelles (OMEC) and for the Atelier de chronotopies urbaines: scènes et cultures populaires (ACU) at UQAM. She is also a member of the board of directors of Toxique Trottoir, a street theater company with a social vocation.



RESONATING WITH EMBODIED KNOWLEDGE: AN ECOFEMINIST EXPLORA- TION OF WOMEN ARTISTS' PRACTICES



Abstract | Resumo

Current environmental issues represent a socio-cultural challenge as they are embodied in daily life, in habits, ways of living together, as well as in the transformation of cultural representations. This presentation proposes to present two aspects of a research in its exploratory stage. This research aims at articulating artistic practices and ecological thoughts via claims of the existence of an ecofeminist sensibility by a community of women artists in Québec. This emerging community places at the heart of its claims a body-territory centrality, traditional knowledge and sensitive practices, thus placing the body as a "reservoir of know-how" (Federici, 2020). Based on an engaged ethnography (Granjon, 2020) which includes participant observations and interviews, our main objective is to brush a preliminary portrait of contemporary practices of women artists linking ecofeminist and artistic practices in Quebec. A series of interviews conducted (1) reveals the extent of resistance practices coming from this community of women artists and (2) explore the connection between ecofeminist approaches and artistic practices exposing new forms of activism emerging from everyday practices.

Beyond ecofeminist theories, it is ecofeminist practices that feed and clarify the interests of this research. The notion of vernacular ecofeminism, as proposed by Geneviève Pruvost (2021), clarifies this dimension. Vernacular ecofeminism refers, in part, to an engagement with everyday practices and precious connections to the territory in an emancipatory way; claiming the right to inhabit their bodies and the territory in a sensitive and interdependent connection. In this sense, it becomes essential to think about the relationships running through the materiality of the everyday and encourages the development of a space for social critique. Everyday practices, from which their respective artistic practices derive, and vice versa, are conceived here as forms of resistance and social transformation. The conceptual articulation between artistic and ecological practices complements the theoretical foundations of the research, which are more broadly situated in the inter-disciplinary field of environmental humanity (Celka, La Rocca & Vidal, 2020). This proposal is an opportunity to discuss how these practices create embodied knowledge. More broadly, we will question how they make these practices visible. To what extent can these knowledges be considered as legitimate sources of knowledge outside of the practicing community and echo issues of socio-environmental justice? This communication will present the preliminary results of the research and question the place of women artists in the contemporary socio-environmental context as well as unveil the possibilities of resistance created by them. From visual arts, to collages, through non-mixed activities and performances, this community breaks down the traditional boundaries of art fields to propose a mixed activism that resonates with the day-to-day.

Keywords | Palavras-chave: ecofeminism | activism | ecological practice | women artists

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WARREN BEATTY

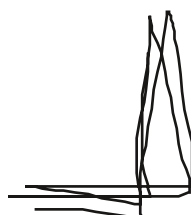
PETRUS

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é arquiteta pela Universidade Federal do Rio de Janeiro, mestre em Artes Visuais pela Universidade do Estado do Rio de Janeiro e doutoranda do curso de Educação Artística da Faculdade das Belas Artes do Porto. Iniciou seu percurso nas artes realizando obras em vídeo, fotografia, instalações e performance. Conquistou o Prêmio Brasil-Amanhã do Museu da Pampulha. A partir daí sua produção se relaciona com a cidade através da criação de espaços coletivos, transdisciplinares e abertos para o território onde se situam. Formas transversais de ensinar-aprender estabeleceram-se em relações com coletivos, grupos de estudos e jovens artistas. Sua grande motivação passa a ser a transversalidade da educação com os campos político e artístico. Alterna sua presença entre espaços formais e informais de ensino. Foi professora colaboradora da Escola Sem Sítio (RJ) e criou grupos de estudos dirigidos à jovens artistas da periferia da cidade como o Arte Socialmente Implicada.



**PRÁTICAS HÍBRIDAS LEVANTADAS
DO CHÃO:
SE HÁ UM JOGO, NÃO VAMOS
DEIXAR DE JOGÁ-LO!**



Abstract | Resumo

O título dessa proposta se refere a um estudo focado nas interseções entre arte-educação-cidade-vida. “Em fricção com o real: práticas híbridas levantadas do chão” é o título da pesquisa desenvolvida por Bia Petrus como pesquisadora bolsista FCT, ligada ao Instituto i2ADS, na Faculdade de Belas Artes do Porto. Falamos de um conjunto de práticas artísticas híbridas, levantadas do chão das cidades do Porto e do Rio de Janeiro, por onde este corpo de artista-pesquisadora se move. A cidade é o mais rico campo de forças do embate social-estético-político. As ruas são o lugar do dissenso, da diversidade, da mistura, das diferenças e de produção de sentido. Considerando os diferentes contextos das duas cidades aqui convocadas, ainda assim podemos afirmar que nas tensões e desigualdades que comportam, em termos econômicos e de (in)visibilidade de corpos e formas de vida, podemos observar jogos de força sendo jogados. Jogos de resistência. Espaços em disputa. Ao reagir à realidade que vivemos com forte tendência ao recrudescimento e ao obscurantismo, esse estudo se compromete a um engajamento radical, com práticas artísticas e com a educação, com intuito de promover a transformação constante a partir de todos os meios que atravessam o cotidiano, em todos os espaços possíveis. Inclusive as ruas. Tratamos de duas geografias. No Rio de Janeiro, uma cidade que ainda finge estar sob o controle do poder público, a rua é sem dúvida o palco político mais relevante que temos, lugar onde inúmeros tipos de “outras” relações se habilitam, construindo enquanto simultaneamente desconstruem. O que confere valor político às ruas é a criação de outros valores que podem nascer e permanecer, quem sabe, fora das lentes do poder até se estabelecerem transformando o contexto e os sujeitos que ali vivem. A cidade do Porto passa por um processo de hiper gentrificação com a população sendo expulsa do centro da cidade para dar lugar a inúmeros empreendimentos turísticos. Uma cidade que expõe uma marca, enquanto é vendida como produto. Não percebemos facilmente, nas ruas do Porto, uma cidade em que os cidadãos podem intervir e transformar o espaço a ser compartilhado. Ao analisarmos exemplos de práticas já realizadas, pretendemos demonstrar como ações estético políticas de caráter efêmero e híbrido articulam estratégias capazes de desestabilizar o estabelecido. A partir de situações que emergem em cada local específico, procura-se a potência do que está em jogo na vida cotidiana: Um jogo entre o controle e a indisciplina, ou entre diferentes saberes ou entre desigualdades e privilégios para a partir daí ativar manifestações em copresença. Perceber e não deixar passar o jogo que se revela em cada território pode ser uma forte ferramenta de resistência. Um conjunto de perguntas-respostas-perguntas pode ser formulado a partir de processos de observação crítica, da criação coletiva e da performatividade dos corpos. Pergunta-se: Quais os efeitos dessas ações?


Keywords | Palavras-chave: práticas híbridas | cidade | jogo | resistência

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**EVERYDAY RESISTANCE IN A
CONTEXT OF URBAN PRECARIETY
AND POLITICAL AUTHORITARIANISM:
AN ANALYSIS ON TARLABAŞI
DAYANIŞMA (TARLABAŞI SOLI-
DARITY) NETWORK IN ISTANBUL,
TURKEY**



Abstract | Resumo

Tarlabaşı is a socioeconomically disadvantaged neighbourhood located behind Taksim Square, one of Istanbul's hubs of commerce and tourism, where the majority of the population is made up of migrant and minority communities (especially Kurds and Roma). For several years it's undergoing structural changes due to the so-called Urban Transformation Project, that threatens the existence of the neighbourhood and the lives of the people living there, who are forced to quit their homes or continue to survive in an environment heavily marginalised by institutions, which has increased urban precariousness and inequality. In the case of Turkey, the question of spatial justice is dismissed by the neoliberal and authoritarian order in policymaking, particularly when launching these kind of urban transformation projects inside some neighbourhoods considered as "dangerous", like Tarlabaşı, or deviating from nationalist and/or islamist ideology. Such gentrification projects contribute to create a segmented city with invisible borders that have a direct impact on its accessibility and habitability. Soja (2010) explains that this segmented city reduces the possibility of establishing a spatial justice inside the city that could be considered key in enabling us to understand the social and political conflicts occurring within it. This communication focuses on the forms of resistance of the inhabitants of Tarlabaşı, analysing the informal solidarity network called Tarlabaşı solidarity active in the neighbourhood. In an authoritarian context in which political claims are subject to strong repression, the mutual support actions (after-school activities, clothes distribution, organisation of collective meals etc.) carried out in a self-managed and informal manner in the neighbourhood by Tarlabaşı solidarity represent "everyday forms of resistance" (Scott,1985) capable of opposing, albeit in a 'discreet' manner, the social order established by the ruling classes, and in this specific case the gentrification project of the area. By means of ethnographic work carried out in the neighbourhood during autumn 2022, this proposition aims to investigate the inhabitants' ability to withstand social precarity and repression trough the "quiet encroachment of the ordinary" (Bayat, 2009), in line with the thinking of Michel de Certeau (1990) who considered these tactics of the dispossessed, discreetly transgressing the hegemony of dominant classes, as forms of resistance.

Keywords | Palavras-chave: resistance | solidarity | authoritarianism | precarity

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**ATIVISMOS E PERSPECTIVAS INTERSECCIONAIS NO CINEMA DOCUMENTAL. O CASO DOS FILMES VENCEDORES DO PORTO / POST / DOC:
POSSÍVEIS CONTRIBUTOS PARA O DOCUMENTÁRIO FEMGLOCAL**



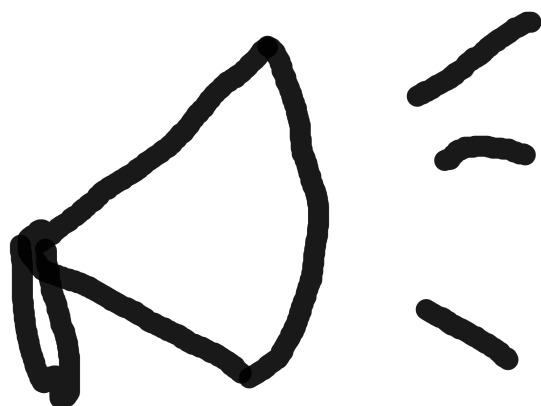
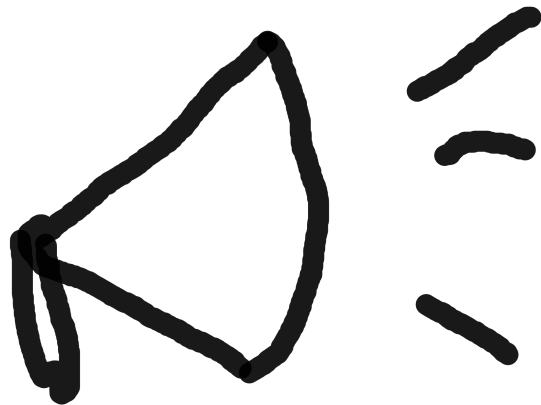
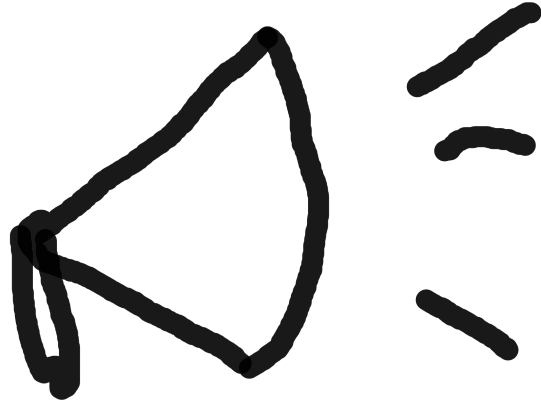
Abstract | Resumo

Porto/Post/Doc: Film & Media Festival destaca o cinema do real e nasceu como associação a 26 de março de 2014, no Porto, fundada por “pessoas não conformadas com o encerramento de salas de cinema” (Porto/Post/Doc, 2014). O objetivo principal era dinamizar o cinema na cidade para: i) voltar a trazer o público às salas; ii) estimular a nova produção; iii) criar um novo festival internacional de cinema sobre documentário. Ao longo das últimas 9 edições, o festival que nasceu mobilizador, em prol da visibilidade do cinema documental, tem-se vindo a reconfigurar, alinhando-se com as tendências mundiais do boom do documentário que, no século XXI, emerge “a sonhar ser ativista” (Gaines, 2021: 217). A linguagem singular do cinema (audiovisual, realista, sem ser cópia do real) permite-lhe apelar à mente e à emoção humana, educar, rejuvenescer e revolucionar culturas (Balázs, 1952; Cavell, 1979; De Lauretis, 1984; Derrida, 1994; Johnston, 1973). O cinema documental, que se confunde com a evolução de movimentos de defesa de direitos humanos (Penafria & Freire, 2019), que questiona as convenções sociais (Nichols, 2001), assume um papel ainda mais preponderante no rejuvenescimento e revolução de culturas, colocado ao serviço da sociedade e de minorias como uma ferramenta ativista. A História do(s) Feminismo(s), das mulheres, continua a merecer pouca representatividade em festivais de cinema generalistas. Não só nos deparamos com uma ausência de obras cinematográficas que procurem explorar as agendas feministas, como com um número de mulheres “criadoras” (realizadoras) escasso (Ehrich, Burgdorf, et al., 2022; Lauzen, 2009). “FEMglocal - Movimentos feministas locais: interações e contradições” é um projeto de investigação que procura, entre outras valências, estudar os movimentos feministas e a sua História em Portugal. Como instrumento de divulgação científica, propõe-se a desenvolver um documentário sobre ativismos feministas que pretende contribuir para a recuperação e (re)construção da memória histórica dos feminismos. Tomando como pontos de partida o papel do cinema documental como ativismo e o Porto/Post/Doc como festival de cinema do real ativista, nesta comunicação pretendemos analisar os filmes vencedores das últimas 9 edições considerando: (i) género da pessoa que realizou o filme e da restante equipa técnica; (ii) eixos temáticos abordados; (iii) modos de representação propostos por Nichols (2001); (iv) país em que o filme foi produzido. Através de uma metodologia ancorada na análise de conteúdo do discurso das sinopses dos filmes vencedores disponíveis no website e da sua ficha técnica, propomo-nos a avaliar em que medida o Porto/Post/Doc tem tendência a favorecer, ou dar maior visibilidade a documentários ativistas. Adicionalmente, pretendemos compreender em que medida o ativismo inerente a este festival inclui o fator género, i.e., estudar qual a representatividade que mulheres (como tema e como sujeitos criativos) têm nos filmes vencedores. Os resultados desta análise servirão para compreender a interseccionalidade e diversidade dos filmes vencedores (de acordo com os fatores enunciados) e para informar o documentário que virá a ser produzido no âmbito do FEMglocal (concernente a eixos temáticos e modos de representação que se destacam no corpus).

Keywords | Palavras-chave: documentário | contra cinema | feminismos | ativismo

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MARIA MONTESSORI: A PATTERN OF PEDAGOGICAL AND CULTURAL RESISTANCE TO THE PATRIARCHAL SEXISM



Abstract | Resumo

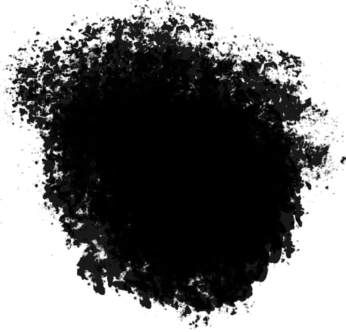
The modern society overabounds in several celebrities risen to reputation by the media word of mouth, despite their lack of talent, or at best doubtful. Especially in the female world, the only universally virtue recognized to women is about their good looks (attractiveness) combined with seductiveness. Gender stereotypes is a long-standing and unresolved issue that begins during childhood and grows up through family and social education. Several distinguished educational professionals corroborate the thesis that a sexist indoctrination is acted upon children on both genders. Specifically for girls, it significantly reduces their developmental potential. However, the genesis of gender typing is attributed precisely to women. As early as 1899, Maria Montessori wrote, "It may be rightly stated that in Italy it is not the man or the laws that are against the progress of woman as it is the woman herself. In fact there are laws favourable to woman from which she does not benefit. For example, she might be a member of the important boards of charitable institutions; but the ladies merely collect money during the holidays, entrusting the administration to men." Therefore nowadays it is extremely important to deconstruct the persistent patterns of genderized education and to offer boys and girls some remarkable models of femininity for intellectual merits and symbolic-cultural exemplarity. Maria Montessori was among the first women to graduate from Medicine in Italy and she managed to place herself within a scientific and mostly male panorama. She gave birth an illegitimate son in a country traditionally catholic and conservative. She travelled, she overturned the previous pedagogical theories and she struggled against the fascist propagandistic exploitation. She established a successful combination between scientific interest and her love for children, by some theoretical considerations and experimental observations. She became the symbol of a unyielding femininity. She sensed the importance of women's gender struggle, in the name of a cohesive and united sisterhood, and of the entire human race, for a shared spiritual growth in peace and harmony with the cosmos. Montessori is very modern: she promotes the cultural emancipation, economic independence, social relocation and self-determination of women. By this way, they free themselves from the subalternity to the men who provide their sustenance. So, it becomes possible to marry by choice rather than by necessity or agreement. Women contribute to the family economy; so together with men, they become truly companions. Maria Montessori has marked an epochal difference by her daily sufferings and contradictions; through her example girls coming from everywhere and every age experiment the example and the possibility to withstand the sacrifice of their existential force.

Keywords | Palavras-chave: Montessori | pedagogical resistance | cultural resistance

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THE 'CAPITAL' AND SELF- OWNERSHIP OF KURDISH WOMEN IN DEMOCRATIC CONFEDERALIST SOCIETY



Abstract | Resumo

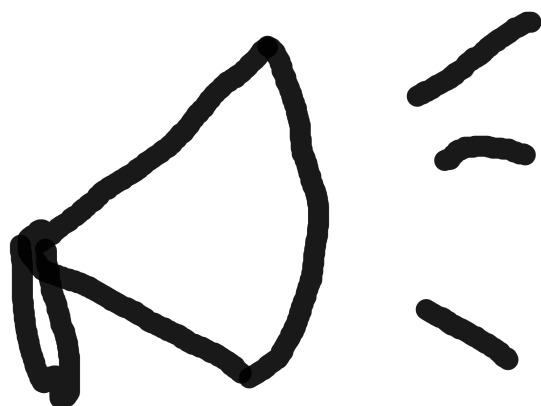
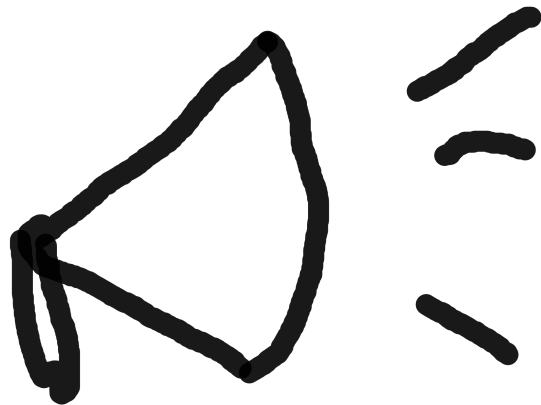
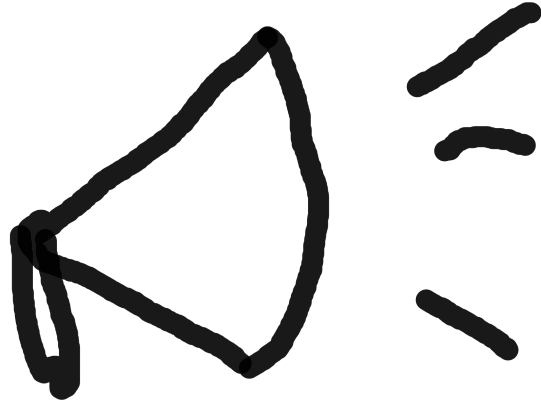
Since 2014, the international community has seen Kurdish women fighters taking an active role in the military battle against the Islamic State of Iraq and Syria (ISIS). Kurdish women fighters frequently assert in interviews with the mainstream media that their organization's structure was developed in accordance with Kurdish society. However, this study argues that Kurdish women in democratic confederalist society in general, and these warriors in particular, have restructured Kurdish women's identity in ways that are distinct from its historical antecedents by creating new horizons for female personification in a globalized society. This paper argues that the dispositions of these women have engendered a new epistemic social ecology and new cultural spaces. They embody self-ownership in the form of freeing themselves from the paternal-patriarchal society of the Middle East, and also from "the patriarchy of the Western liberalism" (Pateman, 2002). This article demonstrates how democratic confederalist society women created a new and impactful model of democracy by increasing women's social and symbolic capital (Bourdieu, 1992, 1989, 1977) within Kurdish society—a unique socio-political model in the world.

Keywords | Palavras-chave: democratic confederalist society | symbolic capital | social capital | self-ownership | social ecology | war | Middle East | Syria | Turkey

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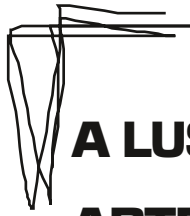
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Abstract | Resumo

Para a sinergia entre vida e território se faz necessário fortalecer a relação entre juventude e cidade, de modo que sejam descobertas e renovadas linhas entrelaçadas na costura do tecido urbano e na percepção da comunidade com o espaço. Neste ínterim, a arte tem papel de instrução e desenvolvimento de qualquer cidadão, especialmente em territórios estrangeiros como propulsora da integração e da interculturalidade entre jovens advindos de diferentes nacionalidades. Partindo desta prerrogativa, este trabalho aponta nortes para desenvolver a integração social, o poder de cidadania dos jovens e a troca de experiências com a comunidade a partir de manifestações artísticas, abordagens metodológicas e projeto de inovação comunitária artístico no âmbito do Laboratório de Cidadania Intercultural (LABIC Aveiro), desenvolvido na cidade de Aveiro/Portugal. Seu objetivo geral é a contribuir para um melhor acolhimento e integração dos jovens estudantes e graduados africanos lusófonos na universidade e na cidade, por meio da criação de espaços de «relações improváveis»; aprendizagem intercultural e cívica; criação de sentimento de pertença; ressignificações; deslocamentos na relação entre educação formal, juventude, extensão universitária e espaço público; criação artística para propiciar mais e melhores oportunidades de convivência social, de inserção laboral e de participação política. Será feito um relato de experiências a partir das atividades desenvolvidas, a exemplo de produção de textos etnográficos, execução de eventos culturais-artísticos e ações de intervenção comunitária, na perspectiva de colocar o jovem lusófono em primeiro plano para integrá-lo e praticar o seu direito à cidade em território estrangeiro, experimentando-o sob as lentes prismáticas da arte com um olhar crítico e democrático.

Keywords | Palavras-chave: lusofonia | manifestação artística | integração social | projeto de inovação comunitária

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**MODA INDÍGENA BRA-
SILEIRA:**

**ANÁLISE EXPLORATÓ-
RIA DA EMERGÊNCIA
DE UM MODATIVISMO
DE POVOS ORIGINÁRI-
OS**



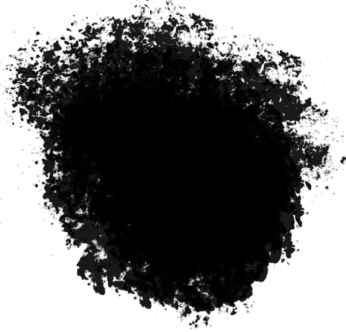
Abstract | Resumo

Neste trabalho nos propomos a organizar uma primeira caracterização da “Moda Indígena Brasileira”, segmento ativista que, por meio da articulação de símbolos e visões de mundo de povos originários nas suas estratégias criativas e comerciais, se inscreve nos embates contemporâneos que configuram a indústria da moda. Parte-se da análise exploratória de três grifes autodeclaradas “Moda Indígena Brasileira”, disponibilizadas em plataformas de e-commerce e integradas ao calendário internacional de eventos fashion: a marca “We’e’ena Tikuna” do povo Ticuna (Amazonas), a marca “NALIMO”, de Dayana Molina do povo Fulni-ô (Pernambuco), e a marca “Rodrigo Tremembé”, de Rodrigo Holanda do povo Tremembé (Ceará). A análise aborda, na apresentação digital do segmento, as estratégias de visibilidade ampliada dos povos originários, como ato auto-proclamado de resistência, em confluência com as reconfigurações do campo da moda, em contexto de superdiversidade. A moda define-se pela proposição cíclica de bens simbólicos e de consumo, implicando em práticas e sentidos que variam segundo as estações, no que diferencia-se dos vestires tradicionais, marcados pela dinâmica de reprodução de padrões ancestrais. Ambos os fenômenos referem-se a experiências coletivas de produção de identidades, cuja função e significado vêm sendo atravessados, na contemporaneidade, por tecnologias digitais que amplificam a visibilidade de agentes e instituições, impactando no conceito de superdiversidade e em práticas comerciais inclusivas. Como a moda é também uma indústria global, as transformações nesse campo refletem não apenas a expansão territorial da produção de novos bens de consumo, ou a aceleração do tempo-moda, mas também o sincronismo e a padronização das relações entre agentes/instituições consagrados e emergentes em um universo globalizado, onde as dissidências inspiradas nas tradições regionais/locais, bem como nas interações com o mercado consumidor fragmentado, têm fornecido elementos para estratégias recorrentes de atualização do próprio campo. A emergência de segmentos e agentes destoantes dos cânones legítimos, cuja presença na moda impõe a consideração de marcadores sociais de gênero, etnia, raça e cor, dialoga com as lutas por reposicionamento, empreendidas por grupos sociais minoritários. A moda étnica, capitaneada inicialmente por afrodescendentes, insere-se nesse contexto de visibilidade como capital. Entretanto, o mundo digital, tanto amplifica as vozes das minorias, subtraídas até então nas mídias convencionais de comunicação de massa, quanto se converte no lócus da grande distribuição de moda (e-commerce), impactando na apropriação de demandas inclusivas pela indústria global de moda e em seu benefício (sinergia). A emergência do segmento autodenominado “Moda Indígena Brasileira”, a partir de criativos indígenas, cujas proposições criativas estão amparadas na cultura dos seus respectivos povos originários, porém direcionadas a consumidores não indígenas, inscreve-se nesse contexto de disputas, apontando para estratégias de modativismo onde confluem interesses de resistência étnica e de integração dos debates contemporâneos sobre diversidades, meio ambiente, sustentabilidade, realidade virtual, consumo responsável, entre outros.

Keywords | Palavras-chave: moda indígena brasileira | ativismo | modativismo | sustentabilidade

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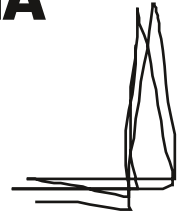
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O CENTRO DE ARTE CONTEMPORÂNEA E A "VOCAÇÃO DEMOCRÁTICA DA ARTE MODERNA"



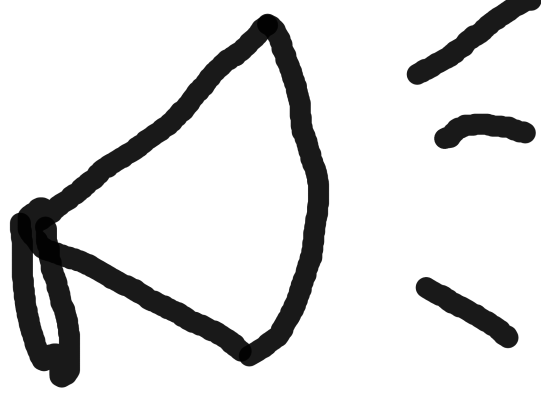
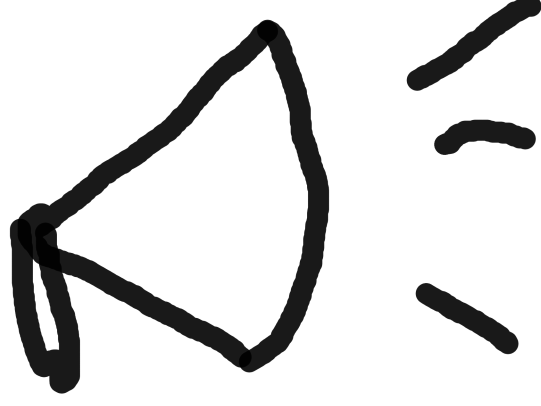
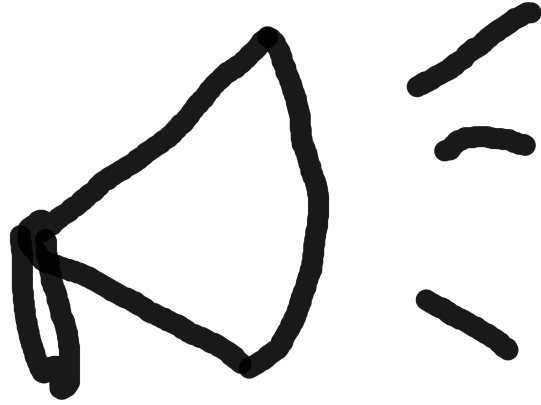
Abstract | Resumo

A comunicação aqui proposta debruça-se sobre a análise dos processos artísticos e revolucionários que levaram à criação do Centro de Arte Contemporânea (CAC), instalado no MNSR, Porto, entre 1976 e 1980. A criação deste Centro é fruto de uma época de mudanças na sociedade portuguesa. Todavia, correspondeu à manifestação de necessidades bem mais antigas, proclamadas por uma comunidade artística que ao longo da primeira metade do século XX trilhou um caminho alternativo à indiferença dos meios oficiais, colocando-se na vanguarda das movimentações sociais e culturais do nosso país. O isolamento politicamente imposto à comunidade artística nacional agravava-se no contexto portuense subalternizado em função da centralização conferida a Lisboa, capital do Império. Porém, o distanciamento geográfico face ao centro político fomentou o desenvolvimento de um centro artístico autónomo de grande vitalidade e dinamismo, sustentado pela abertura artística conferida pela Escola Superior de Belas-Artes do Porto e pela iniciativa privada e associativismo, visíveis na criação de espaços como a Academia e Galeria Alvarez (1953) e a Cooperativa Árvore (1963). Destacamos ainda os contributos de Egídio Álvaro e de Jaime Isidoro, patentes em eventos como a Perspetiva 74 (fevereiro de 1974), cuja manifestação de liberdade artística anunciou a revolução que se avizinhava, e os Encontros Internacionais de Arte (1974-1977), fundamentais para a afirmação das novas vanguardas em Portugal num período em que a vocação democrática da arte moderna foi posta em prática por uma comunidade artística, que há muito aguardava pelo direito de participação política. Esta vocação, defendida por Fernando Pernes, que viria a assumir a direção do CAC, motivava a necessidade de criação de um museu de arte moderna, empenhado numa divulgação atualizada e de forte impulso internacional. Se em Lisboa existiam alternativas à ausência de tal espaço, a Fundação Calouste Gulbenkian e a Sociedade Nacional de Belas-Artes, no Porto o MNSR era a única instituição de referência. Assim, a democratização prometida pelo 25 de Abril despertou a luta por um museu vivo, transformando o MNSR num palco de uma manifestação-performance conhecida como Enterro do Museu Nacional de Soares Reis, na qual os artistas portuenses proclamaram a morte de um modelo museológico atávico, forçando esse museu a uma reestruturação capaz de o inserir numa nova conjuntura política e social. Nesta comunicação pretendemos inserir a criação do CAC no âmbito dos processos revolucionários das práticas artísticas da década de 1970, destacando a singularidade da cena artística portuense e a sua vontade de afirmação no contexto nacional e demonstrando como o surgimento do CAC refletiu o início de uma época em que a pluralidade de identidades artísticas e regionais passou a contribuir para a construção de uma identidade nacional mais diversa e democrática. Este trabalho é financiado por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia, I.P., no âmbito do projeto “O Centro de Arte Contemporânea e o Museu Nacional de Soares dos Reis” [PRT/BD/153102/2021].

Keywords | Palavras-chave: Centro de Arte Contemporânea | Museu Nacional de Soares dos Reis | novas vanguardas | democratização

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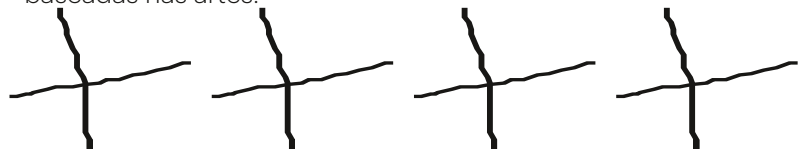
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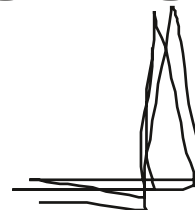
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“ASSIM, DESAPARECEMOS”.

A ARTE DE JOTA MOMBAÇA COMO O EPÍTOME DA RESISTÊNCIA NO SUL GLOBAL



Abstract | Resumo

Atualmente, as oportunidades que são dadas aos indivíduos de gênero não binário quer em termos de ação coletiva quer em termos de ativismo político, ambiental, social, cultural, digital etc, são limitadas por uma série de razões. Para esta proposta partimos do pressuposto que as artes, nas suas mais diversas expressões, a inclusão e a resistência caminham lado a lado. É seguro dizer que as artes se assumem como uma construção social indissociável das experiências, das vivências e dos sentimentos pessoais que coletivos que são produzidos espacial e temporalmente. Então, pegando nesta perspectiva, torna-se possível introduzir o conceito de ativismo que, em certa medida, pode ser entendido como um meio de enfrentamento, de resistência, e até de existência. O ativismo, enquanto conceito, pressupõe uma combinação entre a arte e a ação e, em todos os quadrantes, o ativismo é apontado como uma nova linguagem artística que emergiu no início do século XXI, e que, na atualidade, se ramificou para o universo digital. Aquele que começou por ser um fenômeno pequeno, geolocalizado nos Estados Unidos da América e associado a pequenos e intimistas grupos artísticos, rápido de espalhou e adquiriu contornos globais, algo que se deveu, sobretudo, ao seu caráter reivindicativo. Assim, para esta comunicação partimos da ideia de que a arte tem um duplo papel de representação. Por um lado, assume-se como o veículo prático, estético e visual da resistência e, por outro lado, representa a subversão do status quo. O principal objetivo é o de aproximar as franjas populacionais invisibilizadas da realidade social, com o intuito de lhes fornecer ferramentas que permitam a sua contestação. Com efeito, em termos empíricos, iremos debruçar sobre a obra e a ação-resistência de um artista do Sul Global, nomeadamente Jota Mombaça, uma bicha brasileira. Com a análise das suas obras, pretendemos demonstrar de que modo a arte pintada, escrita, falada e performatizada, podem servir como meio de contestação e resignificação de problemáticas coloniais e decoloniais, mas também pode abordar e incidir sobre tópicos como a desigualdade de gênero e as sociedades patriarcais de outrora e da atualidade. Assim, metodologicamente, iremos aliar as arts-based research, à netnografia e às análises clássicas de conteúdo, neste último caso afetas às criações artísticas.

Keywords | Palavras-chave: arte | ativismo | Sul Global | resistência

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MANIFESTOS AND THE ART OF RESISTANCE: THE EXAMPLE OF THE PORTUGUESE THEATER COLLECTIVE 'O BANDO' MANIFESTOS



Abstract | Resumo

In the tradition established by Marx and Engels' 'Communist Manifesto', manifestos come to occupy a key role in society. Manifestos are texts not written to praise, but rather to criticize, and their ultimate goal is to convince readers that a change is urgent. While deeply anchored in the historical epoch that sees them emerge, manifestos are imbued with a transformative force, with the potential to break with their own socio-historical context and present a vision of an alternative future. This paper will focus on Manifestos 1 (1980) and 3 (2019) of the theatre collective 'O Bando'. 'O Bando', founded shortly after the Carnation Revolution, is one of the oldest cultural cooperatives in Portugal, combining the artistic and the civic and community dimensions. It is worth highlighting the strong political strand demonstrated by this collective (Pina Coelho, 2017: 8-9). The textual genre 'manifesto' is key for the collective. João Neca, member of the collective, states, via e-mail, that 'O Bando' is aware that the manifestos are written and published to 'provoke conflict and controversy', advancing that they are the materialization of a 'daily practice of reflection and discussion about concepts, practices, methodologies, people, programs and territories'. 'O Bando' justifies the publication of 'Manifesto 1' as the will to present a challenge and make a contribution to the Portuguese artistic world, aiming at the elevation of theatre in Portugal. On the other hand, in the 'Manifesto 3', 'O Bando' reaffirms the importance of the confrontation of ideas, taking advantage of the crisis period caused by the Covid-19 pandemic, a particularly difficult period for artists, to make an assessment of its activities. This paper intends to:

1. Highlight the vital function that manifestos occupy in society as instruments of social contestation, while exploring how the textual genre 'manifesto' holds the potential to contribute to change in various spheres of society;
2. Frame the manifestos under study in the tradition of artistic manifestos in general and theatre manifestos in particular;
3. Showcase how 'O Bando' considers the relationship between art and politics;

4. Underline the main proposals of the collective when it comes to new models of political action and social understanding. Manifestos contain both a claiming and a programming dimension. Therefore, the linguistic means used to claim and the linguistic means used to plan, propose or program will be considered. Particular attention will be directed to the way points of view are assumed, and how the values, beliefs and ideologies of 'O Bando' are linguistically represented. The main theoretical and methodological frameworks of the study are those of Sociodiscursive Interactionism and Discourse Analysis. The present proposal is part of a PhD research, still in progress, which aims to study the linguistic evolution of the textual genre 'manifesto' in Portugal. The research developed so far clearly demonstrates that the textual genre 'manifesto' is a textual genre of resistance and resilience par excellence, still very alive today and particularly relevant in a world in crisis.

Keywords | Palavras-chave: artistic manifestos | 'O Bando' | resistance | textual genre 'manifesto'

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**MADONNA'S LGBTQ +
ACTIVISM.**

**A SOCIO- CULTURAL
APPROACH**



Abstract | Resumo

Since the beginning of her career, Madonna Ciccone has reserved much of her artistic output for the global gay community. Born as an outsider character and a close friend of Keith Haring, she chose to overcome all the barriers of the bourgeois society. Therefore, she decided to give a punk, non-conformist and rebellious image of herself, thanks to the linguistic game of her first name. She managed to embody both the sexy icon and the suburban tomboy at the same time. When she released the album *Like a Prayer* (1989), Madonna included in the booklet an insert dedicated to AIDS prevention (The Facts About AIDS), considered the gay plague during those years. In the documentary *Truth or Dare* (1991), Madonna benevolently describes her gay dancers, standing up for them but also saying that: 'Gays are bad', as a mother might say of her own unruly children. Madonna herself has always played with her real or presumed bisexuality, to send the message that all sexual orientations have the right to express themselves. Not surprising, *Bob The Drag Queen* is opening her shows *The Celebration Tour* (2023). This research takes into consideration the numerous cultural studies on Madonna's character and the ways in which Madonna has supported the LGBTQ+ community through her performances. Beginning with a careful reconstruction of the state of the art of scholarly studies on Madonna, the aim of this presentation is to explain how Madonna uniquely embodies the masculine stereotypes of the feminine as identified by Johann Jakob Bachofen (the Ether, the Sadist, the Nurturer) in a post-feminist key: a new and inclusive look at the principles of the feminine and difference. After having introduced the symbolic meanings of the archetypes of femininity, the study concentrates on demonstrating how it is possible, on the communicative and socio-cultural levels, to assume the three indicated guises without ever contradicting oneself. Madonna is, on the contrary, credible, right up to the "degree zero of universal communication", i.e. *The Mother*, the generator of life and death, the origin and the end of Everything. This discourse encounters the Freudian thesis on the 'Disturbing' and arrives at a redefinition of some of the cultural symbols that have sustained the LGBTQ+ community in the face of cases and risks of marginalisation and exclusion and the condition of a social minority deprived of fundamental rights. Finally, 'degree zero' is elevated to produce some fundamental meanings, which can also be considered useful in rewriting the history of gender minorities, beyond the consumerist or economicist perspective. Madonna has moved Vladimir Putin, Sergio Mattarella and has been excommunicated and censored in Italy. She is not just a pop character, but a true icon of the art in motion/the art as movement/the art as a form of resistance (in 2019 Madonna also sang *Ciao bella*, a tribute to the partisans). As in a crescendo, the concepts that seem to emerge from her performances are 'integration', 'inclusion', 'interculture' and 'transition'.

Keywords | Palavras-chave: cultural studies | education | feminism | Madonna

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**DIFFERENT RESISTANCE PAT-
TERNS.**

**LEGAL AND NON-LEGAL RESIS-
TANCE STRATEGIES AMONG
PEOPLE LIVING IN HOUSING PO-
VERTY IN HUNGARY**



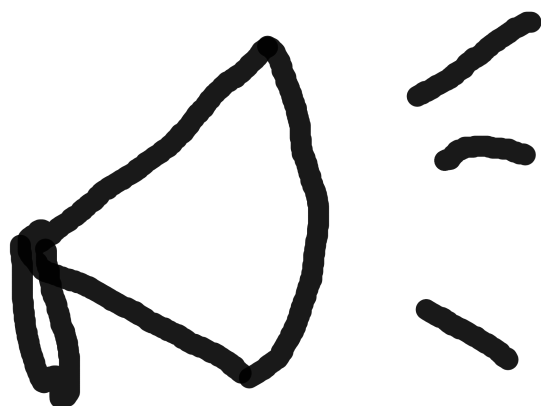
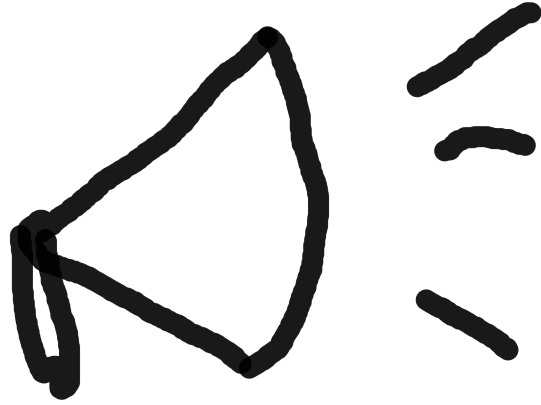
Abstract | Resumo

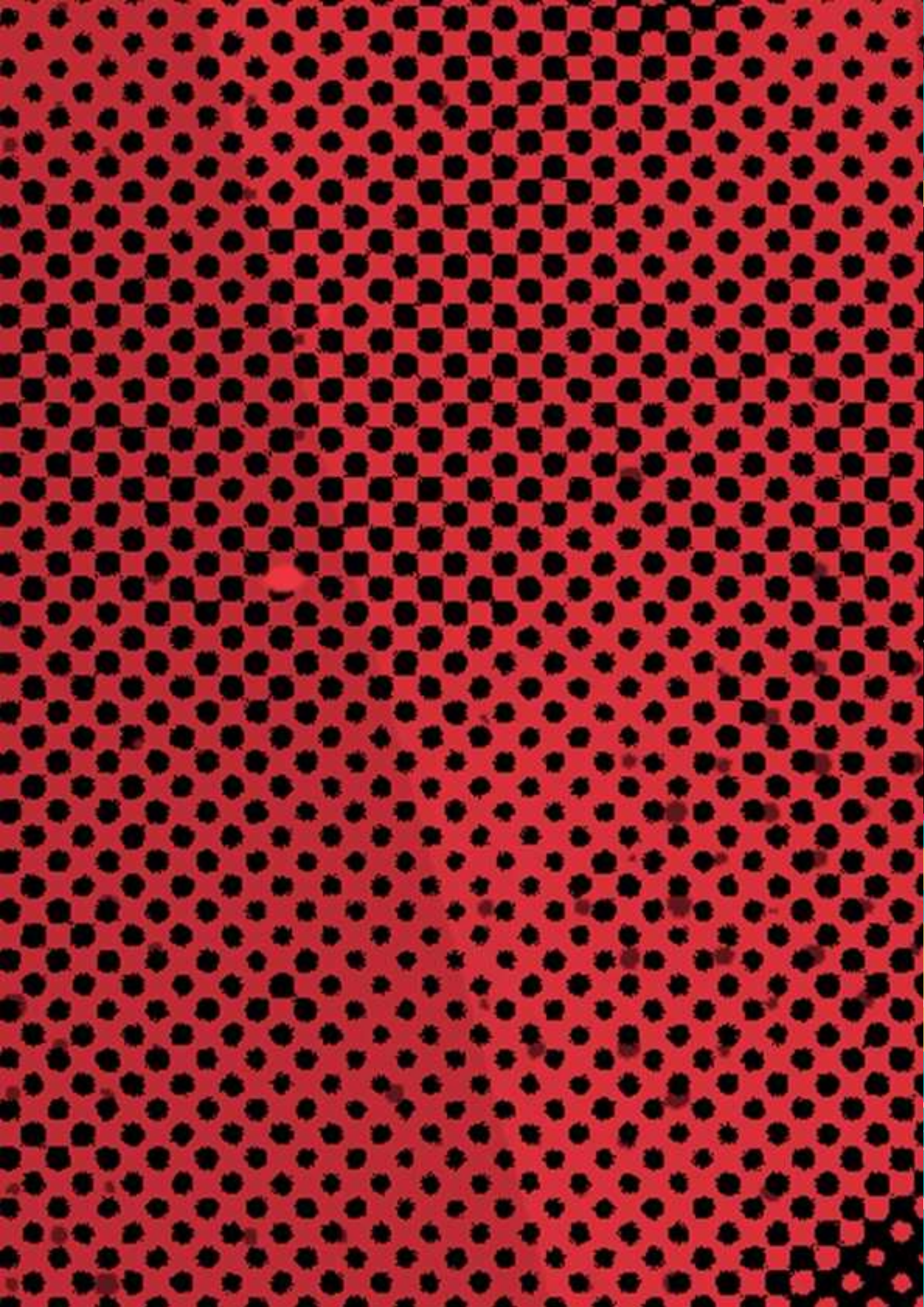
In Hungary, as in many other countries, there is a housing crisis. (Czifrusz & Pósfai, 2015) For those people, who can't afford to own a house or rent one on the market, the only solution is the renting of flats owned by the state or the local government. But this situation creates a vulnerable position of this people because neither the Hungarian law nor any governmental policies protect the housing. Thus, for those people who live in a state owned flat, the eviction is likely a straight road to the homelessness. In the field of scientific discourse about resistance scholars mostly - but not exclusively - try to find an open, collective form of it. (Tilly,1996; Tilly & Wood, 2012; Fraser, 2003) The post-soviet societies' history, memory and relation with the power is different from the western European or North American societies. Thus, in Hungary we can hardly find one open, collective, and effective resistance form. Naturally there are demonstrations, strike actions etc. but those are weak, can't reach their goal nor mobilize the critical mass. (Róbert & Susánszky, 2022) Even though it doesn't mean that the people just accept the oppression. According to narrative life story interviews with people living in housing poverty and threatened by eviction – which were concluded between 2019-2021 for my thesis – it seems people in poverty are capable to rebel, but their resistance's form is different from what is expected. (Scott, 1985, 1990) In my paper I consider housing as a right not as a capital. So, the struggle whose housing is threatened means a conflict for a basic human need. Thus, I argue people living in housing poverty resist eviction even if the other party, who wants to evict them, is the state itself. In this conflict the other party is significantly powerful, it has more capital, stronger network, more knowledge about the law and legal procedure. Nevertheless, the interviewees resist, protect their housing, create strategic, gain knowledge, or hide, lie, do almost anything that is advantageous for them. So, the interviewees confront the state, sometimes in open ways f.e. via legal procedures, sometimes hidden ways f.e. avoid the authorities, lie to the clerks. In my presentation, first I introduce that theoretical framework – based on Michel Foucault (1991, 2000), Nancy Fraser (2003, 2020), James. C. Scott (1985, 1990)– which can help us to understand these not collective sometimes not open resistance patterns. Then I analyze these interviews to show how the resistance narratives emerged among the people living in housing poverty.

Keywords | Palavras-chave: resistance | housing poverty | power

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**PERFORMANCE
CALL**

DETA
RIA

A atividade é um jogo com o nome de CALL que articula:

162 cartões retangulares

56 cartões quadrados

A partir do levantamento de todas as palavras chaves indicadas pelos participantes em suas propostas, a autora cria possibilidades de ações coletivas, a partir de jogos que podem ou não ser jogados durante o evento. O conjunto de 198 cartões será distribuído aos participantes. Os possíveis jogos articulam as palavras chave que se encontram escondidas pelos stickers prateados. O jogo não exige instruções, uma vez que todos estão familiarizados com os jogos que serviram de referência para a construção do dispositivo. Qualquer um/grupo pode decidir como jogá-lo. Pretende-se ativar uma metodologia que inclui os seguintes movimentos: aproximação - investigação - negociação - ação - multiplicação.

The activity is a game called CALL which articulates

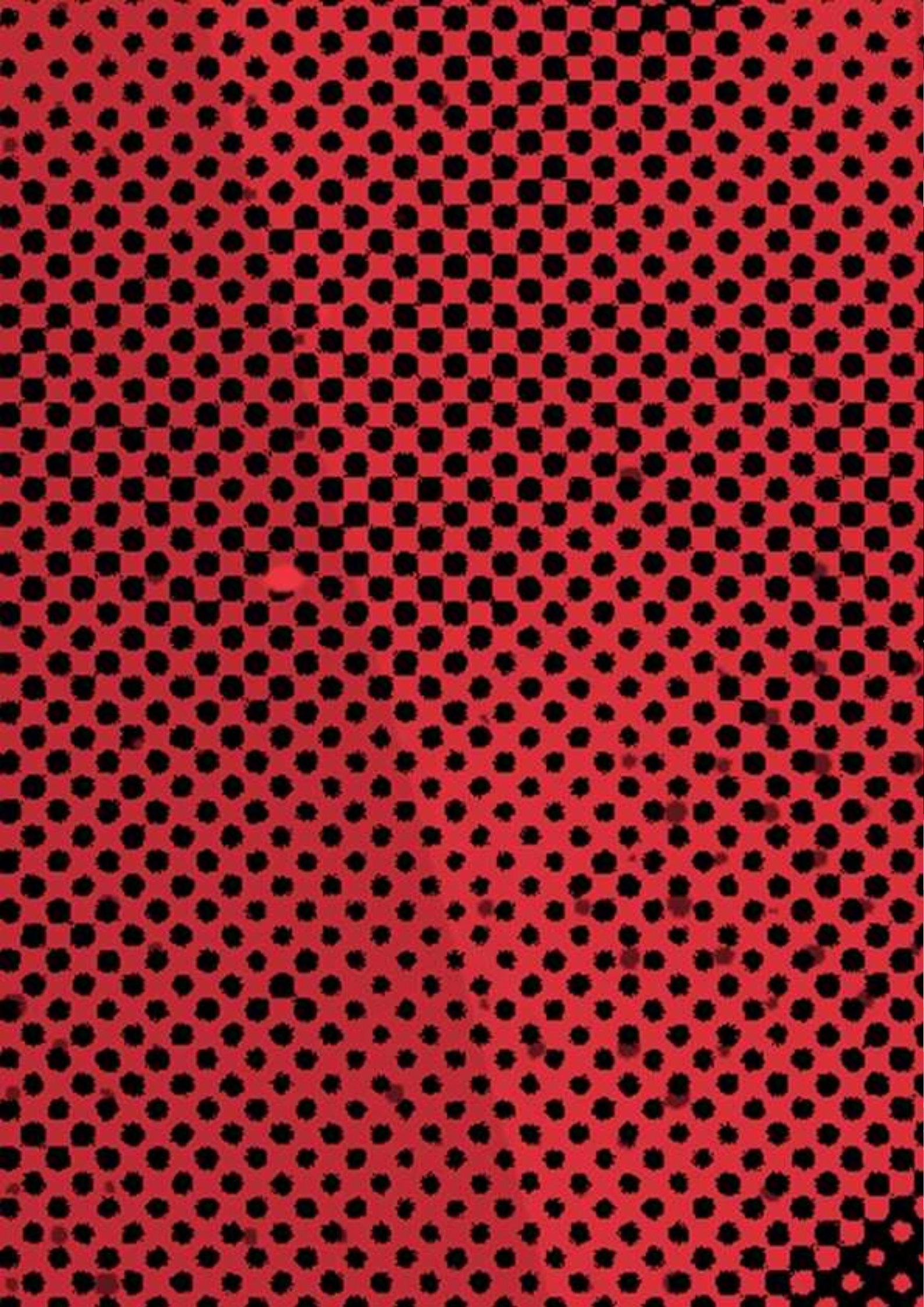
162 rectangular cards

56 square cards

From the survey of all the key words indicated by the participants in their proposals, the author creates possibilities of collective actions, from games that may or may not be played during the event. The set of 198 cards will be distributed to the participants. The possible games articulate the key words that are hidden by the silver stickers. The game does not require instructions, as everyone is familiar with the games that served as reference for the construction of the device. Anyone/any group can decide how to play it. It is intended to activate a methodology that includes the following movements: approach - investigation - negotiation - action - multiplication.

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