

TRAUMATIC LANDSCAPES

SPRING SEMINAR
MAY 4-6 2022

Spring Seminar 2022 Traumatic Landscapes

Universidade Católica Portuguesa, Escola das Artes
May 4-6 · Blended edition

*A **joint organization**: School of Arts, Universidade Católica Portuguesa; CITAR – Research Center of Science and Technology of the Arts; PUC – Rio; CAPES Print; Grupo de Arte, Autonomia e Política.*

Programme

	May 4 · Wed <i>Auditório Ilídio Pinho</i>	May 5 · Thu <i>Auditório Ilídio Pinho</i>	May 6 · Fri <i>Room EA008</i>
9h30-11h00		Panel #2 Chair: Pedro Duarte	Panel #5 Chair: Joana Rafael
11h00-11h15		Coffee Break	Coffee Break
11h15-13h00		Panel #3 Chair: Luiz Camillo Osorio	Panel #6 Chair: Pedro Alves
13h00-14h30		Lunch	Lunch
14h30-16h00	Artist Talk Mhamad Safa Chair: Diogo Tudela	Keynote Speaker Samaneh Moafi Chair: Daniel Ribas	Keynote Speaker Carles Guerra Chair: Nuno Crespo
16h00-16h15	Coffee Break	Coffee Break	Coffee Break
16h15-18h00	Panel #1 Chair: Carlos Ruiz	Panel #4 Chair: Carlos Natálio	Keynote Speaker Yasufumi Nakamori Chair: Alice Miceli
18h00-18h15	Pause	Pause	
18h15-19h15	Keynote Speaker Ute Meta Bauer Chair: Alice Miceli	Talk Alice Miceli + Luiz Camillo Osorio	
19h30		Exhibition Opening Alice Miceli	

Introduction

The Spring Seminar 2022 takes as its starting point issues raised by the photographic work of Brazilian artist Alice Miceli. In Depth: minefields display four series of images taken in various regions across countries where landmines and other explosives remnants of war play an invisible yet all-determining role, namely, Cambodia, Bosnia, Colombia and Angola.

Landmines are remnants of war, weapons placed to kill and maim, which continue to be dangerous even decades after a conflict has ended. They are remainders of a cruel logic that is indifferent to the lived experience of a place. In the world today, there are an estimated one hundred million mines scattered around seventy countries, and every two hours someone is either killed or injured by one. In some regions of Cambodia or Angola, for instance, mines outnumber people, quietly transforming entire landscapes into everlasting impenetrable spaces.

Photography is inherently a formal practice. The capturing of an image is bound to systems involving matters of light, framing, positioning, movement, and the suggestion of space. Looking at times at seemingly "undisturbed" landscapes, what these series of images capture is, in fact, something else. Something that lays beyond a simple appearance, and which conceals a dormant destruction; images that together constitute a choreography of (literal) steps across landscapes of potential disaster, bringing forward a debate around the different elements at stake involved in the crafting of a photograph as well as questions relating to landscape representation in a post-colonial context.

If photography can be an instant that creates a voluntary memory, a mine that explodes is the reverse: an instant that annihilates - death in the age of its mechanical reproduction. This work constitutes an action that is both a performance (that of the artist's body off-screen, in the organization of the physical presence of her gaze in direct relationship to an obscured subject matter) and an exploration of what this action means for the image. It displays visual narratives with which to experience journeys across the topography of mine-contaminated lands that interconnect space, positioning and movement, both in the field and in the photographs.

This seminar aims at fostering dialogues around the relationship of images and traumatic historical, spatial, and political realities. How can images be both artistic and political? How can we picture the invisibility of traumatic situations and experiences? Can we represent a post-colonial reality and offer points of view from within lands taken by unexploded mines? How can works of art contribute to the task of opening debates around the debts of cold-war policies?

Finally, the minefield images (and the action of walking across potentially explosive landscapes) can be thought as a lived as well as a visual testimony to some consequences of the Anthropocene - our current era in which human intervention is altering the geological composition of the Earth to such an extent that its massive impacts start to be deemed irreversible. Miceli's work provides the conceptual, political, and artistic issues that our seminar will develop.

May 4, Wednesday

14h30 · Opening

14h30-16h00 · Artist Talk

Mhamad Safa (EN)

Acoustic Reverberation and Post-war Trauma: When Hearing is Collateral Damage during Aerial Strikes.

This paper explores sound at the intersection between urban environments and conflict, specifically extracted from a particular case of aerial bombardment that occurred during the 2006 war on Lebanon. To formulate an argument on the long-lasting and traumatic sonic repercussions during military operations; sound studies and architectural environments would coalesce to unearth the unseen, yet extremely sensed assaults during this war. Here, I look at Reverberations as the product of both sound and the built surrounding, where it operates as a method to read the subtle, extended yet affective impacts of contemporary military conflict. I therefore argue that the initial impact's sound is rather bypassed, and the auditory focus shifted on its tail as a sonic phenomenon that is amplified and channelled by the urban morphology.

Chair: Diogo Tudela

16h00-16h15 · Coffee Break

16h15-18h00 · Panel #1

Chair: Carlos Ruiz

Tugce Kutlu (EN, online)

War And Visual Culture: "Quo Vadis, Aida?" (2020) And Srebrenica Massacre On The White Screen

Dareen Hussein (EN, in person)

Activating the Archive: Cinema of the Palestinian Revolution in 21st Century Film and Video

Regina Mosch (EN, online)

The Artist/Researcher as Vulnerable Object: Trauma & Agency in Experimental Documentary

Tina Sherwell (EN, online)

Scarred Landscapes

18h15-19h15 · Keynote Speaker

Ute Meta Bauer (EN)

There is no innocent landscape

This presentation refers to works by artists who address the long lasting impact of violence - most of times invisible to human eyes - inscribed into "nature". It refers to works such as Zarina Bimji's film "Out of Blue" (2002) to Alice Miceli's series on landmines that contaminate natural landscapes around the globe, that speak of the trauma that outlasts the incidents over long periods of time, serving as a reminder and testimony.

Chair: Alice Miceli

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May 5, Thursday

9h30-11h00 · Panel #2

Chair: Pedro Duarte

Cecília Samel (EN, online)

Relações construídas por #rioutópico de Rosângela Rennó

Carlos Barradas (EN, in person)

Standing on a Turtle's Shell

Miguel de Albuquerque Araujo e Lorena de Oliveira Chagas (EN, in person)

Horizonte, corpo e trauma em "Qual é meu nome, mamãe?"

11h00-11h15 · Coffee Break

11h15-13h00 · Panel #3

Chair: Luiz Camillo Osorio

Bruno Siniscalchi (PT, online)

Imagens da opacidade

Walmeri Ribeiro (EN, in person)

Territórios Sensíveis | Baía de Guanabara - Por uma re-sensibilização dos corpos [ou] Como [sobre]viver em meio a um projeto Petropolitico de destruição.

Regina de Paula (EN, in person)

Teko Haw Brasil

Rodrigo Brum (EN, in person)

Those Who Came From The Bush: memory and family in "Mortu Nega"

13h00-14h30 · Lunch

14h30-16h00 · Keynote Speaker

Samaneh Moafi (Forensic Architecture) (EN)

Breathless

Flowing clouds of teargas in dried riverbeds, and the viral circulation of their images on social media, are parts to an emerging condition of urban and environmental warfare. Increasingly, conflicts and negotiations play themselves out through the destruction, construction, re-organization, and subversion of space: instead of the street, it is the body of a river that becomes the site for a protest. As such, the divisions between civilians and combatants are blurred: teargas fills the lungs of a child playing in the interior of her home the same way it fills the lungs of resisting protesters. The proliferation of smartphones has meant that violations are thoroughly documented, but it can still be hard to understand the scale and scope of incidents. Architectural analysis and digital modelling techniques enable us to unravel that complexity, and to present information in a convincing, precise, and accessible manner—qualities which are crucial for the pursuit of accountability. In this talk, I will share three investigations by my team at Forensic Architecture in response to a particular form of urban and environmental war involving toxic clouds.

Chair: Daniel Ribas

16h00-16h15 · Coffee Break

16h30-18h00 · Panel #4

Chair: Carlos Natálio

Patrick Wichert (EN, in person)

United Archives

Nathan Snow (EN, in person)

Animating Trauma: Isao Takahata, Grave of the Fireflies and Subjective Realities

Elián Stolarsky (EN, in person)

Silent Witness - The landscape as an inaudible witness of a traumatic event.

18h00-18h15 · Pause

18h15 · Talk

Alice Miceli + Luiz Camillo Osorio (EN, in person)

19h30 · Exhibition Opening

Alice Miceli · *Em Profundidade (campos minados): Angola e Bósnia*

May 6, Friday

9h30-11h00 · Panel #5

Chair: Joana Rafael

Loreto García Saiz (EN, online)

Tensions between the Artistic and the Political Image: Land Violence in the "Sea of Plastic"

Bori Máté (EN, online)

Diffraction Way of Thinking and the Possibilities of Capturing Ecological Trauma in Tomonari Nishikawa's "Sound of a Million Insects, Light of a Thousand Stars" (2014)

Beja Margitházi (EN, online)

'Traumatomic' Materialities. Photofilming Radioactivity in Experimental Documents of Chernobyl

11h00-11h15 · Coffee Break

11h15-13h00 · Panel #6

Chair: Pedro Alves

Eloisa Brantes Mendes (PT, in person)

Cidades de aço

Chrisél Attewell (EN, in person)

Artists' Responses to Traces in the Postcolonial Traumatized Landscape

Jill Price (EN, online)

Unsettling Art: A Minefield of Ethical and Material Fallacies and Hypocrisies

Elena Righini (EN, in person)

Ecological Restoration. Agnes Denes' Eco-vention

13h00-14h30 · Lunch

14h30-16h00 · Keynote Speaker

Carles Guerra (EN)

Restitution and reparation. Photography indebted with its own past.

I want to establish a parallel between the post-war years in Europe and the emergence of a new psychiatric avant-garde altogether with a declared obsolescence of photography and visual witnessing techniques vis à vis past violence. Besides historical references I will concentrate on contemporary works by Ariella Aïsha Azoulay, Susan Meiselas, Ahlam Shibli and Alejandra Riera. Their contributions refashion photography in such a way that the photographic event is no longer what it used to be. In their hands, photography itself appears desperately in need of treatment. Restitution and reparation are the key terms responding to a history of photography indebted with its own past.

Chair: Nuno Crespo

16h00-16h15 · Coffee Break

16h15-18h00 · Keynote Speaker

Yasufumi Nakamori (EN)

Ruins as Source of Imagination: Yōsuke Yamahata's Photographs of the A-bombed City of Nagasaki on Aug. 10, 1945

Nakamori's talk will trace the publication, interpretation and transformation of Japanese army photographer Yōsuke Yamahata's photographs of the A-bombed city of Nagasaki made on August 10, 1945. The talk will discuss the circumstances of Yamahata's photographing, the delayed publication of the images, and their impact to architect Arata Isozaki. The talk will examine Isozaki's cybernetic installation *Electric Labyrinth* that centred on some of the Nagasaki photographs, shown at the Milan Design Triennial in 1968.

Chair: Alice Miceli

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Organizing Committee

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A joint organization: School of Arts, Universidade Católica Portuguesa; CITAR – Research Center of Science and Technology of the Arts; PUC – Rio; CAPES Print; Grupo de Arte, Autonomia e Política.

