



IV Encontro de Cultura Visual Reparações

SOPCOM Visual Culture Working Group invites the submission of contributions to the 4th Visual Culture Meeting, which will take place on June 23rd-24th, 2023, at teatro mala voadora, in Porto. The meeting aims to contribute to the debate on the controversial and polysemic links between Visual Culture and Reparations, and to serve as theoretical ground for the Reparations Lab that will take place between June 25th and July 6th, with public presentations on July 7th and 8th. The 4th Visual Culture Meeting is articulated with several other initiatives – the Reparation Lab, Silvia Rivera Cusicanqui's open class (April 18th, Lisbon), the Artivisms Gathering of the project MigraMediaActs (University of Minho) – that aim to broaden and to deepen the debate on reparations in Portugal.

The world as we know it, that world that became a globe, is forged by the crossing of other existences. That is the pain, and this is usually, at the same time, reiterated and then invisibilized and denied. To repair this world would mean to destroy it, which installs a paradox within the praxis of reparation, since such praxis is thought of as a gesture of care, of construction, and not one of destruction.

Fernanda Eugénio to Marta Lança, in *Buala* (January 10th, 2020)

The project of repairing our broken world is a program of “contervisuality”, in that it seeks to grasp the lie of “visuality” and to propose alternatives (Mirzoeff 2011, 2023). Such demand entails awareness of its own conceptual and ethical impossibility since it implies ending the world as we know it so that a new life can emerge (Ferreira da Silva 2022). Awareness of the right to reparation is coeval with colonialism and slavery and has been a demand of the victims of these historical processes ever since (Araujo 2017; Azoulay 2019; Savoy 2022). Faced with the impossibility of repairing the brutality of colonial violence (Mbembe 2020) – the occupation, pillage, ethnocide, uprooting, abductions, rapes, epistemicide, large-scale looting, and extractivism – it becomes necessary to perform its “necrology” (Hicks 2020). To insist on the gesture of reparation towards an “ethics of incommensurability” (Tuck & Yang 2012), vital to the continuous process of healing and care.

All around the world, governments of former colonial powers and their institutions – such as universities and museums – are being pressured to establish reparation policies. These include safeguard the rights of the descendants of dispossessed and enslaved people, apologies for the atrocities of colonialism and the practice of large-scale slavery, the implementation of affirmative policies (for example,

racial-ethnic quotas in acceding university and leadership roles within institutions), the revising of historical narratives and, consequently, of curricula (through the inclusion of excluded narratives, historical subjects, and artists), the restitution of looted objects, the decolonization of public space (for example, through the dismantling of racist statues and the memorialization of victims of Slavery), the forgiveness of odious debts, and the payment of financial compensations.

The discussion about reparation processes is not new, but it has been gaining preponderance worldwide in recent years. In Portugal a few voices have been participating in this global discussion, especially in academia, but also outside of it – in the Parliament, the art world, and in activist circles. With this in mind, SOPCOM Visual Culture Working Group invites paper proposals (or other more disruptive forms) that contribute to the critical and counter-hegemonic debate on:

- **Repairing through restitution:** on restitutions of stolen objects, acquired under unclear circumstances or within a colonial power dynamic (Figueiredo 2022). On the repatriation of human remains. On how to decolonize museums and on "curatorships of discomfort" (Vlachou 2022).

- **Repairing public space:** on the politics of memory in the public space (statues, street names, spaces of power, etc.). On "memory work as reparation" (Sturken 2022).

- **Repairing the historical narrative:** on school curricula, textbooks and their images, the (visual) sources of the historical narrative, and representativeness (Sousa, Khan, Pereira 2022).

- **Repairing the planet:** on ecology and politics, on extractivism and how to counter it. On forms of "restorative justice", including the one contemplating landscapes, rivers, mountains, and trees.

- **Repairing through art:** on the role of artistic production and cultural practices in these processes (Demos 2020; Eugénio 2019). How these are being addressed and with which outcomes.

- **Reparation policies:** on the effect of apologies, financial compensations, affirmative policies, quotas, and representation. What has and has not been done and what can be done.

- **Other themes** that may contribute to thinking about Reparations.

Abstracts between 300 and 500 words should be submitted to: grupotrabalhoculturavisual@gmail.com

Important Dates:

Submission of proposals by **May 05, 2023**

Notification of abstract acceptance or refusal - **May 20, 2023**

Registration until **June 10, 2023**

20 Euros students and SOPCOM members

30 Euros professors, PhD researchers, etc.

Scientific Committee

José Capela (mala voadora)
Ricardo Campos (CICS.NOVA)
Rosa Cabecinhas (UMinho)
Sheila Khan (UMinho)
Teresa Flores (GT-CV e ICNOVA)

Organizing Committee

Ana Cristina Pereira
Inês Beleza Barreiros
Gessica Borges (MigraMediaActs)
Isabel Macedo (MigraMediaActs)
Sofia Freitas (Mala Voadora)

Cited References

- Araujo, Ana Lucia. 2017. *Reparations for Slavery and the Slave Trade*. Nova Iorque: Bloomsbury.
- Azoulay, Ariella Aisha. 2019. *Potential History: Unlearning Imperialism*. Verso: Londres.
- Demos, T. J. 2020. *Beyond the Worlds' End: Arts of Living at the Crossing*. Durham: Duke University Press.
- Eugénio, Fernanda. 2019. *Caixa-Livro AND*. Rio de Janeiro: Editora Fada Inflada.
- Ferreira da Silva, Denise. 2022. *Unpayable Debt*. Londres: Sternberg Press.
- Figueiredo, João. 2022. "Falling into History: A Case for the Restitution of Mbali Tombstones and the Revival of the Realms of Memory of the Enslaved". In *Postcolonial Studies*. DOI: [10.1080/13688790.2022.2152163](https://doi.org/10.1080/13688790.2022.2152163)
- Hicks, Dan. 2020. *The Brutish Museums. The Benin Bronzes, Colonial Violence and Cultural Restitution*. Londres: Pluto Press.
- Lança, Marta. 2020. "Das políticas de convivência, do irreparável, da sinceridade, do método AND Lab: Entrevista com Fernanda Eugénio". In *Buala* (10 de janeiro) <https://www.buala.org/pt/cara-a-cara/das-politicas-de-convivencia-do-irreparavel-da-sinceridade-do-metodo-and-lab>
- Mbembe, Achile, 2020. *Brutalisme*. Paris: La Découverte.
- Mirzoeff, Nicholas. 2011, *The Right to Look: A Counterhistory of Visuality*. Durham: Duke University Press.
- , 2023. *White Sight. Visual Politics and Practices of Whiteness*. Cambridge: MIT Press.
- Savoy, Bénédicte. 2022. *Africa's Struggle for Its Art: History of a Postcolonial Defeat*. Princeton: Princeton University Press.
- Sturken, Marita. 2022. *Terrorism in American Memory: Memorials, Museums, and Architecture in the Post-9/11 Era*. Nova Iorque: New York University Press, 2022.
- Sousa, Vítor, Sheila Khan, and Pedro Schacht Pereira. 2022. "Reparações históricas: desestabilizando construções do passado colonial". In *Comunicação e Sociedade* 41 (Junho): 11-22.
- Tuck, Eve e K. Wayne Yang. 2012. "Decolonization is not a metaphor", in *Decolonization: Indigeneity, Education & Society*, 1(1): 1-40.
- Vlachou, Maria. 2022. *O que Temos a Ver com Isso?. O papel político das organizações culturais*. Lisboa: Buala/Tigre de Papel.



SOPCOM
ASSOCIAÇÃO PORTUGUESA DE
CIÊNCIAS DA COMUNICAÇÃO

mala voadora



fct
Faculdade de Ciências e Tecnologia