

EDITORIAL

This issue of *Revista de História da Arte — Série W* brings together updated and expanded versions of selected papers presented at the Times and Movements of the Image international conference, held in Caldas da Rainha and Lisbon on 15 and 16 November 2018. Resulting from a call for papers and invitational participations of internationally recognized keynote speakers, the event intended to discuss the contemporary meanings, functions and temporalities of the image, probed in their limits and potentialities across different media and disciplines. The conference aimed at reaching across, and between, multiple bodies of practices and knowledge in order to question alternative notions of time and movement, bringing to the fore issues of hybridity, medium specificity and image materiality. Another preoccupation was to (re)examine the problems of durability posed by the new technologies of the image and by performance art, while keeping focus on the many issues this subject raises when confronted with the so-called traditional disciplines of painting, sculpture and drawing.

Relying upon penetrating contributions of established and emergent scholars, independent researchers and artists, the present issue offers a wide range of articles, which, while diverse, bear testament to a lively interchange of notions, conceptual approaches, and areas of study to reveal the heterogeneity of the image as a cornerstone of contemporary art theory and media studies. Along with the cutting edge research presented by the keynote speakers in the first part of the issue, the articles collected in the *Dossier* provide

insightful approaches to the topics of interest firstly delineated for the conference, offering original perspectives on a number of significant issues:

- a) the emphasis on the experience of subliminal images in contemporary visual practices;
- b) the practices through which photography has shifted from the isolated moment to the productive relationship between stasis and motion, including visual arrangements that transform notions of photographic narrativity;
- c) how chrononormativity and linear montage in cinema gives place to the interruption of movement, addressed by Bellour as a new category of time that extends Deleuze's dynamic taxonomy of images;
- d) the ways new media technologies, such as video and audio-visual installation, considered by Y. Spielmann as 'transformation imagery', focus on the transitions between images and the experience of time, encompassing new forms of creative thinking and spectatorship;
- e) the consideration of performance as an activity increasingly integrated in cinema, photography and video, leading to the investigation of the practices of the body in relation to anti-diegetic structures and processes of repetition and duration;
- f) finally, the procedures through which the so-called traditional artistic disciplines increasingly incorporate issues of time and movement that question the conventional principles of representation.

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The articles in this issue of *Revista de História da Arte* — Série W are concerned with the analysis of the manifold times, movements and spatial relationships activated by images, tackling different readings of intermediality and contributing to the theoretical consideration of what an image is today.

The first three articles are authored by two keynote speakers, Damian Sutton and Michael Archer; and an invited author, Francisco Paiva.

Damian Sutton discusses how the viewers establish a dynamic and temporal relationship with the photographic portrait, its photographer and sitter, highlighting the intricacies of the photographic media. Sutton argues that a dialogue between Barthes' theory and Deleuze's pragmatics allows us to read the time of the portrayal as *haecceity*, in which we describe, remember, and reproduce affect as a thing in itself, with its own uniqueness.

Michael Archer, on the basis of a photograph of a young girl taken after Haiti's earthquake, discusses pornotroping and the unspeakable space of improvisation, a Moten's break as a space of resistance. In the break, he discusses, there is the prospect, if actively pursued, of realising new relations, pulling focus to reveal elements hitherto ignored or thought insignificant, irrelevant, or obscured by the dazzle, froth or persistent reiteration of that which is usual.

Finally, **Francisco Paiva** addresses notions of imitation, duplication, representation, simulacra, and virtuality, to discuss the technological devices of the image from an historical and epistemological perspective. He intelligently articulates

the ideas of authors as disparate as Plato, G. Bruno, Alkindi, J. Baudrillard, M. Foucault, G. Deleuze, L. Manovich, among others.

In the *Dossier*, **Katarina Andjelovic** states that the encounter between the postmodern film and architecture testifies to the history of the modifications in our understanding and representation of space within a rich history of the image. **Caterina Cucinotta** presents the concept of genetic criticism as it reflects upon the artistic processes intrinsic to filmmaking, shedding light on some of the costume design and art direction practices observed in Portuguese cinema. **Tracy Piper-Jones** discusses how the photographic error reveals qualities of the photographic experience normally hidden in conventional photographs, and proposes a reconsideration of time in relation to photography perceived through the accidental image. **Luís Bento** argues the way contemporary art appropriates medical imagery, ultimately leading to a consideration of disease as an artistic object.

Gonzalo Munoz-Vera explores the relationship between nineteenth century traditional panoramas and the immersive experience of Jon Rafman's 2015 *Sculpture Garden*. By comparing new and old forms of experiencing virtual environments, he evaluates the role that architecture and bodily participation have in performing immersive realities. Also premising his investigation on issues of bodily experience, media specificity, and the tensions between traditional and new devices, **Jason Dee** draws upon his own artistic work to address the digital reinterpretation of the spaces and times of cinema within gallery settings. **Anthi-Danaé Spathoni**

offers a discussion of David Hockney's landscapes since the 1960s to the present day, exploring how landscape in the post-painting era is subverted and revitalized as a genre by means of imaginative intersections between different media (painting, photography, new digital technologies). Analyzing the essay films *Heart of a Dog*, by Laurie Anderson, and *The Voyagers*, by Penny Lane, **Ana Luísa Azevedo** shows us how the characteristics of audiovisual media, by altering our perception of time and by enabling new strategies for staging and perceiving the subjective self, are linked to the redefinition of life experience, understood in its various rhythms, potentialities and transformations. By focusing on the exhibition *Os Animais que ao Longe Parecem Moscas* [*Animals that look like flies from a distance*], by Portuguese duo João Maria Gusmão and Pedro Paiva, **Sara Castelo Branco** reflects on issues involving the intersection between the deferred time of the film projection and the phenomenological experience of the object; the times and movements of the image across different formats and film techniques; and the bodily and spatio-temporal experience of the spectators at the time they are confronted with the presentation of moving images in museums and art galleries. Addressing Alexandra do Carmos artistic projects between 2008 and 2018, **Alexandra do Carmo** and **Daniela Salazar** re-evaluate the relationship between cinema and drawing by dismantling the curatorial apparatus that intervenes within the fabrication of a particular art work and its conceptual organisation. Finally, the **Artistic Projects** section features the visual artwork of a number of selected artists and researchers. Using a plethora of media

ranging from photography and film to painting and installation, these projects explore multiple themes, methodologies and points of view related to the values and the potentialities of the image as a discursive and sensorial apparatus. Running parallel to the conference programme and coordinated along the general goals of the event, these works resulted from a call for artistic projects. They were exhibited in a collective show curated by Isabel Baraona and Samuel Rama (ESAD. CR - LIDA), held at ESAD.CR (one of the conference venues), from 14 November to 19 December 2017.

Ana Pérez-Quiroga works on the simultaneously historical and biographical story of *Niños de Russia* [*Children of Russia*]. The artist mixes footage and archival documents related to the exile of Spanish children in the URSS during the Spanish Civil War with personal items and photographs brought back by her mother at the time of her return to Spain in 1956. **Christian Mieves** paintings tell us about the passing of time and the layering of temporal realities, as do, in different ways, **Jacqueline Butler's** and **Sarawut Chutiwongpeti's** projects: whereas **Mieves** explores the on-going processes of erosion and material deterioration of everyday objects, **Butler's** *White Island* focusses on a simultaneously real and imagined island that shifts from the representation of the visible to an experience of the unseen; as for **Chutiwongpeti**, in *Shall I see you again in Milky way...?*, he concentrates on factual stories to explore the human condition and the spiritual and historical dimensions of time, linking past life memories and the fragility of things to existential questions and philosophical preoccupations. Using photography as a documentation of

performance, **Daniela Plamadeala** investigates the dynamics of social and subjective changes and their reflection on landscape. Both **Stephen Connolly** and **Miguel Faleiro** deal with the perceptual and socio-political complexities of urban landscapes. Combining extensive sequence shots with the testimonies of ordinary residents, **Connolly's** essay film takes us on a spatio-temporal journey through the city of Detroit, metaphorically seen as a complex Machine Space traversed by issues of race, finance, and socio-political transformation. **Faleiro**, on the other side, presents a series of stationary video sequences related to the theme of multifamily housing in London. Taking the imagery of architectural structures as a focal point for reflecting on the policies of high-density and low-cost housing that characterized the British post-war social modernism, **Faleiro** is also interested in exploring the philosophical meanings of tectonic micro-movements and intensive expressions. To some extent, this is something at work in **Maren Hahnfeld's** project too. *Winter of Eden* addresses the changing political landscape in the USA, marked by the 2016 presidential election, through the unexpected and intimate portrait of a couple from a remote community in Southern Idaho. Hahnfeld juxtaposes photography, moving images, interviews and landscape records to construct a political and poetic narrative, endowing the viewers with the capacity to think individual and collective attitudes toward local and global issues. In a different approach, **Rogério Paulo da Silva** uses the technological potentialities of video to explore the idea of time contractions and dichotomies between stasis and motion. Finally, **Sebastiano Antonio Raimondo** presents

a photographic sequence that documents the destruction of a sculptural work, during the solo show of Portuguese artist António Bolota at Appleton Square gallery, questioning notions of photographic representation, ruin, evolution, destruction and reconstruction, death and rebirth.

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