

The background of the entire page is a dense, abstract composition of various geometric shapes, primarily squares and rectangles, in shades of red and teal. These shapes are scattered and layered, creating a sense of depth and movement. The overall effect is a complex, textured pattern that serves as a backdrop for the text.

# **Besides the Screen London / Porto 2018**

Depósitos, Acervos, Nuvens e Plataformas:  
*Preservação e Arquivo no Século XXI*

1 - 3 de Julho de 2018  
King's College, London

5 - 6 de Julho de 2018  
CIAC-ISMAI, Porto



# Besides the Screen 2018

## London / Porto

Depósitos, Acervos, Nuvens e Plataformas  
Preservação e Arquivo no Século XXI

1-3 de Julho de 2018 — King's College, London  
5-6 de Julho de 2018 — CIAC-ISMAI, Porto

A edição de 2018 da **Conferência Besides the Screen** analisa questões em torno do arquivo e da preservação de materiais audiovisuais no século XXI. Os assuntos relativos aos arquivos e à sua preservação ganham ainda mais importância à medida que as formas e os formatos audiovisuais se expandem exponencialmente. Neste contexto, todos os que trabalham nos arquivos, museus, bibliotecas e numa diversidade de organizações culturais enfrentam de forma semelhante as tarefas aparentemente impossíveis de obter, armazenar, manter e tornar acessíveis acervos da história dos média que se encontram em contínuo crescimento. Além disso, estes tópicos sobre arquivo e armazenamento também têm ressonâncias pessoais, pois, em muitos casos, as nossas bibliotecas pessoais, construídas a partir de meios físicos, estão em migração para o seu armazenamento em “nuvem”. A metáfora da nuvem evoca imagens de uma solução sem forma, mais leve do que o ar, para todas as nossas preocupações de armazenamento. No entanto, os alicerces materiais do armazenamento em nuvem levantam questões sobre acesso e privacidade, consumo de energia e espaços emergentes de memória.

A **Conferência Besides the Screen** tem lugar em duas etapas, em Londres e no Porto.

**Besides the Screen** é uma rede de pesquisa internacional sobre audiovisual experimental, que tem por objetivo reconfigurar o campo de estudos fílmicos, ao focar-se em objetos, práticas e processos, aparentemente secundários, mas intrínsecos ao cinema. **Besides the Screen** também visa promover um ambiente académico aberto e horizontal, favorecendo a investigação baseada em abordagens práticas e em colaborações artísticas.

Vaults, Archives, Clouds and Platforms  
Archiving and Preservation in the 21st Century

1-3 July 2018 — King's College, London  
5-6 July 2018 — CIAC-ISMAI, Porto

The 2018 **Besides the Screen Conference** examines questions surrounding the archiving and preserving of audiovisual materials in the 21st century. The topic of archiving and preservation has gained even more significance as forms and formats of audio visual media continue to exponentially expand. Within such a context, those working within archives, museums, libraries and a range of cultural organisations must shoulder the seemingly impossible tasks of sourcing, storing, maintaining and making accessible an ever-growing catalogue of media history. Furthermore, these topics of archiving and storage have personal resonances too as, in many instances, our personal libraries of physical media are being migrated onto the services of ‘cloud’ storage providers. The metaphor of the cloud conjures up images of a formless, lighter than air solution to all our storage woes. However, the material underpinnings of cloud storage raises questions around access and privacy, energy consumption and emerging spaces of memory.

The 2018 **Besides the Screen Conference** is taking place in two stages, in the cities of London and Porto.

**Besides the Screen** is an international research network on the subject of experimental audiovisual media. It aims to reconfigure the field of screen studies by refocusing it on the seemingly secondary objects, processes, and practices that exist within cinema. **Besides the Screen** also means to promote an open and horizontal academic environment, favouring practice-based approaches to research and artist collaborations.

Thursday 5th July 2018

Venue: ISMAI campus  
Anfiteatro 2

**8.30: Registration**

**9.00: Opening session**

**9.30 - 11.00: Panel 1**

**Do not unplug! Challenges facing museums and archives**

Chair: *Sarah Cook, University of Dundee*

1. Becoming A Thing, Again

*Sarah Cook, University of Dundee*

2. Collecting Internet Art

*Karin de Wild, University of Dundee*

3. Museum as a Living Organism

*Sandra Kazlauskaitė, Goldsmiths*

**11.00: Coffee break**

**11.30 - 13.00: Panel 2**

**Archiving Film and remediation**

Chair: *Célia Vieira, ISMAI*

1. Sequestered Collections: Access and Cultural Value in Moving Image Archives

*Angela English, Birmingham City University*

2. Preserving and teaching electronic literature: the "Shape-shifting Texts" exhibition

*Daniela Maduro, Centro de Literatura Portuguesa*

3. The struggle is not over yet - Re-mediating archives of militant cinema

*Cornelia Lund, Fluctuating images / University of the Arts Bremen*

**13.00: lunch**

**14.30 - 16.00: Panel 3**

**The storage as document and the writing of History**

Chair: *Virginia Crisp, King's College*

1. Making *Passeio Público*: Montage as a way of seeing places and dealing with discontinuities and absences of the past

*Andréa França, PUC-Rio; Nicholas Andueza, UFRJ*

2. Zeituhr 1938 - the history radar. 24 hours online - Retelling the Annexation of Austria - the History Radar

*Dr. Frederick Baker, Wolfson College Cambridge*

3. History Decays into Images not Stories: A Journey with Walter Benjamin from Future to Past

*Nazare Soares, Norwegian University of Science and Technology*

**16.00: Coffee break**

**16.30-18.30: Panel 4 — Technologies and politics of media storage, preservation and divulgation.**

Chair: *Gabriel Menotti, UFES*

1. O cinema de arquivo na paisagem dos festivais audiovisuais brasileiros

*Tetê Mattos, Universidade Federal Fluminense*

2. Blockchain: Uma nova proposta de distribuição, promoção e legalização de obras cinematográficas

*Inês Rebanda, CECS*

3. Epifanias de Urubutxin na sagração de Upaon Açú: ação, montagem e alegoria no arquivo das memórias

*Alberto Greciano Merino, Cnpq-UFES*

4. Museu das perdas para nuvens do esquecimento

*Giselle Beiguelman, USP*

Venue: Maus Hábitos

Sala de concertos

**22.00: Evening performances**

Jenner (2018) 35'

*Valentina Besegher and Alessandro Massobrio*

Friday 6th July 2018

Venue: ISMAI campus  
Anfiteatro 2

**9.30 - 11h00: Panel 5**

**Between ephemeral and archive**

Chair: *Ana Carvalho, ISMAI*

1. The Audiovisual Performance intriguing paradox: between ephemeral and archive

*Patricia Moran, PUC/ USP/ LAICA*

2. Ghost in the Archive: Following Digital Traces in the Ephemeral

*Mayu lida, Goldsmiths*

3. Ephemeral Art and Documenting the Un-Documentable

*Angela Bartram, University of Derby*

**11.00: Coffee break**

**11.30-13.00: Panel 6**

**[De\_composição e meta\_morfose: a im\_permanência da obra de Abílio-José Santos no Arquivo Digital da PO.EX]**

Chair: *Rui Torres, University Fernando Pessoa*

1. Abílio e a poesia experimental

*Bruno Ministro, Centro de Literatura Portuguesa / University of Coimbra*

2. Sobre arquivos e arquivos digitais

*Rui Torres, University Fernando Pessoa*

3. Taxonomia e organização do Arquivo Digital da PO.EX

*Sandra Guerreiro Dias, Centro de Literatura Portuguesa / University of Coimbra*

**13.00: lunch**

**14.30 - 16h00: Panel 7 — Capturing and reenacting gesture and sound**

Chair: *Cornelia Lund, Fluctuating images / University of the Arts Bremen*

1. DanceCloud.ro The Active Archive of the Romanian contemporary Dance

*Corina Andreea Cimpoieru, National Center for Dance in Bucharest*

2. Curating the eternal return

*Vera Carmo, ISMAI*

3. Trace de Cire; failure and chance in the archival process

*Isabel Connolly, Independent Artist*

Venue: Maus Hábitos  
Sala de concertos

**18.30 - 21.00:**

**Evening Screening Programme**

**PART 1: Three Shorts**

*Tabu, propriedade privada*

*Maria Ganem, FBAUL/ CAPES*

*Her Name in my Mouth*

*Onyeka Igwe*

*Image Diplomacy*

*Vladislav Shapovalov*

**PART 2: Acervo VIDEOBRASIL**

*Cidade Submersa*

*Caetano Dias*

*América Bahia de las Flechas*

*Ana Vaz*

*O espírito da TV*

*Vincent Carelli*



Thursday 5th July 2018

ISMAI campus  
Anfiteatro 2

30-11.00: Panel 1

## **Do not unplug! Challenges facing museums and archives**

Chair: Sarah Cook, University of Dundee

One could speak of a work of art as having a life before entering a museum, and a separate life after entering a museum. But what of works that are experiential – that engage with their audiences in a durational event or evolve over time – and that have a continuous (or interrupted) social life as well? Internet Art is one such type of work with a social life, as is performance and interactive art experienced in the gallery. After being collected, online artistic works still circulate beyond the walls of the institution and participate within a variety of (online as well as offline) social networks. Similarly, performance works, over the course of time, may also develop into multiple versions, sometimes through their born-digital documentation. Consequently, there are various ways of interpreting the ‘boundaries’ of these artworks, and other generative or participatory media artworks. Through studying the social lives of these artworks (before, and after entering collections, if they do at all), curators and conservators could gain insights that could aide in making decisions about what to collect (and preserve).

### 1. Becoming A Thing, Again

Sarah Cook, University of Dundee

When artists work with live data feeds in their practices their works can be said to be dependent on external life support systems - a breathing network of connections. For audiences experiencing these complex and information-based media art works ‘in the moment’, either online or in gallery-based installations, this liveness can be exciting and engrossing. However it presents a challenge to the curator responsible for its documentation which may lead to its collection and preservation. This study considers primarily the case of the work *The Semantic Laboratory and BecomingA.(Thing)* by Špela Petrič and Miha Turšič. This project, created as a result of a research residency with computer scientists developing the next generation of high performance computer networks, manifest in a one-evening performance- installation as part of an exhibition at LifeSpace Science Art Research Gallery in Dundee, Scotland. A “congress of actors” in the form of hardware, software, cloud workers and live bodies, together sought to exemplify the semiotics of supercomputing. The life of the work is not just as art, but also as experiments in the field of computer science, and in the use of newly created algorithms that could be repurposed for other manifestations. This paper will consider ways for recognising and valuing how live-data and born-digital informational works emerge, are presented, interacted with, or documented; how they generate meaning, and then inevitably disassemble back into bits and bytes.

### 2. Collecting Internet Art

Karin de Wild, University of Dundee

A core tenet of the practice of material culture studies is that objects are its fundamental unit of analysis. These artefacts are preserved within museum collections for their valuable information about our past. Recently different kinds of things have begun entering museum collections: websites, whose distinctive features challenge many traditional conceptions. This study will emphasize the importance of making conscious decisions about what will be collected and preserved. What eventually remains, will influence our understanding of Web cultures, now and in the future. To better inform decisions, this study proposes to examine the social lives of these artworks. This will be illustrated with a case study. In 2001 the Museum of Modern Art in San Francisco gave a commission to artist Lynn Hershman Leeson to make an artwork for their online gallery ‘e.space’. She created ‘Agent Ruby’, an artificial intelligence character existing on the Web. This presentation will describe some significant moments in the artwork’s social live (1998-present), including its production, various displays and the acquisition by the museum (in 2008). Instead of zooming in on a single interpretation, this study includes various (sometimes even opposing) ideas about what is considered to be part of the artwork.

### 3. Museum as a Living Organism

Sandra Kazlauskaitė, Goldsmiths

This paper addresses the social politics of archiving and preserving time-based media artworks in contemporary museum and gallery institution settings. Whilst drawing on a particular case study - The Living Art Museum in Iceland, the paper confronts Adorno’s consideration of museums as dead sites, Rosalind Krauss’ ideas of the late capitalist museum as well

as Brian O'Doherty's proposition of galleries as autonomous and decontextualized spaces. The paper proposes that with audiovisual media and performance art entering museum archives and inhabiting exhibition spaces, the museums have become live organisms – expanded spatiotemporal grounds, operating in social and political conjunction with the external world. The Living Art Museum - a radical space initiated and run by artists has been collecting time-based media artworks on a donation basis since the 1970s. It has built an expansive, or what the artists call, "the living collection", which contains over ten thousands works, shared with the local and global communities on an ongoing basis. As a form of resistance against the capitalist regime, the museum reconsiders the art institution's obligation to the past and the future beyond the stale capitalist logic. Arriving from media theorists Kittler, Ernst, as well as cultural theorist Walter Benjamin, the paper explores the different temporalities and spatialities, including the one of media (from its sourcing to its maintaining), the institutionalism of the art institution as well as the ones of broader sociopolitical cultural infrastructures, and discusses how time-based media archive can help to reshape the broader social and political configurations of the museum apparatus.

11.30 – 13.00: Panel 2

### **Archiving Film and remediation**

Chair: Célia Vieira, ISMAI

#### 1. Sequestered Collections: Access and Cultural Value in Moving Image Archives

Angela English, Birmingham City University

Archivists, practitioners and curators face particular challenges in working with 'pre-digital' moving image archive material in terms of access, especially if this material is not part of an 'official' archive. Public engagement with archive has been ongoing for some years in various organisations, both nationally and locally particularly using for memory work with older people. However a systematic critique of different practice models has not been undertaken to date particularly in terms of understanding of outcome. This paper will focus on the early findings of my recent pilot study into working practices around archive involving in depth interviews with archivists and practitioners. The aim of the pilot study and continuing research is to provide a critique of current use of archive for public history engagement, what models are being employed and what role is played by archivists and to relate these insights to the wider context of use of archive film. The paper will explore issues of access and cultural value, two areas of concern for participants in the study including the notion of the 'sequestered collection' (Prelinger, 2007) where access to material may be restricted by copyright maximalism, policy or indifference. The paper will also look at how archivists in the study understand tensions around both preserving and making accessible moving image material.

#### 2. Preserving and teaching electronic literature: the "Shapeshifting Texts" exhibition

Daniela Maduro, Centro de Literatura Portuguesa

Digital literary works are frequently described as fragile artifacts endangered by digital obsolescence. According to Dene Grigar and Stuart Moulthrop, "[m]any pioneering works of electronic literature are now largely inaccessible because of changes in hardware, software, and platforms" (2017). These "changes" impact individual works and, by extension, the entire field of electronic literature. Between 2015 and 2017, I have developed a project aimed at tracking shifts in this field. Besides having into account the shapeshifting process undergone by digital texts in the course of a reading session, I also focused on the way researchers and institutions respond to mutations in the field of electronic literature. Some of these scholars have created archives, labs and directories, as well as exhibitions, in order to promote the study of electronic literature and increase the lifespan of digital works. In 2016, I curated the "Shapeshifting Texts" exhibition which introduced electronic and experimental literature to a heterogeneous community of researchers focused on the study of digital media (this exhibition took place during the "International Conference on Digital Media and Textuality", Universität Bremen). With this paper, I aim to demonstrate how exhibitions contribute to the preservation of digital works. Besides increasing electronic literature readership - and thus, postponing the disappearance of digital works - exhibitions usually present a unique opportunity to experience works that have become unreadable or require a specific configuration to be experienced (Maduro, 254: 2017). The "Shapeshifting Texts" exhibition is now available online. This gallery is not only an archive, but also a platform dedicated to the study of electronic literature. During this presentation, I will refer to the process of curating and maintaining this shapeshifting gallery. I will also explain how it can be used as a teaching tool, therefore contributing to the preservation of the literary works on display.

Maduro, Daniela Côrtes. "Curating 'Shapeshifting Texts.'" *Digital Media and Textuality: from Creation to Archiving*, edited by Daniela Côrtes Maduro. Bielefeld: [transcript] Verlag, 2017, pp. 253-269.

Moulthrop, Stuart and Dene Grigar. *Traversals: The Use of Preservation for Early Electronic Writing*. Cambridge, MA: The MIT Press, 2017.



### 3. The struggle is not over yet - Re-mediating archives of militant cinema

Cornelia Lund, Fluctuating images / University of the Arts Bremen

Many of the decolonial struggles for liberation of the 1960s and 1970s were accompanied by a prolific cinematic activity that sometimes was gathered in archives. What could the impact of archival material from such a specific historical and political situation on contemporary contexts and situations be? And, as archives are considered to not only store the past, but open up doors to the future, could they even help to develop ideas for decolonial futures? This paper proposes to explore these questions, analysing the fate of two archives of militant cinema that, however, do not stand alone but can act as examples: the archive of the Palestine Film Unit, organized by the PLO, and an archive from the time of the Guinea-Bissau war of independence, stored at the INCA, the National Institute of Cinema and Audiovisual in Guinea-Bissau. Both archives had almost been forgotten and lost, until, some years ago, teams of filmmakers and artists came to rescue them, Subversive Film (Reem Shilleh, Mohanad Yaqubi) in the case of the Palestinian archive, and the team around Filipa César, Sana Na N'Hada and Flora Gomes for the INCA. They worked on digitising the material, but they also translated and re-mediated the films into contemporary contexts of presentation: they became part of film screenings, were integrated into lectures and performances, became the object of texts, and exhibitions — all of them dealing with the history of the film while at the same time exploring and questioning their utopian potential.

14.30 - 16.00: Panel 3

### The storage as document and the writing of History

Chair: Virginia Crisp, King's College

#### 1. Making *Passeio Público*: Montage as a way of seeing places and dealing with discontinuities and absences of the past

Andréa França, PUC-Rio; Nicholas Andueza, UFRJ

*Passeio Público* (1) is made of four elements: Alberto Botelho's 1924 film, *The City of Rio de Janeiro*, which was an extraordinary birthday gift to a member of the Italian royal family on an official visit to Brazil; the Botelho film *Carnival* (1922); the Silvino Santos' film *Enchanted Land* (1923) and photographs by Augusto Malta. Only a few haunting fragments remain of these films. Silent film era footage is rare in Brazil. *The City of Rio de Janeiro* only exists as it was taken away from Brazil in its first incarnation as a birthday present. The questions we wanted to address as researchers and filmmakers were: What can we do with these film fragments? How can we rework material shot by others? What implications are involved in this gesture? This paper points out that the editing process came across several layers of absence - historical, cinematographic, etc. It draws attentions to the editing process as a way of operating with those gaps in order to make them visible and sensitive (instead of dissimulating them). It depicts formal issues and problems linked to the physical state of the original material as well as some historical questions. *Passeio Público* was an insight into our own city, Rio de Janeiro, a look into people's lives we see passing through the film and a way to face these issues: images that have disappeared, images that have survived, images that have migrated elsewhere. Still the short have become the object of historical, methodological and aesthetic research.

(1) It's a 14-minute short video made by Andréa França and Nicholas Andueza. It was screened in a few film festivals in Brazil and abroad: 12<sup>a</sup> CineOP (Ouro Preto – Minas Gerais), 2017, FIDBA (Buenos Aires – Argentina), 2017, ISFF (Kolkata – India), Arquivo em Cartaz (Rio de Janeiro), 2017. The short is accessible in: <https://vimeo.com/176315630>

#### 2. Zeituhr 1938 - the history radar. 24 hours online - Retelling the Annexation of Austria- the History Radar Frederick Baker, Wolfson College Cambridge

Zeituhr 1938, the History Radar ONE NIGHT / ONE DAY / ONE COUNTRY a 24-hour Multimedia-Documentation by Frederick Baker. The question Zeituhr 1938 seeks to address is simple. How can we expect to have a democratic present, if we cannot have a democratic means of access to the past? Especially if that past was autocratic, if not dictatorial in its nature and its representation? The events surrounding the so called "Anschluss" or annexation of Austria by Nazi Germany in March 1938, provide an ideal testing ground for that question. The digital multimedia documentation project Zeituhr 1938, the History Radar provided present-day Austrians with a chance to reassess this crucial part of their history. <https://www.zeituhr1938.at>. On the 11th & 12th of March 2018 – minute by minute – exactly 80 years after the "Anschluss", the 24 hour digital Zeituhr 1938 allowed thousands of online users experienced the sequence of events that led to Hitler's seizure of power in real time. It was a 24 hour sequence that saw power taken from the Federal Chancellery in Vienna and placed in Hitler's Reichskanzlei in Berlin for 7 years. In the language of historical storytelling, such dramatic revolutions are reduced to one key event: the storming of the

Czar's Winter Palace or in the case of the "Anschluss", Hitler's journey through Austria from the place of his birth (Braunau on the German Border) to Vienna. According to the pictures orchestrated by Goebbel's "Wochenschau" newsreels this was only an event of unending speed and adulation. The aim of my *Zeituhr 1938* was to end a way of counter-acting Goebbel's propaganda monologue. For young impressionable digital natives who do not read books, it has been important to create a democratic digital medium to replace the "Wochenschau" view of 1938 that has dominated the world and especially the internet. In brief, the purpose of the *Zeituhr 1938* is to replace a propaganda monologue with interactive polyphony, to include the victims of the annexation that became the beginning of the holocaust. In order to achieve this, I led a group of historians and media designers over 9 months to research and build an internet platform that went online to relate 250 events that made up the "Anschluss" between 18.00 on the 11th of March 1938 and 18.00 on the 12th of March 1938. These events appear as dots on the face of a clock that looks like a radar screen. As they appear, the users can click on the dots.

### 3. History Decays into Images not Stories: A Journey with Walter Benjamin from Future to Past Nazare Soares, Norwegian University of Science and Technology

This paper will examine useful methodologies to apply when approaching the role of moving image practices in relation to the archive and discuss the archives relation to past, present and future memories. This will be done through analysis of the writings of Walter Benjamin and the films of Andrei Ujica and Juan Daniel Molero. With reference to Benjamin's philosophical theories of history and art, particularly "The Arcades Project" it will discuss his notion of the mosaic and the role of the collector, outlining key methodological points. Benjamin's theories will be discussed in the context of Andrei Ujica's *The Autobiography of Nicolae Ceausescu* (2010) and Juan Daniel Molero's *Reminiscencias* (2010). Additional support to this discussion will be provided by the works of Jacques Derrida and Gilles Deleuze. It will conclude that the moving image artist must fulfil a variety of roles in order to best make use of the archive. By strict application of methodology and detailed investigation of the fragmented nature of the archive, it is possible to construct stories in the present from the historical constellation of images. By engaging with our contemporary roles as archivists we can influence the archive of the future. History is a mosaic under constant construction. When discussing the use of the archive in contemporary film practices, it is commonplace for the filmmaker to be assigned many roles; as historian, archaeologist, anthropologist, historical novelist, journalist... The reality is that when dealing with archive material, the moving image artist fulfils many, if not all, of these roles and must show the capacity to shift between them. The thoughts and works of Walter Benjamin offer interesting perspectives for filmmakers when dealing with the trace of history in their work. He develops methodologies that enable artists to understand their multiple functions and roles as collectors and allegorists.

16.30 -18.30: Panel 4

### **Technologies and politics of media storage, preservation and divulgation** Chair: Gabriel Menotti, UFES

#### 1. O cinema de arquivo na paisagem dos festivais audiovisuais brasileiros

Tetê Mattos, Universidade Federal Fluminense

Nas últimas décadas, diante do fenómeno internacional de crescimento dos festivais audiovisuais, surgem no Brasil festivais que centram seu foco nas questões referentes ao cinema de arquivo e à preservação audiovisual. Em 2002 no Rio de Janeiro surge o RECINE – Festival Internacional de Cinema de Arquivo visando dar acesso ao público "às raras películas oriundas de cinematecas e arquivos de filmes". Realizado até 2014 no Arquivo Nacional (importantes acervo de filmes do Brasil), a partir de 2015, o RECINE passa a ser realizado na Cinemateca do Museu de Arte Moderna do Rio de Janeiro. Em 2006, surge em Ouro Preto (cidade património da humanidade), a CINEOP – Mostra de Cinema de Ouro Preto. Na terceira edição a CINEOP consolidará seu perfil como "instrumento de reflexão e luta pela salvaguarda do património audiovisual brasileiro em diálogo com a educação". Entre 2007 e 2012, em São Paulo, foi realizado na Cinemateca Brasileira a primeira Jornada de Cinema Silencioso que visava promover "o diálogo entre as obras do início do século passado e o contexto atual do cinema mundial". Em 2015 o Arquivo Nacional, em parceria com a Universo Produção realiza o Arquivo em Cartaz - Festival Internacional de Cinema de Arquivo com o objetivo de "incentivar a preservação e a difusão de acervos cinematográficos". Nesta comunicação buscaremos analisar a paisagem dos festivais de filme de arquivo no Brasil relacionando-os com transformações operadas nas novas configurações do audiovisual e investigando como estes se convertem em atores fundamentais para a difusão do património cinematográfico brasileiro.

## 2. Blockchain: Uma nova proposta de distribuição, promoção e legalização de obras cinematográficas Inês Rebanda, CECS

O blockchain é uma tecnologia que tem vindo a tomar algum peso entre certos nichos sociais. Tem como propósito criar um futuro económico justo e são várias as vantagens que esta tecnologia poderá trazer à indústria cinematográfica, não só em termos de distribuição e promoção das obras. Países com indústrias de cinema mais pequenas e que se regem maioritariamente por subsídios governamentais, como muitos dos casos Europeus, poderão, através deste sistema, usufruir de uma melhoria das suas indústrias no geral, não só em termos económicos, mas artísticos e culturais. Para esta investigação selecionou-se um país com uma realidade cinematográfica precária, Portugal, e analisou-se a sua legislação, juntamente com a dos países que constituem a União Europeia, de modo a detetar quais as suas principais falhas e quais as consequências provenientes delas. Foi constatado que muitos dos problemas se centravam no facto de os autores nomeados de um filme se alterarem de país para país, na desapropriação da lei à realidade cinematográfica, na delegação de tarefas em organismos de gestão coletiva de direitos que não conseguem cumprir, complexidade legal que leva a que os seus utilizadores não consigam saber claramente se estão a cometer uma ilegalidade ou não, em custos de obras excessivos, que em que parte não chegam aos seus autores, na possibilidade de existência de falta de reconhecimento de todos os proprietários da obra, no surgimento de obras órfãs, entre outras. Todas as desapropriações geradas pela legislação atual de Direito de Autor e Direitos Conexos na UE serão nomeadas e explicadas, assim como a solução que o sistema blockchain ou uma derivação do mesmo poderão proporcionar.

## 3. Epifanias de Urubutsin na sagração de Upaon Açú: ação, montagem e alegoria no arquivo das memórias Alberto Greciano Merino, Cnpq-UFES

Alegoria, Montagem, Arquivo, Memória, Conhecimento e estatísticas. O documentário contemporâneo opera nessa perspectiva, só que o substrato sobre o qual se constrói não são os dados e sim a realidade e seus problemas. Surge, portanto, um cinema do real (*found footage*) que propicia uma estética das ruínas ao dar forma aos problemas da realidade mediante a apropriação, reciclagem e remediação das infinitas imagens latentes nos arquivos audiovisuais. Partindo desse pressuposto, o presente trabalho procura desenvolver uma reflexão crítica sobre as possibilidades que o documentário apresenta para compor estruturas estratégicas de memória que, além de mostrar os documentos armazenados como evidências históricas, possibilitam uma reencenação analítica e crítica dos materiais arquivados. Estamos, portanto, apontando para uma ação reflexiva que interioriza a distância estratégica com o material e converte esse deslocamento numa maneira de pensar e de proceder diante da História. Para elucidar esse fenómeno, proponho apresentar o projeto de um ensaio pessoal (atualmente em processo de pós-produção) que traça um cruzamento dialético entre o acervo fílmico que o cinegrafista Lindemberg Leite captou no Estado do Maranhão durante os anos da ditadura militar, e o registro videográfico da performance “A Sagração de Urubutsin” realizada pelos artistas Sara Panamby e Filipe Espindola, em 2014, no centro histórico de São Luís (MA). Com isso, o que se busca entender é a relevância que têm na produção cultural contemporânea as obras audiovisuais que, através de uma montagem melodramática, recuperam a potência evanescente da alegoria como um instrumento poético e político de organização do saber.

## 4. Museus das perdas para nuvens do esquecimento Giselle Beiguelman, Universidade de São Paulo

Este paper discute a conservação de obras de net art, analisando obras criadas nos anos 1990 que se tornaram desafiadoras para os museus e centros de pesquisa. Aborda as transformações da Web 2.0, no contexto das nuvens computacionais, que implicaram novos regimes de padronização e segurança incompatíveis com programas livres, sem certificação, e uma série de scripts fartamente usados pelos primeiros sites artísticos. Nesse contexto, para além da obsolescência tecnológica, a conservação das obras de net art passa a lidar, também, com a obsolescência ideológica. A apresentação destaca o caso de *O livro depois do livro* (1999), e sua incorporação ao acervo do Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP). As dificuldades de acesso ao site, devido aos novos padrões de segurança da Internet, transformaram-se em uma discussão sobre procedimentos de conservação e inserção de obras desse tipo em um acervo museológico. Em detrimento de procedimentos de recuperação do sistema, optou-se pela sua atualização integral que resultou em um novo original ou “original de segunda geração”, a ser disponibilizado ao público nas comemorações de seus 20 anos. Como documentação de pesquisa, o site passará a incluir, também, um arquivo compactado com todas as pastas da sua primeira versão. Nessa perspectiva, abre-se mão da conservação propriamente dita para considerar o “original de segunda geração” como o principal objeto das coleções; a ausência, o obsoleto, o que é impossível de recuperar como alvo da pesquisa. Em uma frase, optou-se por um museu da net art como museu das perdas com foco nas nuvens de produção do seu esquecimento.



Friday 6th July 2018

ISMAI campus  
Anfiteatro 2

9.30-11h00: Panel 5

## **Between ephemeral and archive**

Chair: Ana Carvalho (ISMAI)

### 1. The Audiovisual Performance intriguing paradox: between ephemeral and archive

Patricia Moran, PUC/ USP/ LAICA

Cabaret Voltaire, that was inaugurated on the First of February 1916 in Zurich and closed at the end of the same year, still remains as reference of Dada, being cited in anthologies as a model of the early Performance. The Vortex Concerts at the Morrison Planetarium, recognized as the cradle of the underground cinema, existed slightly more than two years. These movements are far from their original impermanence, due artists and intellectuals' claim for their recognition. This is the background of our essay, which is going to present contemporary proposals that challenge the concept of platforms and archives by their unstable nature as art events and excluded artists; better said, not included as artists. The technique, language and financial structure of the institutions are the hardest obstacles on the way to build representative archives from all over the world. What are we filming?

### 2. Ghost in the Archive: Following Digital Traces in the Ephemeral

Mayu Iida, Goldsmiths

This paper is a part of my PhD project on a hauntological analysis of digital archives on the Fukushima nuclear disaster that occurred on 11 March, 2011. Given Jacques Derrida's famous remark on the inextricable relationship between the archive and the archived, the contemporary media landscape has come to challenge the contingent making of "what is archivable" thanks to the proliferation of technologies of memory and preservation. On the other hand, the increasing role of digital technologies to retrieve, store and share information does not necessarily envisage our dream of "total memory," that which complements human forgetfulness. Rather, digital technologies have become a constitutive part of processing memories, invoking constant negotiations with multiple temporalities as well as what has been lost in the digital transaction of data, which may or may not leave intelligible traces. With the digital archive as a contested site of knowledge and memory production, it is particularly important to attend to platform-unique archival decisions to delineate what is to be remembered and forgotten. Such an ephemeral aspect of the digital archive would then require critical interventions to detect, observe and associate dispersed and often unorganised data in danger of disappearing at any time. With the example of the Japan Disasters Digital Archive (JDA), one of the biggest user-oriented online archives dedicated to the aggregation of disaster-related information, I am going to explore the modes of erasure, displacement and disappearance of digital traces in the construction of the JDA in terms of how they would re/configure our understanding and interpretation of the archived event. Accordingly, I look into the latent structures of informational traces that open up for the hauntological imaginary with regard to the reworking(s) of the recent past through digital archiving praxis.

### 3. Ephemeral Art and Documenting the Un-Documentable

Angela Bartram, University of Derby

Concerned with the ephemeral and how it is perceived when lost to the fractures of time, Peggy Phelan suggests "you have to be there." Phelan states that ephemera, specifically performance "become[s] itself through disappearance," which draws empathy with Walter Benjamin's notion of the "aura of the original." In practice this is a less than pragmatic account of the reality of experiencing such artworks, for how can they exist beyond the moment of making if not recorded, in order to map their histories? Archival devices are however, problematic, for how do we suitably record the remains of these artworks that, by their very premise, deny longevity and fixity? This paper interrogates the critical, sensitive and individualized distance necessary when capturing ephemeral artwork to allow it to remain true to intent. Moving beyond the disciplinary ghettos of

event and documentation, it interrogates how divergent and sympathetic modes of practice allow for a greater level of sustainable critique. This complex and problematic terrain will be analysed to question if appropriate documents, with the varied and differing demands of works of art, can ever be possible. Based on artworks within 'The Alternative Document' exhibition (Project Space Plus, Lincoln UK, 2016, which I curated to include a collection of archival documents reconfigured as new artworks) I discuss the potential for legacy beyond formal and traditional means. Through this, I will suggest how it is possible to move beyond formal academic, artistic and museological conventions when documenting and re-staging ephemeral art.

11.30 - 13.00: Panel 6

## **De\_composição e meta\_morfose: a im\_permanência da obra de Abílio-José Santos no Arquivo Digital da PO.EX]**

Chair: Rui Torres, University Fernando Pessoa

Neste painel pretendemos aliar a comunicação académica com o memorial performativo, cruzando a história da presença da obra de Abílio num arquivo radical e radial, permitindo a sua disseminação e visibilidade, mas também a organização constelar dos seus conteúdos em novas variantes interpretativas. A partir de uma intervenção que relata, através de uma narrativa visual, uma visita à casa de Abílio na Maia (tal como hoje a encontramos, vinte e seis anos após a sua morte), pretende-se narrar as dificuldades e aporias inerentes ao processo de recolha, organização, simulação e estudo que os acervos digitais tornam possível, mas também problematizam, e ao modo como a preservação e o arquivamento digital levanta questões acerca da própria materialidade das obras e sobre a sua organização, reorganização ou desorganização. Considerando os trabalhos de Abílio que foram recuperados e representados no Arquivo Digital da PO.EX (<https://po-ex.net/abilio>), essa atividade de classificação e posterior simulação digital será situada à luz de uma taxonomia para arquivos digitais de literaturas experimentais e de uma estratégia multidisciplinar de curadoria digital. Terão lugar três intervenções/apresentações (sobre Abílio e a poesia experimental, por Bruno Ministro; sobre arquivos digitais, por Rui Torres; e sobre a presença de Abílio no Arquivo Digital da PO.EX, por Sandra Guerreiro Dias), às quais será sobreposta a projeção de uma narrativa visual, por Leonor Figueiredo, com imagens da casa de Abílio na Maia, e ainda apontamentos intercalares com depoimentos curtos em vídeo de pessoas que conheceram o autor e/ou conhecem a sua obra e o modo como ela surge representada no Arquivo Digital da PO.EX (César Figueiredo, Isabel Camarinha e Estela Vieira). Além do memorial performativo ao vivo, será ainda preparado um memorial performativo no próprio Arquivo da PO.EX, com a criação de uma página de comemoração com os materiais apresentados.

### 1. Abílio e a poesia experimental

Bruno Ministro, Centro de Literatura Portuguesa - University of Coimbra

A obra de Abílio-José Santos é marcada por uma procura incessante de novos meios e renovados materiais num processo de permanente politização da estética. A profusão de manifestos e textos panfletários que escreveu são disso mesmo uma das faces mais visíveis ao visarem a implosão corrosiva dos discursos instituídos sobre arte, política e sociedade. A assertividade do seu discurso poético movimenta-se sempre na direção de uma crítica feroz da mercantilização da arte e do consumismo da sociedade contemporânea, acompanhada por uma recusa radical de todas as formas de autoritarismo, na política como na arte. A obra de Abílio é performativamente marcada por uma experimentação interdisciplinar que promove a dissolução de fronteiras entre géneros visuais e literários, entre arte e técnica/tecnologia, encenando processos intersemióticos complexos que invocam vários sistemas de signos. A apropriação que faz de fontes materiais previamente existentes – como recortes de imprensa, ou, com especial relevo, materiais pobres que poderiam ser considerados meros detritos – enquadra-se perfeitamente na linha de subversão contínua dos discursos que encontramos na sua poética. O próprio autor reflete sobre esta proposta de intervenção pela “reciclagem” e reaproveitamento dos despojos da sociedade quando, num dos seus manifestos, sumaria este seu posicionamento no lema “a arte como lixo / o lixo como arte”. Decomposição, metamorfose. Ora, essa dimensão performativa e metamórfica da literatura experimental desafia as práticas de

arquivamento de formas que chamam a atenção para a natureza dinâmica do próprio arquivamento digital. Os arquivos são sobre preservação e inscrição, organização e relação. Num contexto caracterizado por crescente fragmentação e impermanência, encenar e curar um arquivo torna-se também uma tarefa complexa e fragmentada. Composição, morfose.

## 2. Sobre arquivos e arquivos digitais

Rui Torres, University Fernando Pessoa

Arquivos são nomes, registos de uma identidade, e por isso arquivar é sempre nomear (tornar visível), ou desnomear (silenciar). Os arquivos também se decompõem, deterioram, esvanecem. E do húmus caótico onde essa decomposição fervilha, uma nova vida pode nascer, exigindo um empenho e um entendimento das metamorfoses a que se submetem. Transformar, portanto, é também a missão do arquivista. E os arquivos morrem, lentamente. Os arquivos materialmente inscritos, analogicamente deprecáveis, porque limitados às condições perenes do físico; os arquivos etéreos, baseados na simulação e na remediação, porque dependentes da insistente metamorfose das ecologias em que se inscrevem, nas nuvens, silenciados nas fibras ópticas sem poderem ser traduzidos. Arquivar é governar; os arquivos registam, mas também regulam. Dão uma certa coerência ao passado, organizam, estabilizam. Mais do que acumulações físicas de documentos, os arquivos são afirmativos, e estão prontos para serem institucionalizados, interpretados, combinados. A abertura e dispersão dos arquivos, inscritas na própria obra efémera, apresentam, por vezes, um desejo pela própria inacessibilidade. Nesse caso, configuram práticas radicais de arquivamento, arquivos radiais: em movimentos centrífugos, expandindo a vida do arquivo ao longo e além da sua circunferência, abrindo novas possibilidades de sentido. Por isso, os trabalhos de Abílio também são arquivos impermanentes. Eles permanecem além do desejo de uma ordem de conservação, estão em fluxo, são performances de materiais arquivados. Por outro lado, o “digital” vem com notícias surpreendentes para estas práticas textuais: definido ele próprio como impermanente, fluido, aberto, variável, indeterminado, e performativo. Os arquivos digitais podem por isso ser vistos como entidades performativas: redes de relacionamentos em constante metamorfose e renegociação. Incorporando essas possibilidades performativas e reconfiguráveis, eles podem ter uma performatividade latente, escondida, a dos programas de computador, do software que actua como filtro, tornando possível e impossível ao mesmo tempo. Meta-arquivo que remedeia e transforma, preserva e, ao mesmo tempo, torna invisível.

## 3. Taxonomia e organização do Arquivo Digital da PO.EX

Sandra Guerreiro Dias, Centro de Literatura Portuguesa - University of Coimbra

Os Arquivos Digitais são ambientes de leitura complexos, bem como ferramentas poderosas de pesquisa em prática e convergência de remediação, performance, exibição e educação. O PO-EX.NET (<http://www.po-ex.net>), criado em 2005, remodelado e actualizado em 2014 e em 2017, apresenta-se como um ambiente material de investigação do modo como as literaturas experimentais se abrem (ou não) à simulação digital, simultaneamente avaliando e testando premissas e dimensões da curadoria digital. A PO.EX, acrónimo de POesia.EXperimental criado por E. M. de Melo e Castro em 1981, manifesta-se no início dos anos 1960 e caracteriza-se pela criação de um conjunto de materiais diversificados que inclui Performance, Poesia Concreta, Poesia Digital, Poesia Espacial, Poesia Sonora, Poesia Visual, entre outros. Com a criação do PO-EX.NET, pretendeu-se colmatar a indisponibilidade daqueles trabalhos pioneiros, tornando-os acessíveis e patentando as suas origens e contexto histórico. Os arquivos exigem uma curadoria digital: sustentabilidade, avaliação, seleção, aquisição, crescimento, desenvolvimento, publicação e gerenciamento. Como resultado, eles permitem-nos usar, combinar, recombinar, interagir, processar, anotar, discutir, revisar, vincular e relacionar. A diversidade de documentos armazenados neste arquivo responde a dois tipos de categorias nucleares: materialidades e transtextualidades. O primeiro agrupa o conjunto de registos materiais de natureza digital, fonográfica, performativa, planográfica, videográfica e tridimensional. O segundo concentra a documentação que estabelece com a primeira relações de hipertextualidade, metatextualidade autógrafa e alógrafa, e paratextualidade. Esta complexidade intrínseca das bases de dados multimodais estimula a tradução de conteúdos materiais para novas formas de leitura, interpretação e investigação. Veja-se como exemplo arquetípico e singular desta complexidade e tradução, a obra de Abílio.

14.30 - 16h00: Panel 7

## **Capturing and reenacting gesture and sound**

Chair: Cornelia Lund, *Fluctuating images* / University of the Arts Bremen

### 1. DanceCloud.ro The Active Archive of the Romanian contemporary Dance

Corina Andreea Cimpoieru, National Center for Dance in Bucharest

Launched in 2017 by the National Center for Dance in Bucharest DanceCloud.ro is a pilot project in archiving dance, designed as a virtual interactive platform for Romanian contemporary dance, a space for informative diversity, where every performer, dancer, researcher can find information about the Romanian dance History, about the social present of this field and its dynamics and perspective. Conceived to support a community with a higher degree of cohesion, in which accepting and respecting diversity, access to information, research through questioning are meant to be a common goal, the platform aims to give access to current information in Romanian dance history, professionalize the young artists, critics and cultural managers in this field. DanceCloud.ro is structured into three temporal sections which map the Romanian contemporary dance archive of the 20th century from 1920 to the present moment as well as offering a continual process of connecting the artists and events that contribute to the visibility of Romanian Contemporary dance. Focusing on the DanceCloud.ro platform, the presentation will raise questions regarding the role of archiving dance for the present and future of contemporary dance and discuss digital curatorial practices in this field. As well, the presentation will put forward some Romanian Dance Projects as examples of performing the archive in the new media archaeology environment.

### 2. Curating the eternal return

Vera Carmo, University Institute of Maia

The present papers focuses on reenactment as a curatorial approach to Performance Art's ephemeral nature. When used as a presentation strategy or tool by curators, reenactment, as a practice, surpasses the realm of artistic creation, as well as the realm of the discipline of Conservation and Restauration. What is specific about curating reenactment is the possibility of (re) activating History [of Art], not simply in a discursive way, but in an additive way. Or, in other words, because the inscription of ephemeral works in Art History happens through witnessing and storytelling each re-presentation - with its testimonies – constitutes a change in the work. The experiences in the area of curatorship have emphasized the possibility of adapting the work to the present and also the possibility of historical re-reading, either 1/ by the relationships built between various works on exhibition, 2/by the exhibition of works formally different from the original ones, or 3/by the choice of works forgotten by History [of Art]. It is important to understand the effective weight of this curatorial practice with regard to the genealogy of the individual work, as well as the discourse that accompanies it and the collateral damages in contemporary artistic practices and in Art History.

### 3. Trace de Cire; failure and chance in the archival process

Isabel Connolly, Independent Artist

Documentation is inherently influenced by processes of information encoding and the properties of materials used for archival purposes which exist within a network of conflicting trade-offs in resilience to use, stability across environmental conditions, and fidelity to original sources and intention. The translation of sound into material object was first achieved through physical imprints on smoke-blackened surfaces, originally intended as a process to visualize sound. The advancement in recording material to wax cylinders extended audio playback to 50-100 times before degradation. The ephemerality of the wax cylinder medium limits their utility as an archival material, with the intensity of study by researchers directly contributing to the loss of information. Modern advances in digital scanning and reproduction (3D printing) of physical objects presents artists and archivists with expanded options for documentation of novel sources and of archival material itself. Application of these technologies to the creation of phonographic objects allows for exploration of the trade-offs and constructed realities imposed by alternative materials, informatic processes, and translation of information. As with all documentation, recordings represent a filtered perspective of original actions which may be intentional, or imparted by the limits of the process and



chance. Restricted recording lengths in wax cylinders imposed curatorial constraints on which moments of songs or stories became archived, calling into question the nature of content missed or overlooked. Wax cylinders may also degrade through playback and physical corruption from damage. Digitalization of these physical artifacts extends options for examining encoded information from a computational perspective and can be used to reconstruct lost information. The variability of degradation that can be captured and preserved adds context and insights to the original content, demanding attention by future listeners. Through examination of stochasticity and ephemerality in archival processes, we come to better understand the fragility of our constructed histories.

Thursday 5th July 2018

Venue: Maus Hábitos  
Sala de concerto

22.00: Evening performance

Jenner (2018)

Valentina Besegher and Alessandro Massobrio

Jenner is an ongoing live cinema performance informed by archival research, super8 film footage, photography, scratch and dust, voice recordings, noise guitar, space echo. A process that was born from the necessity of finding a new form of contact with a familiar history after a loss and develops by deconstructing the hidden links between a personal past and the sociopolitical environment at the beginning of the consumer society.

Friday 6th July 2018

18.30 - 21.00: Evening Screening Programme

PART 1

Three Shorts

*Tabu, propriedade privada*

Maria Ganem (FBAUL/ CAPES-BRASIL)

2018, HD Video, 8'

The film aims to problematize the encounter between europeans and natives from Tahiti. It was made with french amateur travel films from the 1960's part of a portuguese private archive named Ideias no Escuro. The reels (8mm) were originally bought in France, and switched to digital high definition in 2018.

*Her Name in my Mouth*

Onyeka Igwe

2017, HD Video, colour, 6'02

The film revisions the Aba Women's War, the first major anti-colonial uprisings in Nigeria, using embodiment, gesture and the archive. The film is structured around the repurposing of archival films from the British propaganda arm cut against a gestural evocation of the women's testimonies.

*Image Diplomacy*

Vladislav Shapovalov

28' 55", color, 4k, 2017

Produced by V-A-C Foundation / Developed within the framework of the Fellowship Program for Art and Theory at Künstlerhaus Büchsenhausen, Innsbruck

Courtesy the Artist

During the Cold War both sides used photographic exhibitions as a tool to promote their political visions. While the USSR came up with the original format of a portable kit exposition, the United States assembled one ambitious show that toured the globe. The film documents the battle waged between the two ideological blocs in the field of "exhibition diplomacy" and gives an insight into the unwritten history of Soviet soft power and socialist internationalism. It com-

pares the forgotten archival materials left behind in Europe from the Soviet photographic exhibitions and films with the American Family of Man exhibition, on display today at Luxembourg's Clervaux Castle and included in the UNESCO Memory of the World Register.

"Image Diplomacy" deals with history and the materials from which it is made. Dedicated to the re-composition of facts and narratives considered obsolete or forgotten, it ruminates over the question: Why do we look at the past? The film is set inside the archive of Association Italy Russia (ex-friendship society Italy-USSR) in Milan, at the Film Archive in Bologna, and inside the reconstruction of UNESCO recognised photographic exhibition The Family of Man.

## PART 2

### Acervo VIDEOBRASIL

#### Perspectivas documentais do Acervo Histórico do Videobrasil

Com uma seleção de obras de artistas brasileiros produzidas em diferentes períodos e que participaram em importantes edições do Festival de Arte Contemporânea Sesc\_Videobrasil, o programa Perspectivas documentais do Acervo do Videobrasil procura investigar o imaginário histórico do colonialismo a partir de uma poderosa articulação entre imagem, memória e narrativa. As quatro obras que integram o programa fazem parte do Acervo Histórico Videobrasil e revisitam a busca por imagens fundadoras capazes de iluminar, ainda que brevemente, alguns dos impasses do presente.

#### Documentary Perspectives of the Historical Collection of Videobrasil

Through a selection of works produced by brazilian artists in different periods and which had participated in important editions of the Contemporary Art Festival Sesc\_Videobrasil, the program Documentary Perspectives of the Videobrasil Collection seeks to investigate the historical imagery of colonialism from a powerful articulation between image, memory

and narrative. The four works included in the program are part of the Videobrasil Historical Collection and revisit the search for founding images capable of illuminating, even briefly, some of the deadlocks of the present.

#### *1978 - Cidade Submersa*

Caetano Dias

2010, colour, 16'

Com linguagem mesclada entre o documentário e a ficção experimental, o vídeo apresenta a relação de um pescador com as lembranças de sua antiga cidade. Parte da cidade de Remanso, na Bahia, foi submersa por causa da água represada para a construção da hidroelétrica de Sobradinho. Da antiga cidade restam apenas ruínas parcialmente submersas, como a de um reservatório de água, como testemunho de desaparecimentos. O pescador navega sobre suas próprias memórias numa travessia das águas em direção ao passado. As próprias imagens guardam em si a tensão e a poesia de uma cidade tragada pela água em função de um suposto progresso social. Esta obra é o resultado do prémio de Residência Artística do 16º Festival Videobrasil.

With a language between documentary and experimental fiction, the video approaches the relationship of a fisherman and the memories of his old town. Part of the town of Remanso, in Bahia, was submerged for the construction of the Sobradinho hydroelectric power plant. All that remains from the old town as evidence of disappearances are partially submerged ruins, like those of a water reservoir. The fisherman navigates over his own memories, crossing the waters toward the past. The images themselves bear the tension and the poetry of a town swallowed by water in a favor of a so-called social progress. This work is the result of the Artistic Residency prize of the 16th Videobrasil Festival.

#### *Amérika Bahia de las Flechas*

Ana Vaz

2016, colour, 08'46"

O vídeo revisita o lago Enriquillo, na atual República Domini-

cana, onde Cristóvão Colombo aportou, em 1492, e confrontou o povo autóctone Taíno para estabelecer o primeiro assentamento europeu na América. Usando a câmara como extensão do próprio corpo, a artista evoca a mudança cultural e ecológica sofrida pelo território, para fazer a história emergir do próprio cenário.

This video revisits Lake Enriquillo in present-day Dominican Republic, where Christopher Columbus landed in 1492 and confronted the native Taíno people to establish the first European settlement in America. Using the camera as an extension of her own body, the artist evokes the cultural and ecological changes undergone by the land to make history emerge from the actual setting.

*O espírito da TV*

Vincent Carelli

1990, colour, 18'

O Documentário mostra reações do grupo indígena Waiãpi do Amapá ao ver a própria imagem e a de índios Gavião, Nhambiquara, Krahô, Guarani e Kaiapó na TV.

Documentary shows the reactions of the Waiãpi indigenous tribe, in Brazil's Amapá State, on seeing their own images and those of Indigenous tribes Gavião, Nhambiquara, Krahô, Guarani and Kaiapó on TV.

## Biografias / Biographies

Nicholas **Andueza**, UFRJ

**Nicholas Andueza** é editor e doutorando em Comunicação e Cultura na Universidade Federal do Rio de Janeiro (UFRJ). É professor em cursos de curta duração em Cinema em Nova Friburgo (RJ). Publicou trabalhos acadêmicos nas áreas de Comunicação e Cinema, além de artigos sobre artes visuais na revista *Dasartes*.

**Nicholas Andueza** is an editor and a PhD candidate in *Communication and Culture at the Federal University of Rio de Janeiro (UFRJ)*. He is also a teacher in short-term courses of Cinema in Nova Friburgo (RJ). He has published papers in journals dedicated to the fields of Communication and Cinema, as well as articles on the visual arts magazine *Dasartes*.

Dr. Frederick **Baker**, Wolfson College Cambridge

**Frederick Baker** é Investigador Associado do Wolfson College Cambridge, especializado em Patrimônio Digital Multimídia e Humanidades. Realizou 50 documentários centrados na história da Europa do século XX. Em 2016, ganhou o prêmio Europa Nostra EU Digital Research pelo seu trabalho sobre patrimônio digital. O seu recente trabalho em Realidade Virtual trouxe-lhe alguns prêmios, entre eles, o World Animation 3D e o prêmio de melhor documentário de VR no Amsterdam European VR days. As suas publicações concentram-se na representação do Muro de Berlim, do Reichstag e em particular no clássico de Carol Reed passado em Viena - *O Terceiro Homem*. Colaborou com Eric Hobsbawm e Timothy Garton Ash em projetos relacionados com a Guerra Fria e o século XX.

**Frederick Baker** is a College Research Associate at Wolfson College Cambridge, specialised in multimedia Digital Heritage and Humanities. He has made 50 documentaries focusing on the history of the 20th Century in Europe. In 2016, he won the Europa Nostra EU Digital Research award for his work on digital heritage. His more recent work in Virtual Reality has received the World 3D Animation award and the best VR documentary prize at the Amsterdam European VR days. His publications have focused on the representation of the Berlin Wall, The Reichstag and, particularly, Carol Reed's Vienna based classic, *The Third Man*. He has collaborated with Eric Hobsbawm and Timothy Garton Ash on major projects relating to the Cold War and the 20th Century.

Angela **Bartram**, University of Derby

**Angela Bartram** trabalha no campo das esculturas expandidas e obras impressas, explorando os limiares do corpo humano, galeria ou museu, as definições de humano e de animal como espécies companheiras, e as estratégias para documentar o efêmero. As suas mais recentes exposições incluem Karst, Plymouth (2016), Hillyer Art Space, Washington DC (2016), Miami International Performance Festival (2014, 2013), e Grace Exhibition Space, Nova Iorque (2014, 2012). Entre as publicações destacam-se o livro co-editado *Recto-Verso: Redefining the Sketchbook* e capítulos nas coletâneas *Collaborative Art in the Twenty-First Century* e *Intimacy Across Visceral and Digital Performance*. Angela Bartram é doutorada pela Middlesex University e é Professora Associada e Diretora de Pesquisa em Artes na Universidade de Derby.

**Angela Bartram** works in expanded sculpture and published text, concerning thresholds of the human body, gallery or museum, definitions of the human and animal as companion species, and strategies for documenting the ephemeral. Recent exhibitions include *Karst, Plymouth (2016), Hillyer Art Space, Washington DC (2016), Miami International Performance Festival (2014, 2013), and Grace Exhibition Space, New York (2014, 2012)*. Publications include the co-edited book *Recto-Verso: Redefining the Sketchbook*, and chapters in *Collaborative Art in the Twenty-First Century and Intimacy Across Visceral and Digital Performance*. Bartram has a PhD from Middlesex University and is Associate Professor and Head of Arts Research at the University of Derby.

Giselle **Beiguelman**, USP

**Giselle Beiguelman** desenvolve pesquisa sobre preservação de arte digital, arte e ativismo na cidade em rede e sobre as estéticas da memória no século XXI. Desenvolve projetos de intervenção artística no espaço público com meios digitais. É docente na FAUUSP e autora de vários livros e artigos sobre o nomadismo contemporâneo e as práticas da cultura digital. Entre seus projetos recentes destacam-se *Memória da Amnésia* (2015), *Odiolândia* (2017) e a curadoria de *Arquinterface: a cidade expandida pelas redes* (2015). É membro do Laboratório para OUTROS Urbanismos (FAUUSP) e do Interdisciplinary Laboratory Image

Knowledge – Humboldt-Universität zu Berlin. As suas obras integram acervos de museus nacionais e internacionais, como ZKM (Alemanha), MAC-USP e MAR (Rio de Janeiro), entre outros. É autora de *Futuros Possíveis: Arte, Museus e Arquivos Digitais* (com Ana Gonçalves Magalhães, Edusp/Peirópolis, 2014) e *Memória da amnésia: políticas do esquecimento* (Edições Sesc, em preparação).

**Giselle Beiguelman** develops research on the preservation of digital art, art and activism in the networked city, and the aesthetics of memory in the 21st century. She develops projects of artistic interventions in the public space with digital media. She teaches at FAUUSP and is the author of several books and articles on contemporary nomadism and the practices of digital culture. Recent projects include *Memória da Amnésia* (2015), *Odiolândia* (2017) and the curation of *Arquinterface: a cidade expandida pelas redes*. She is a member of the Laboratory for OTHER Urbanisms (FAUUSP) and the Interdisciplinary Laboratory Image Knowledge – Humboldt-Universität zu Berlin. Her works are included in collections of national and international museums, such as the ZKM (Germany), MAC-USP, and MAR (Rio de Janeiro), among others. She is the author of *Futuros Possíveis: Arte, Museus e Arquivos Digitais* (with Ana Gonçalves Magalhães, Edusp / Peirópolis, 2014) and *Memória da amnésia: políticas do esquecimento* (Sesc Editions, in preparation).

Vera **Carmo**, ISMAI

**Vera Carmo** é curadora, diretora artística do Espaço Campanhã e editora da *Revista Mola*. Ensina no ISMAI (Instituto Universitário da Maia) e é professora convidada na Licenciatura de Performance da FBAUP (Faculdade de Belas Artes da Universidade do Porto). De 2008 a 2011, trabalhou como produtora executiva e assistente de curadoria no Mauhaus - Centro de Contaminação Visual (Lisboa, Portugal). Atualmente, é doutoranda pelo Colégio das Artes da Universidade de Coimbra, onde investiga sobre a reconstituição em arte contemporânea. É licenciada em Artes Plásticas / Escultura (FBAUP, 2004) com mestrado em Museologia e Estudos Curatoriais (FBAUP, 2013).

**Vera Carmo** is a curator, artistic director of Espaço Campanhã, and editor of Mola Magazine. She teaches at ISMAI (Institute University of Maia) and is a guest lecturer at the Performance Degree at FBAUP (Faculty of Fine Arts at University of Porto). From 2008 to 2011, she worked as executive producer and curatorial assistant at Mauhaus – Centro de Contaminação Visual (Lisbon, Portugal). She is

currently a PhD candidate at the Art College of University of Coimbra researching reenactments in contemporary art. She holds a BA in Fine Arts/Sculpture (FBAUP, 2004) and a MA in Museology and Curatorial Studies (FBAUP, 2013).

Corina Andreea **Cimpoieru**, National Center for Dance in Bucharest

**Corina Andreea Cimpoieru** é investigadora e consultora artística no Departamento de Investigação do Centro Nacional de Dança em Bucareste. Interessa-se pelas novas práticas de arquivo de dança para o futuro e em formas performativas aplicadas aos arquivos de dança. Em projetos anteriores dedicou-se à documentação da história da dança romena pela curadoria de exposições, re-encenações, participação em conferências e publicações nestas áreas.

**Corina Andreea Cimpoieru** is researcher and artistic consultant at the Research Department of the National Center for Dance in Bucharest. She is interested in new practices of archiving dance for the future and in ways of performing the dance archives. Her previous projects were dedicated to documenting the Romanian Dance history through curating exhibitions, reenactments, participating in lectures and publishing in this field.

Isabel **Connolly**, Independent Artist

**Isabel Connolly** é uma artista visual e investigadora de design residente em Montréal. É Licenciada em Escultura e História da Arte pela Universidade de Concordia, em 2016, e atualmente trabalha como designer no Centro de Inovação do Distrito 3 da Universidade de Concordia. O seu trabalho artístico explora processos de tradução e transliteração e falha, capazes de selecionar e organizar informações em categorias formais para possibilitar a investigação mais aprofundada. Como investigadora em design, estuda a interação humano-computador para melhor compreender e expandir a experiência do utilizador. Os seus interesses levam-na a explorar os arquivos digitais como meio generativo e as formas através das quais o design pode criar arquivos digitais mais acessíveis e diversificados.

**Isabel Connolly** is a Montréal-based visual artist and design researcher. She completed her BFA at Concordia University in Sculpture and Art History in 2016 and is currently working as a design resident at Concordia University's District 3 Innovation Center. Her artistic work explores processes of translation, transliteration and failure to separate and flatten information into formal categories for further

*investigation. As a design researcher, she studies human-computer interaction to better understand and expand the user experience. She is interested in digital archives as a generative medium and exploring the ways in which design can be used to create archives that are accessible to a greater number and diversity of users.*

**Sarah Cook**, University of Dundee

**Sarah Cook** é uma curadora, escritora e investigadora residente na Escócia. É editora do livro *INFORMATION* (Documents of Contemporary Art, Whitechapel and MIT Press, 2016) e co-autora (com Beryl Graham) de *Rethinking Curating: Art After New Media* (MIT Press, 2010; versão chinesa lançada em 2016). Co-editou com Sara Diamond *Euphoria & Dystopia: The Banff New Media Institute Dialogues* (Banff Centre Press, 2011). Sarah Cook é co-fundadora e co-editora de CRUMB, um reconhecido recurso on-line dirigido a curadores de new media art. Como Dundee Fellow na Duncan do Jordanstone College of Art & Design, Sarah é curadora do programa LifeSpace Science Art Research Gallery. Também trabalha como curadora associada do New Media Scotland e do único festival de artes digitais da Escócia, o NEoN Digital Arts.

*Sarah Cook is a curator, writer and researcher based in Scotland. She is editor of the book INFORMATION (Documents of Contemporary Art, Whitechapel and MIT Press, 2016) and is co-author (with Beryl Graham) of Rethinking Curating: Art After New Media (MIT Press, 2010; Chinese edition 2016). She co-edited with Sara Diamond Euphoria & Dystopia: The Banff New Media Institute Dialogues (Banff Centre Press, 2011). She is the co-founder and co-editor of CRUMB, the longstanding online resource for curators of new media art. As Dundee Fellow at Duncan of Jordanstone College of Art & Design, Sarah curates the programme for LifeSpace Science Art Research Gallery and works as an associate curator with New Media Scotland and with Scotland's only digital arts festival, NEoN Digital Arts.*

**Sandra Guerreiro Dias**, Centro de Literatura Portuguesa / University of Coimbra

**Sandra Guerreiro Dias** é doutora em Linguagem e Práticas Sociais, pela Universidade de Coimbra. É investigadora integrada do Centro de Literatura Portuguesa dessa Universidade e Professora Adjunta no Instituto Politécnico de Beja. É especialista em literatura experimental, estudos da performance, e literatura portuguesa contemporânea, áreas

nas quais tem vindo a apresentar conferências e artigos científicos, em Portugal e no estrangeiro. Tem apresentado performances poéticas e instalações de poesia um pouco por todo o país, co-organizando eventos na mesma área com colectivos de poesia, bibliotecas e associações culturais. Colabora com o Arquivo Digital da PO.EX. É poeta e performer.

*Sandra Guerreiro Dias has a PhD in Language and Social Practices from the University of Coimbra. She is a researcher at the Portuguese Literature Center of the same institution and teaches at the Polytechnic Institute of Beja. She is a specialist in experimental literature, performance studies, and contemporary Portuguese literature, areas in which she has been presenting at conferences and writing scientific papers both in Portugal and abroad. She has presented poetic performances and poetry installations all over the country, as well as co-organized events in this area with poetry-related collectives, libraries and cultural associations. She collaborates with the Digital Archive of PO.EX. She is a poet and performer.*

**Angela English**, Birmingham City University

**Angela English** é doutoranda, ao abrigo do AHRC, na Birmingham City University. A sua pesquisa desenvolve-se em torno do papel dos arquivos na prática da história pública e no envolvimento do público. O objetivo do seu estudo piloto e da sua pesquisa é fornecer uma crítica sistemática sobre o uso atual de arquivos na sua relação com a história pública, sobre os modelos que estão a ser usados, e sobre o papel que está a ser desempenhado pelos arquivistas, relacionando essas percepções com o contexto mais amplo do uso de arquivos. Trabalhou anteriormente na área de educação do British Film Institute e, de 2006 a 2015, foi investigadora no Research and Development Omcer da London Screen Study Collection do Birkbeck College, Universidade de Londres, onde também era professora em Cinema e Média.

*Angela English is an AHRC funded PhD researcher at Birmingham City University. Her research focuses on how archives might play a role in public history practice and audience engagement. The aim of her pilot study and continuing research is to provide a systematic critique of the current use of archives for public history engagement, what models are being employed, and what role is played by archivists, therefore relating these insights to the wider context of use of archives. She has previously worked in education at the*

*British Film Institute and, from 2006-2015, was a researcher at the Research and Development Omcer for the London Screen Study Collection at Birkbeck College, University of London, as well as holding an Associate Lectureship in Film and Media.*

**Andréa França**, PUC-Rio

**Andréa França Martins** é Professora Associada do Departamento de Comunicação Social da Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio). É investigadora do Conselho Nacional de Desenvolvimento Científico e Tecnológico / CNPq. Membro do Comitê de Decisão da SOCINE - Sociedade Brasileira de Cinema e Estudos Audiovisuais. As suas contribuições incluem o capítulo “Os brinquedos fósseis e o tempo da memória” para o livro *Eu assino embaixo: Biografia, memória e cultura* (2014); “A invenção do lugar no cinema brasileiro contemporâneo”, para *Déplacements culturels: migrations et identités* (2013); “Documentary Cinema and the Return of What Was”, para *New Argentine and Brazilian Cinema: Reality Effects* (2013); e “A imagem-excesso, a imagem-fóssil, a imagem-dissenso: propostas cinematográficas para a experiência da ditadura no Brasil”, para *Narrativas Sensoriais* (2014).

**Andréa França Martins** is Associate Professor in the Department of Social Communication at the Catholic University of Rio de Janeiro (PUC-Rio). She is a researcher of the National Counsel of Technological and Scientific Development /CNPq. She is a member of the Decision Committee at SOCINE – Brazilian Society of Cinema and Audiovisual Studies. Her contributions include the chapters “Os brinquedos fósseis e o tempo da memória” in the book *Eu assino embaixo: Biografia, memória e cultura* (2014); “La invención del Lugar en el cine brasileiro contemporâneo”, in *Déplacements culturels: migrations et identités* (2013); “Documentary Cinema and the Return of What Was”, in *New Argentine and Brazilian Cinema: Reality Effects* (2013); and “A imagem-excesso, a imagem-fóssil, a imagem-dissenso: propostas cinematográficas para a experiência da ditadura no Brasil”, in *Narrativas Sensoriais* (2014).

**Mayu lida**, Goldsmiths

**Mayu lida** é doutoranda no Departamento de Média e Comunicação da Goldsmiths, Universidade de Londres. Os seus interesses de investigação centram-se prioritariamente na tecnociência feminista, política afetiva e assombrologia. O seu projeto de investigação explora formas de assombro na construção de arquivos digitais pós-desastre, com uma

incidência na multiplicidade da temporalidade narrativa que atravessa a construção e preservação de memórias digitais. **Mayu lida** is a PhD student in the Department of Media and Communications at Goldsmiths, University of London. Her research interest lies primarily in feminist technoscience, affective politics and hauntology. Her PhD project explores the modes of haunting in the construction of post-disaster digital archives, with a specific focus on a multiplicity of temporality and narrative modalities that permeate through the making and preservation of digital memories.

**Sandra Kazlauskaitė**, Goldsmiths

**Sandra Kazlauskaitė** é investigadora, artista e curadora, especializada nas disciplinas da performance sonora e da instalação audiovisual. É professora associada na Goldsmiths, onde leciona teoria do cinema e audiovisual e artes dos média. Atualmente, está a realizar uma investigação prática de doutoramento (CHASE, ao abrigo do AHRC) no Departamento de Media and Communications da Goldsmiths, A partir da sua prática de videoinstalações, investiga o modo como o som é experienciado quando assistimos a uma instalação artística concebida para écran em espaços da galeria. As suas últimas publicações e apresentações foram realizadas na Sound Thought (CCA, Glasgow), FilmForum (Gorizia), Sound | Image (Greenwich University, Londres), Music & Sound Design in Film/New Media (LAMT), e GLEAM (Glasgow University, Glasgow). Os seus últimos projetos de exibição incluem Call & Response (Londres, 2016), CCA (Glasgow, 2016) e Kaunas Biennial (Lituânia, 2015). Foi publicada pelo *Leonardo Music Journal* em 2015. Integra de duas redes de investigação: Space, Place and Time Research Collective (CHASE) e Screen and Audiovisual Research Unit (Goldsmiths).

**Sandra Kazlauskaitė** is a researcher, artist and curator working across the disciplines of sound performance and audiovisual installation. She is an Associate Lecturer at Goldsmiths, where she teaches Film and Audiovisual Theory and Media Arts. She is currently undertaking a research by practice PhD (CHASE, AHRC funded) at Goldsmiths, Media and Communications Department. Using video installation art practice, Sandra investigates how sound is experienced when witnessing screen-based installation art in gallery spaces. Sandra's latest papers and presentations were held at Sound Thought (CCA, Glasgow), FilmForum (Gorizia), Sound | Image (Greenwich University, London), Music & Sound Design in Film/New Media (LAMT), and GLEAM (Glasgow University, Glasgow). Her latest exhibition projects



*include Call & Response (London, 2016), CCA (Glasgow, 2016), and Kaunas Biennial (Lithuania, 2015). She was published by the Leonardo Music Journal in 2015. Sandra is part of two research networks: Space, Place and Time Research Collective (CHASE) and Screen and Audiovisual Research Unit (Goldsmiths).*

Cornelia **Lund**, Fluctuating images / University of the Arts Bremen

**Cornelia Lund** é teorizadora sobre arte e mídia e curadora, residente em Berlim. É doutorada em “Ilustração da Poesia Francesa” e tem uma longa carreira académica em pesquisa e ensino. Desde 2004, é co-diretora da fluctuating images ([www.fluctuating-images.de](http://www.fluctuating-images.de)), uma plataforma independente para arte e design de mídia. A sua pesquisa centra-se nas práticas documentais, práticas artísticas audiovisuais e teoria do design, bem como teorias de- e pós-coloniais. É co-editora de *Audio.Visual: On Visual Music e Related Media* (2009), da plataforma online *Post-Digital Culture* (<http://post-digital-culture.org/>), de *The Audiovisual Breakthrough* (2015; <http://www.ephemeral-expanded.net/audiovisualbreakthrough/>) e de *Lund Audiovisual Writings* (2017; <http://lundaudiovisualwritings.org/>). O seu trabalho como curadora inclui inúmeras exposições e exposições (como, por exemplo, *Mapping Festival Geneva*, *Academy of the Arts Berlin*, *Index Festival New York*, *Hamburger Architektursommer*).

**Cornelia Lund** is an art and media theorist and curator living in Berlin. She holds a PhD on “French Poetry Illustration” and has a long-standing academic career in research and teaching. Since 2004, she has been co-director of fluctuating images ([www.fluctuating-images.de](http://www.fluctuating-images.de)), an independent platform for media art and design. Her research is focused on documentary practices, audiovisual artistic practices, design theory, as well as de- and post-colonial theories. Cornelia Lund is co-editor of *Audio.Visual: On Visual Music and Related Media* (2009), the online platform *Post-Digital Culture* (<http://post-digital-culture.org/>), *The Audiovisual Breakthrough* (2015; <http://www.ephemeral-expanded.net/audiovisualbreakthrough/>) and *Lund Audiovisual Writings* (2017; <http://lundaudiovisualwritings.org/>). Her work as a curator includes numerous screenings and exhibitions (e.g. *Mapping Festival Geneva*, *Academy of the Arts Berlin*, *Index Festival New York*, *Hamburger Architektursommer*).

Daniela **Maduro**, Centro de Literatura Portuguesa

**Daniela Côrtes** Maduro tem um mestrado em Estudos Anglo-Americanos e doutoramento em Materialidades da Lite-

ratura pela Universidade de Coimbra. Entre 2015 e 2017 obteve uma bolsa Marie Skłodowska-Curie Actions Research Fellowship Programme para o pós-doutoramento obtido pela Universidade de Bremen. Foi convidada para fazer co-curadoria de diversas exposições sobre literatura electrónica e experimental. Em 2017, editou a antologia *Digital Media and Textuality: from Creation to Archiving*, [transcript] Verlag, Bielefeld, Alemanha. É membro da equipa responsável pela criação do arquivo digital de *O Livro do Desassossego* de Fernando Pessoa e curadora da exposição “Shapeshifting Texts” (Universidade de Bremen, 2016). Atualmente, colabora com o Centro de Literatura Portuguesa (Universidade de Coimbra) e com o grupo de pesquisa Figuras da Ficção. Como membro deste grupo, contribui para o *Dicionário de Personagens da Ficção Portuguesa*.

**Daniela Côrtes Maduro** holds a master degree in Anglo-American studies and a PhD degree in Materialities of Literature awarded by the University of Coimbra. From 2015 to 2017, she was a Marie Skłodowska-Curie Actions postdoctoral fellow at the Universität Bremen. She has been invited to co-curate several exhibitions about electronic and experimental literature. In 2017, she edited the anthology *Digital Media and Textuality: from Creation to Archiving*, [transcript] Verlag, Bielefeld, Germany. She is a member of the team responsible for the creation of the digital archive of Fernando Pessoa’s *Book of Disquiet* and the curator of the “Shapeshifting Texts” exhibition (Universität Bremen, 2016). Currently, she collaborates with the Center for Portuguese Literature (University of Coimbra) and the Figures of Fiction research group. As a member of this group, she became a contributor to the online Dictionary of Portuguese Fiction Characters.

Tetê **Mattos**, Universidade Federal Fluminense

**Tetê Mattos** é doutora em Comunicação, pelo Programa de Pós Graduação da Universidade do Estado do Rio de Janeiro (2018), e mestre em Ciência da Arte pela Universidade Federal Fluminense (2000), onde é professora do departamento de Arte desde 1998. Dirigiu os documentários premiados *Era Araribóia um Astronauta?* (RJ, 1998), *A Maldita* (RJ, 2007) e *Fantasia de Papel* (RJ, 2015). Atualmente realiza a sua primeira longa-metragem, *Maldita FM* (RJ, 2018). Publicou artigos em revistas e livros especializados em cinema, e foi coordenadora técnica do estudo *Diagnóstico Setorial 2007/ Indicadores 2006 dos Festivais Audiovisuais*. Exerce atividades de curadoria em vários festivais como o *Goiania Mostra Curtas* (2006 a 2008), *Brazilian Film*

Festival of Miami (2009), Amazonas Film Festival (2005 a 2013), CineFoot (desde 2010), Cine Ceará (2012 a 2014), Curta Brasília (2016 e 2017), entre outros. Foi diretora do Araribóia Cine – Festival de Niterói (2002 e 2013).

**Tetê Mattos** has a PhD in Communication from the State University of Rio de Janeiro (2018) and a Master in Science of Art from the Fluminense Federal University (2000), where she has been teaching at the Art Department since 1998. She has directed the award-winning documentaries *Era Araribóia um Astronauta?* (RJ, 2007), *A Maldita* (RJ, 2007) and *Fantasia de Papel* (RJ, 2015). Currently, she is making her first feature film, *Maldita FM* (RJ, 2018). She publishes articles in journals and books specialized in cinema. She was also the technical coordinator of the study *Diagnóstico Setorial 2007/ Indicadores 2006 dos Festivais Audiovisuais*. She has been working as a curator at several film festivals, such as *Goiânia Mostra Curtas* (2006 to 2008), the *Brazilian Film Festival of Miami* (2009), the *Amazonas Film Festival* (2005 to 2013), *CineFoot* (since 2010), *Cine Ceará* (2012 to 2014), *Curta Brasília* (2016 and 2017), among others. She was the director of the *Araribóia Cine - Festival of Niterói* (2002 and 2013).

Alberto Greciano **Merino**, Cnpq-UFES

**Alberto Greciano Merino** é pós-doutorando (PDJ-Cnpq) do Programa de Pós-Graduação em Comunicação e Territorialidades (POSCOM) da Universidade Federal do Espírito Santo (UFES). É doutor em Comunicação Audiovisual e Publicidade pela Facultat de Ciències de la Comunicació da Universitat Autònoma de Barcelona (UAB), na linha de pesquisa “Teoria e história da representação audiovisual”. Licenciado e especialista em Publicidade e RP pela Faculdade de Ciências da Informação da Universidad Complutense de Madrid (UCM). Estudou realização e guião de documentários na Escola Internacional de Cinema e Televisão (EICTV, San Antonio de los Baños, Cuba), e frequentou estudos sobre História e Estética do Cinema na Universidade de Edimburgo (Edimburgo, Escócia). Tem experiência e interesse nas áreas de comunicação e estudos visuais, tecnologia dos média e redes digitais, cinema e documentário, relações culturais e interação social, programação e exibição.

**Alberto Greciano Merino** is a postdoctoral fellow (PDJ-Cnpq) at the Post-Graduate Program in Communication and Territorialities (POSCOM) of the Federal University of Espírito Santo (UFES). He holds a PhD in Audiovisual Communication and Advertising by the Faculty of Commu-

nication Sciences of the Universitat Autònoma de Barcelona (UAB), in the field of “Theory and History of Audiovisual Representation”. He is a Graduate and Specialist in Advertising and PR by the Faculty of Information Sciences of the Universidad Complutense de Madrid - (UCM). He studied directing and documentary screenwriting at the International School of Cinema and Television (EICTV, San Antonio de los Baños - Cuba), and studied film history and aesthetics at the Edinburgh University (Edinburgh-Scotland). He has experience and interest in the fields of communication and visual studies, media technology and digital networks, cinema and documentary, cultural relations and social interaction, programming and exhibition.

Bruno **Ministro**, Centro de Literatura Portuguesa / University of Coimbra

**Bruno Ministro** é doutorando ao abrigo da FCT, no programa doutoral Materialidades da Literatura, na Universidade de Coimbra, onde prepara uma tese de doutoramento intitulada *Todas as cópias são originais: eletrografia e copy art em Portugal*. Integra o grupo “Mediação Digital e Materialidades da Literatura” do Centro de Literatura Portuguesa da mesma instituição, e é co-editor do Arquivo Digital da PO.EX (Universidade Fernando Pessoa). A sua investigação assenta no estudo da poesia experimental/visual, *copy art* e literatura eletrónica, ensaia uma triangulação entre os estudos literários, a teoria dos média e os estudos culturais. Tem publicado e apresentado o seu trabalho de investigação em revistas, livros e colóquios nacionais e internacionais.

**Bruno Ministro** is a PhD candidate, funded by FCT, in *Materialities of Literature* Doctoral program at the University of Coimbra, where he works on a thesis entitled *All copies are original: electrography and copy art in Portugal*. He is part of the *Digital Mediation and Materialities of Literature* research group of the Portuguese Literature Center at the same institution. He is co-editor of the *Digital Archive of PO.EX* (University Fernando Pessoa), His research, based on the study of experimental / visual poetry, *copy art* and electronic literature, rehearses a triangulation between literary studies, media theory, and cultural studies. He has published and presented his research work at national and international journals, books and conferences.

Patricia **Moran**, PUC/ USP/ LAICA

**Patricia Moran** é doutora em Comunicação e Semiótica pela PUC-SP. Trabalha como professora da Escola de Comunicações e Artes / USP e é investigadora do LAICA -

Laboratório de Pesquisa de Crítica Audiovisual. Também integra o programa de pós-graduação em Mídia e Processos Audiovisuais da Universidade de São Paulo. Realizou documentários, e peças de vídeoarte, tendo recebido prêmios em festivais nacionais e internacionais. Atualmente, investiga assuntos relacionados com a performance audiovisual em tempo real. O seu projeto de investigação, Materialidade como expressão na performance audiovisual, conta atualmente com o financiamento da FAPESP. Nos últimos quatro anos, como diretora do CINUSP, o cinema da Universidade de São Paulo, editou e escreveu ensaios sobre o trabalho de cineastas como Harun Farocki.

**Patricia Moran** holds a PhD in Communication and Semiotics from PUC-SP. She is a lecturer at the School of Communications and Arts / USP and a researcher of LAICA – Research Laboratory in Audiovisual Critique. Patricia integrates the post-graduate program in Audiovisual Media and Processes at the University of São Paulo. She has directed documentaries and videoart pieces, receiving awards in national and international festivals. She currently researches subjects related with real time audiovisual performance. Her research Materiality as an expression in AV Performance is currently funded by FAPESP. In the last four years, working as the director of CINUSP, the cinema of the University of São Paulo, she has edited books and wrote essays about the work of filmmakers such as Harun Farocki.

**Inês Rebanda**, CECS

**Inês Rebanda** é doutoranda em Ciências da Comunicação na Universidade do Minho e investigadora no CECS. Trabalha como produtora e assessora de produção em cinema, tendo projetos que já foram reconhecidos em grandes festivais e eventos nacionais e internacionais, como é o caso de Annecy, Monstra, NY Portuguese Short Film Festival, Suzanne awards, Festival Curtas Vila do Conde, XVIII Bienal Internacional de Arte de Cerveira. Licenciou-se com distinção em Som e Imagem e tirou Mestrado em Cinema e Audiovisual pela Universidade Católica do Porto. Investiga temas tais como a produção de cinema e televisão, a autoria solo e conjunta, os direitos de autor e os seus direitos conexos. Encontra-se a trabalhar em colaboração com a Associação Cultural Replicantes como produtora convidada. É associada da SOPCOM e AIM.

**Inês Rebanda** is a PhD student in Communication Sciences at the University of Minho and a researcher at CECS. She works as a film producer and producer assistant. Her projects have been recognized in major festivals and national and

international events such as Annecy, Monstra, NY Short Film Festival, Suzanne Awards, Curtas Vila do Conde Festival, XVIII International Art Biennial of Cerveira. She graduated with distinction in Sound and Image and holds a Master in Cinema and Audiovisual from the Catholic University of Porto. She researches topics such as film and TV production, solo and joint authorship, authorship and copyright. She is currently working in collaboration with the Associação Cultural Replicantes as a guest producer. She is also associated with SOPCOM and AIM.

**Nazare Soares**, Norwegian University of Science and Technology

**Nazare Soares** obteve o grau de Mestre em Belas Artes pela Universidade Norueguesa de Ciência e Tecnologia em 2017. Licenciou-se em Arte da imagem em movimento pela Universidade de Brighton, em 2014. Como parte deste curso, Nazare estudou três meses na Academia de Arte da Palestina, em Ramallah. Atualmente, é co-fundadora da Art Association Invisibledrum, com sede na Noruega. O seu trabalho foi exposto em inúmeros eventos de arte e em festivais por todo o mundo, incluindo o Museu de Arte e Ciência de Singapura, a Bienal de Arte e Tecnologia Metamorf, o Museu de Arte Contemporânea da Etiópia, o Museu de Brighton, o Centro de Habitação Indígena, o Trondheim Kunstmuseum e o London Photography Festival, entre outros. A sua investigação está centrada em linguagens e metodologias aplicadas ao cinema, ambientes imersivos, design especulativo e novos média. **Nazare Soares** received a Fine Arts MA from the Norwegian University of Science and Technology in 2017. She graduated in Moving Image Arts at Brighton University in 2014. As part of this course, she spent three months studying at the Academy of Arts of Palestine in Ramallah. Currently, she is co-founder of the Art Association Invisibledrum, based in Norway. Her work has been exhibited at numerous art venues and festivals worldwide, including Art & Science Museum of Singapore, Metamorf Art & Technology Biennale, Museum of Contemporary Art of Ethiopia, Brighton Museum, Indian Habitat Centre, Trondheim Kunstmuseum and London Photography Festival, among others. Her research is concerned with languages and methodologies applied in cinema, immersive environments, speculative design and new media.

**Rui Torres**, University Fernando Pessoa

**Rui Torres** é professor associado com agregação na Universidade Fernando Pessoa. Foi docente convidado em mestrados e doutoramentos em várias Universidades.

É membro do FP-B2S da UFP e colaborador do Centro de Literatura Portuguesa da Universidade de Coimbra. Foi Investigador Principal de projectos financiados pela FCT/UE. Organizou publicações sobre literatura, comunicação e cibertextualidades, e é autor de três livros. É director da revista *Cibertextualidades* e editor da *Electronic Literature Series*, de Bloomsbury Publishing. Tem trabalhos criativos de literatura electrónica publicados em antologias internacionais. É membro do Board of Directors da Electronic Literature Organization. Coordenador do Arquivo Digital da PO.EX.

**Rui Torres** is associated professor at University Fernando Pessoa. He was a guest lecturer in masters and doctoral programs at several universities. He is a member of the FP-B2S of UFP and collaborator of the Portuguese Literature Center of the University of Coimbra. He was Head Researcher of FCT / EU funded projects. He has organized publications on literature, communication and cybertextualities, and he is the author of three books. He is the director of *Cibertextualidades* journal and editor of the *Electronic Literature Series*, of the *Bloomsbury Publishing*. He has creative works of electronic literature published in international anthologies. He is a member of the Board of Directors of the *Electronic Literature Organization*. He is Coordinator of the *Digital Archive of PO.EX*.

Karin de **Wild**, University of Dundee

**Karin de Wild** é historiadora de arte e curadora com interesse na influência da tecnologia digital na arte, nos museus e na memória cultural. Obteve um mestrado em Estudos do Património pela VU University e pela Universidade de Amsterdão. Depois de trabalhar como curadora de uma coleção particular holandesa, é atualmente doutoranda na Universidade de Dundee sob supervisão da Dra. Sarah Cook e da Prof. Wendy Moncur. Em 2016, foi co-curadora (com Liza Swaving e Prof Wayne Modest) da conferência internacional Horizontes Digitais, Virtudes Virtuais: Repensando o Património Cultural no Museu Nacional de Culturas do Mundo (Leiden, Holanda).

**Karin de Wild** is an art historian and curator interested in the influence of digital technology on art, museums, and cultural memory. She obtained a *Heritage Studies MA* from the *VU University* and the *University of Amsterdam*. After working as a curator for a Dutch private collection, she is currently a doctoral candidate at the *University of Dundee* under supervision of Dr. Sarah Cook and Prof. Wendy Moncur. In 2016, she co-curated (with Liza Swaving and Prof Wayne Modest) the international conference *Digital*

BTS-PORTO18

*Horizons, Virtual Selves: Rethinking Cultural Heritage in the Museum at the National Museum of World Cultures (Leiden, The Netherlands).*

## PERFORMANCES AND SCREENINGS

### Associação Cultural Videobrasil

A **Associação Cultural Videobrasil** foi criada em 1983 em conjunto com o Festival Videobrasil transformando-se atualmente numa bienal contemporânea, um evento artístico e uma associação cultural cujo objetivo é mapear, investigar e disseminar a arte emergente produzida nas regiões geopoliticamente designadas como Sul – América Latina, África, Europa de Leste, Ásia e Médio Oriente. Galpão VB, o espaço da associação, faz parte de uma rede de iniciativas que inclui exposições, exposições, publicações, documentários, encontros e residências artísticas. É também onde está alojado a Coleção Histórica do Videobrasil com cerca de 1300 peças de vídeo, documentação e obras comissariadas. Esta é umas das mais importantes coleções de vídeo da América Latina.

**Associação Cultural Videobrasil** was created in 1983 with the *Festival Videobrasil* and today it is a contemporary biennial, an art venue and a cultural association that seeks to map, research and disseminate the emerging art produced in regions of the world's geopolitical South-Latin America, Africa, Eastern Europe, Asia and the Middle East. Galpão VB, the association headquarters, it is part of a network of initiatives that include exhibitions, displays, publications, documentaries, meetings and artistic residencies. It hosts the *Videobrasil Historical Collection*, with about 1300 video pieces, documentation and commissioned works, one of the most important collections of video art in Latin America. <http://site.videobrasil.org.br>

### Valentina Besegher / Alessandro Massobrio

**Valentina Besegher** é uma realizadora, artista visual e faz performance com vídeo. **Alessandro Massobrio** compõem música eletrónica, é músico e guitarrista. Colaboram desde 2002, tendo os seus trabalhos sido exibidos e apresentados como performances internacionalmente em diversos eventos e festivais, entre os quais: OFFF Festival em Barcelona, Cafe Oto, European Media Art Festival em Osnabrück, Issue Project Room, C.A.R. Media Art Fair em Essen, Cartes Flux em Espoo, na Finlândia, Oslo Screen Festival, Mir Festival em Atenas, Simultan Festival na Roménia, Gaudeamus Muziekweek. Moram e trabalham em Berlim.

**Valentina Besegher** is an avant-garde filmmaker, live video performer and visual artist. **Alessandro Massobrio** is a new music composer, electronic musician and guitarist. They collaborate since 2002, having their works been screened and performed internationally in different venues and festivals, among which OFFF Festival in Barcelona, Cafe Oto, European Media Art Festival in Osnabrück, Issue Project Room, C.A.R. Media Art Fair in Essen, Cartes Flux in Espoo Finland, Oslo Screen Festival, Mir Festival in Athens, Simultan Festival in Timisoara Romania, Gaudeamus Muziekweek. *Valentina and Alessandro work and live in Berlin.*

**Maria Ganem** (Fbault / Capes)

**Maria Ganem** é doutoranda pela FBAUL (Faculdade de Belas Artes da Universidade de Lisboa) onde investiga a edição a partir de arquivos de família. É financiada pela CAPES. *Tabu* é o segundo filme desta investigação. Publicou o livro *Found footage, mouvement cinématographique contemporain* (EUE, 2017), resultante do mestrado em Estudos Cinemáticos pela Universidade de Montréal (2013).

**Maria Ganem** is PhD student at FBAUL (Fine Art Faculty of the University of Lisbon). Her thesis aims to investigate editing with films from family archives, with the support from CAPES. *Tabu* is the second film hailing from this research. Published the book *Found footage, mouvement cinématographique contemporain* (EUE, 2017), which resulted from her masters on *Cinematic Studies from Université de Montréal* (2013).

**Onyeka Igwe**

**Onyeka Igwe** é artista realizadora and investigadora financiada pelo AHRC na Universidade das Artes em Londres. Publicou no *MIRAJ*, no *Alphaville: Journal of Film and Screen Media*. Os seus trabalhos de vídeo foram exibidos no Institute of Contemporary Art, Londres; Trinity Square Video, Toronto; The Showroom, Londres; articule, Montreal, e nos festivais de: Londres, Roterdão International, Edinburgh Artist Moving Image e de Hamburgo. Onyeka recebeu o prémio 2018 Best Practice Research Portfolio: Experimental pelo British Assoc. of Film & TV Studies.

**Onyeka Igwe** is an artist filmmaker and AHRC funded PhD researcher at University of the Arts London. She has been published in *MIRAJ* and *Alphaville: Journal of Film and Screen Media*. Her video works have shown at the Institute of Contemporary Arts, London; Trinity Square Video, Toronto; The Showroom, London; articule, Montreal, and the London, Rotterdam International, Edinburgh Artist Moving

*Image, and Hamburg film festivals. Onyeka was awarded the 2018 British Assoc. of Film & TV Studies Best Practice Research Portfolio: Experimental.*

**Vladislav Shapovalov**

**Vladislav Shapovalov** é um artista e investigador que vive e trabalha entre Milão e Moscovo. Licenciado em Estudos Culturais em Moscovo, com mestrado em Artes Visuais e Estudos Curatoriais na NABA (Nova Academia de Belas Artes de Milão). Foi membro do grupo de arte Radek Community (1999-2007). Desde 2008, trabalha como artista independente em projetos que refletem sobre as imagens, artefatos culturais e a construção de narrativas como forma de interpretar e analisar configurações geopolíticas. Participou nas exposições *The Way of Enthusiasts*, realizada para a 13ª Bienal de Arquitectura de Veneza (2012), *The School of Kyiv*, Bienal de Kiev (2015), *Atlas [of the ruins] of Europe em Madrid* (2016), *A Thousand Roaring Beasts: Display Devices For A Critical Modernity*, Sevilha (2017) e *Holes In The Wall. Anachronic Approaches To The Here-And-Now*, Viena (2018). Recebeu o International Fellowship for Art and Theory 2016–2017 da Künstlerhaus Büchsenhausen, Innsbruck. O seu projeto de longa duração *Image Diplomacy* foi apresentado em duas exposições individuais: no Museu de Arte Moderna de Moscovo (com a Fundação V-A-C) e na Ar/Ge Kunst, Bolzano.

**Vladislav Shapovalov** is an artist and researcher living and working in Milan and Moscow. He graduated in Cultural Studies in Moscow and received his MA in Visual Arts and Curatorial Studies at NABA (New Academy of Fine Arts, Milan). He was a member of the art-group Radek Community (1999-2007). Since 2008 he has been working independently on projects that focus on rethinking images, cultural artefacts and the construction of narratives as a way to analyse geopolitical configurations. He has participated in the exhibitions *The Way of Enthusiasts*, held during the 13th Architectural Biennale in Venice (2012), *The School of Kyiv, Kyiv Biennial* (2015), *Atlas [of the ruins] of Europe in Madrid* (2016), *A Thousand Roaring Beasts: Display Devices For A Critical Modernity, Seville* (2017) and *Holes In The Wall. Anachronic Approaches To The Here-And-Now, Vienna* (2018). He was a fellow at International Fellowship Program for Art and Theory 2016–2017 at Künstlerhaus Büchsenhausen, Innsbruck. His long-term project *Image Diplomacy* was presented in two solo exhibitions at Moscow Museum of Modern Art (with V-A-C Foundation) and Ar/Ge Kunst, Bolzano.

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