

escola das artes

Spring Seminar

História(s) da Arte

8—10 mai 2024

Keynote Speakers
& Artists Talks :

- Cyril Schäublin
- Erika Balsom
- Jesus Carrillo
- Joana Cunha Leal
- Rosângela Rennó

Organização



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Rosângela Rennó, *Experiência de Cinema*
MAM, 2005. ©Ding Musa

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[Keynote Speaker]

14h15-15h45 · AIP

Moderator Maria Coutinho

Joana Cunha Leal · EN | In-person

Clipping history: Amadeo de Souza-Cardoso's collage-paintings and the semiotics/ social art history dissensus

Collage plays a central role in the history of modernism and the avant-garde. It is a “theoretical object” (Damisch) par excellence, one that has been taken to overcome illusionist (referenced) representation, and to significantly enliven the ideal of pure formal concerns putatively implied by its practice. On what basis, and how far collage’s revolution went is by no means a consensual subject, since its historical understanding has been disputed. Clashing historiographical discourses subsist, striving either to question formalist-structuralist interpretations by bringing back social art historical approaches into this forum (Leighten, Cottington), or to reinforce their pertinence via semiotic analysis (Bois, Krauss). In this talk I will revisit this dissensus by considering Amadeo de Souza-Cardoso’s wartime collage-paintings (1916-1917). While analyzing their formal compositions, I will also address their conspicuous engagement with the worldly experiences of everyday life adding to the debates mentioned above. Moreover, the sheer invisibility that these collage-paintings embeddedness in history maintained in the writings of Portuguese art historians will also be discussed. Finally, and since I do not take art history to be a bland or transparent field of knowledge in which interpretation is “naturally” generated, my own historiographical viewpoints will be clarified and open to discussion.

[slot 6]**Politics of Cinema**

16h00-18h00 · AIP

Moderator Carlos Natálio

* Matthew Mason (In-person, EN)

“Revolution is (not) a dinner party” - Nostalgia for an Apolitical Art? | Michel Hazanavicius’s Redoubtable (2017) as contemporary ‘nostalgia film’.

Michel Hazanavicius’s *Redoubtable* (2017) – entitled *Godard Mon Amour* for its US release – offers a heavily stylised, comic take on the relationship between renowned Franco-Swiss film director, Jean-Luc Godard, and his second wife, Anne Wiazemsky, in the year leading up to the revolutionary upheaval of May ’68. This research – as part of an ongoing PhD project – seeks to frame the film within the context of broader theories of postmodernism where it will be argued that *Redoubtable* serves as an excellent contemporary example of ‘nostalgia film’ (Jameson, 1991). The film’s hyper-stylised depiction of late 1960s France evocatively framed in vivid primary colours (à la Godard) typifies Fredric Jameson’s description of the role of the ‘nostalgia film’ “in which the tone and style of a whole epoch becomes, in effect, the central character” (1991, 369) whilst the revolutionary events of May ’68 are recast as a farcical, carnivalesque backdrop to the comedic plot and the political engagement of the film director is derided in retrospect as the height of foolish hedonism. This, it will be suggested, is not only a feature of what Jameson (1998) has elsewhere called ‘historical amnesia’ - contemporary culture’s general inability to properly represent the past in anything other than superficial images - but that it may also be suggestive of a ‘nostalgia’, in the more traditional sense of the word, for a depoliticised, neutral, or even apolitical art. Following on from Svetlana Boym’s provocative assertion that “the twentieth century began with utopia and ended with nostalgia” (2007, 7), the film, *Redoubtable*, will be firmly understood as continuing the spirit which characterised the end of the 20th century in the eyes of Boym. Yet, on the other hand, this

research will also aim to engage with the problematic notion of the ‘contemporary’, especially as framed by Giorgio Agamben, as an understanding of historical time – somewhat in the tradition of Walter Benjamin (1999/1940) - which like fashion, can “recall, revoke, and revitalise that which it had declared dead” (Agamben, 2009, 50). For whilst Redoubtable would seem to provide us with an empty pastiche of the radical historical moment of May ’68, it just might also offer the opportunity for a (re)engagement with the dominant ideas and themes of the era it so sardonically depicts.

* Cátia Rodrigues (In-person, EN)

The primacy of the look – between gesture and landscape in Le Camion, by Marguerite Duras

Uma declaração de intenção subjaz *Le Camion*, de Marguerite Duras – destruir o cinema através do cinema: “Que o cinema caia em perdição, é o único cinema.” (Duras, 2001, p. 279). Por destruir o cinema entenda-se uma rejeição da escritora-realizadora francesa da representação cinematográfica enquanto mimesis, ou seja, relação de verosimilhança e correspondência entre significado e significante, sujeito e objecto, como era entendida à data da realização do filme: “No cinema, como tenho uma espécie de desprezo pelo cinema já feito, enfim, pela maior parte do cinema já feito, eu gostaria de retomá-lo do zero, numa gramática muito primitiva... muito simples, muito primária quase: não mover, recomeçar tudo.” (Duras, 1978, p. 94). Esse gesto destrutivo, que procura recomeçar de novo, vai-se edificando e intensificando ao longo de toda a sua obra e *Le Camion* (1977), a par de *Détruire, dit-elle* (1969) e *L’homme Atlantique* (1981), poderá bem ser a sua expressão maior. A rarefação da representação, das imagens e das palavras, concretiza o gesto de destruição do cinema almejado por Duras. E, ainda assim, *Le Camion* enfrenta a pergunta fundamental: Como se mostra a imagem, como se mostra a palavra? *Le Camion* é um filme que transfigura a noção de dispositivo cinematográfico, aliando-o, e não o sujeitando, à literatura, o que, de resto, sempre “foi moldando a sua [do cinema] forma de olhar”, sendo, por isso, a sua “principal fonte de matéria-prima” (Hernandez Cardoso, 2019, p. 37). Se a imagem está na palavra, é porque a imagem a filma “na plenitude da sua forma plástica e sonora, absorve-lhe o ritmo, a cadência, percorre-a e deixa-se percorrer lentamente por ela como os corpos dos amantes” (Ibid., p. 46), escreveu Abílio Hernandez Cardoso a propósito de *Hiroshima mon amour*, realizado por Alain Resnais, mas escrito por Marguerite Duras. Nessa práxis em relação à palavra filmada, Duras apela à dimensão do sensível que ordena a relação do espectador com o filme e, por consequência, com o mundo, sem qualquer exigência de uma construção de sentido a partir da inteligibilidade do filme, que deriva da experiência sensível do mesmo.

* Mo Li (In-person, EN)

Underground Chinese Cinema as Historical Commentary

In the realm of global cinema, which often categorizes films as fiction or nonfiction, Chinese cinema presents a unique division: between mainstream films that are legally exhibited and underground films that are censored. This divide is enforced by stringent media laws and regulations, commonly referred to as film censorship. Censorship in China is both systematic and comprehensive, requiring all films to pass a rigorous review process before they are issued shooting and screening permits. Lacking the necessary permits, filmmakers or distributors could face various sanctions, ranging from fines and the revocation of their company license to work prohibitions. The intent is to prevent the dissemination of content that challenges the official narrative or presents radical viewpoints. Despite these restrictions, a vibrant underground cinema movement persists, driven by filmmakers who creatively navigate censorship to critique social issues stemming from China’s shift