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KILL EM WITH MUSIC. A SLOW (BUT LOUD) REVOLUTION! BOOK OF ABSTRACTS



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KILL'EM WITH MUSIC A [SLOW REVOLUTION]



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THE EMBROIDERER OF THE WORLD'S TEXTURES: STITCHES AND THREADS OF ARTHUR BISPO DO ROSÁRIO



This dissertation engages with contemporary discussions on the relevance of textile practices within the field of art, highlighting the hierarchies established among artistic practices from a decolonial perspective. The object of analysis is the work of Arthur Bispo do Rosário (1909–1989), conceived during his long period of confinement at the Colônia Juliano Moreira, in Jacarepaguá, Rio de Janeiro. His production stands as a landmark in Brazilian art, constituting a messianic “grand inventory” of lists, maps, catalogues, and arrangements of objects (*vitrines*), marked by the presence of writing and, above all, of thread and embroidery. Believing himself to be the heir to God’s throne, Bispo undertook a presentation of “the materials of the Earth for human use”, that is, a representation of reality and of everything that should ascend to heaven with him on Judgment Day.

The main objective of this research is to analyze Arthur Bispo do Rosário’s work through its textile character, demonstrating how thread and embroidery are central elements not only to his poetics but also to his way of living and perceiving the world. The dissertation seeks to reveal the conceptual expansions that emerge when embroidery is considered as a modus, uncovering the multiple meanings that his work acquires when understood as a way of perceiving, acting, and being in the world, grounded in textile knowledge and practices.

This research is based on the premise that there exists a gap in the bibliographic production on Bispo, in which embroidery has been underestimated as a constitutive element of his poetics. To fill this gap, a theoretical repertoire focused on textile knowledge—as a form of cognition, memory-making, and language—is mobilized, applying an updated conceptual framework to discuss the main aspects of his work. The analysis seeks to position Bispo do Rosário’s embroidery as an organizing principle of his reality and of the art derived from it.

The study adopts a transdisciplinary methodology, articulating fields such as Fashion, History, Anthropology, Literature and Visual Arts. The investigation is conducted in the following stages: 1) Bibliographic survey on Bispo’s life and work (books, dissertations, and theses); 2) Identification of theoretical gaps regarding the textile aspects of his work; 3) Compilation of a bibliographic repertoire on textile knowledge; 4) Categorical analysis of Bispo’s works with an emphasis on the presence of embroidery and 5) Final analysis and interpretation of the works in light of textile concepts.

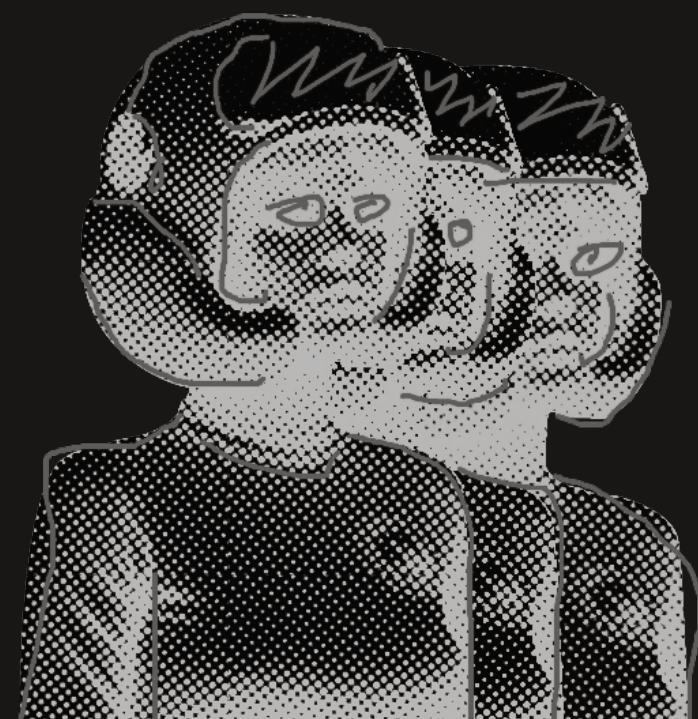
It is expected that this thesis will demonstrate that embroidery in Arthur Bispo do Rosário’s work functions as a conceptual and methodological device. Considering embroidery as a modus allows for a re-examination of analytical categories traditionally applied to his work, deepening the understanding of the organizing, mnemonic, and communicative dimensions of thread. The results aim to highlight the protagonism of the textile in Bispo’s poetics, offering new readings of his life and his production. **Keywords:** Arthur Bispo do Rosário; embroidery; textile art; transdisciplinarity.

KEYWORDS: Textile epistemologies, Embroidery as modus, Decolonial art practices, Arthur Bispo do Rosário, Textile poetics and cognition, Transdisciplinary analysis



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POROUS RESONANCES: SOUND, SILENCE, AND FEMINIST RESISTANCE IN ANNA JERMOLAEWA'S WORKS



This paper examines three works by Anna Jermolaewa—Rehearsal for Swan Lake (2024), Ribs (2022/24), and The Penultimate (2017)—to propose porous resonance as a feminist sonic politics that moves from vibration to inscription to memory. The argument unfolds across three modalities.

First, Rehearsal for Swan Lake (with choreographer Oksana Serheieva) restages Tchaikovsky's ballet as a rehearsal for dissent. Referencing the Soviet tactic of broadcasting Swan Lake in a loop during moments of political crisis, Jermolaewa replaces the spectacle of state control with the durational labour of bodies warming up, counting, breathing. The audible effort of rehearsal turns listening into a political attentiveness: sound is not merely heard; it is felt as muscular persistence and minor coordination—what Ewa Majewska theorises as weak resistance, a corroding force born of fragility, care, and repetition.

Second, Ribs returns to the clandestine bone-music of the postwar USSR—records pressed onto discarded X-ray films to smuggle forbidden jazz and rock. Displayed on a medical light box and periodically played, these X-rays materialise a sound-image: the archive of the body doubles as the archive of sound. Here, porosity names the crossing of thresholds between flesh and medium, auscultation and audition. The body is both resonant chamber and recording surface; inscription is already vibration held in pause. In Donna Haraway's terms, listening becomes making—with across organisms and technologies.

Third, The Penultimate composes a silent bouquet of revolutionary colours—carnations, roses, tulips, cornflowers, jasmine, saffron crocuses, a cedar and an orange tree—each indexing a popular uprising. Silence here is not absence but after-sound: the echo of protest songs displaced into vegetal time. The work convenes what Majewska calls counterpublics of the common—unspectacular acts of remembrance and care that sustain resistance when spectacle recedes.

Across these works, porous resonance names a politics where sound leaks between bodies, images, and histories. Rather than the grand gesture, Jermolaewa offers a slow (but loud) revolution: rehearsal instead of triumph, bootleg instead of official record, bouquet instead of anthem. Listening—whether to breath, to bootleg noise on bones, or to the muted insistence of flowers—operates as method and ethic. The paper situates this triad within feminist and post-socialist debates on art, censorship, exile, and aurality, drawing on Majewska's weak resistance and Haraway's relational world-making to argue that Jermolaewa composes an infra-politics of sound where vulnerability resonates as endurance.

KEYWORDS: feminist resistance; sound art; porosity; Anna Jermolaewa; post-socialist aesthetics

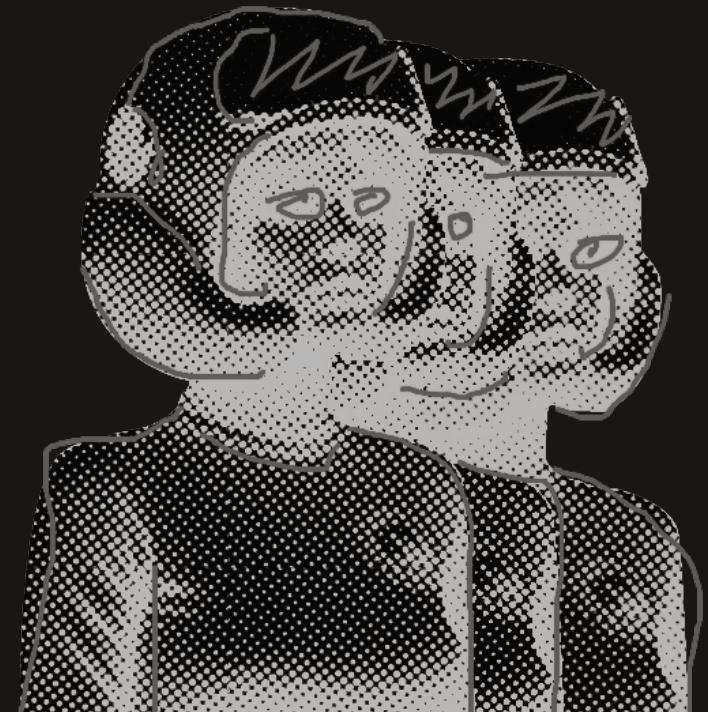




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THE EXPANSION OF THE INHABITED AREA OF TERESINA: DYNAMICS OF SEGREGATION AND SPATIAL HETEROGENEITY IN THE EASTERN ZONE OF TERESINA FROM 1970 TO 1990.



Studies on the city, according to Sandra Jatahy Pesavento (2004), in Brazil, especially in the field of History, have undergone significant transformations. The urban space is no longer seen merely as a place of residence, but also as a space of representations and everyday appropriations. Thus, when reflecting on the city, we are directly analyzing urban life, marked by the physical occupation of a territory, from which, through this demarcation, spatial separations emerge. The 1970s marked profound changes in the urban configuration of Teresina, as well as the expansion of its inhabited area. As the city expanded, differentiated spaces emerged. Roberto Lobato Corrêa (2003) assists us in understanding the social agents and the way they act, as it is from their actions that the physical modifications of the city arise, responsible for its fragmentation. This fragmentation, according to Milton Santos (1993), depending on how it occurs, is configured as socio-spatial segregation. While the urban space is one of planning, it can also be taken and occupied through everyday tactics. Michel de Certeau (1994) enlightens our understanding of the daily actions of individuals who, through their everyday gestures, appropriate places within the city. Thus, in this research, we understand a city that emerges from urban planning, giving rise to spatially privileged zones; however, parallel to this socio-spatial privilege, another segment of society inhabits segregated areas from a housing perspective. This research seeks to answer: In what ways did social agents act as protagonists in the processes of production and organization of the physical space of the Eastern zone of Teresina? Based on this guiding question, we aim to understand to what extent such agents, as socio-spatial configurators, played a decisive role in concentrating real estate investments in specific segments of the Eastern zone. Furthermore, the study intends to analyze how this dynamic of capital was responsible for the constitution of differentiated spatialities in the territory in question, and how local newspapers portrayed this process of transformation of the Eastern zone between 1970 and 1990. For the development of the research, we use bibliographical research, through which we seek thematic references related to the subject — scientific articles, dissertations, and theses. We also use hemerographic sources, selecting the newspapers *O Dia*, *O Estado*, *Meio Norte*, and *Jornal de Notícias*. These periodicals, through their records of daily events, document the actions of social agents as well as their impact on the city's configuration. Tania Regina de Luca (2008) emphasizes that the use of newspapers as a source for the production of historical knowledge gained relevance from the 1970s onward in Brazil. The choice of these newspapers was due to the fact that all of them circulated within the time frame of our research. With this study, we aim to understand the ways in which social agents acted in the spatial configuration of the Eastern zone of Teresina and how this action led to the emergence of socio-spatially privileged neighborhoods, while at the same time leaving other neighborhoods marginalized and segregated within the same region.

KEYWORDS: City. History. Teresina. Segregation



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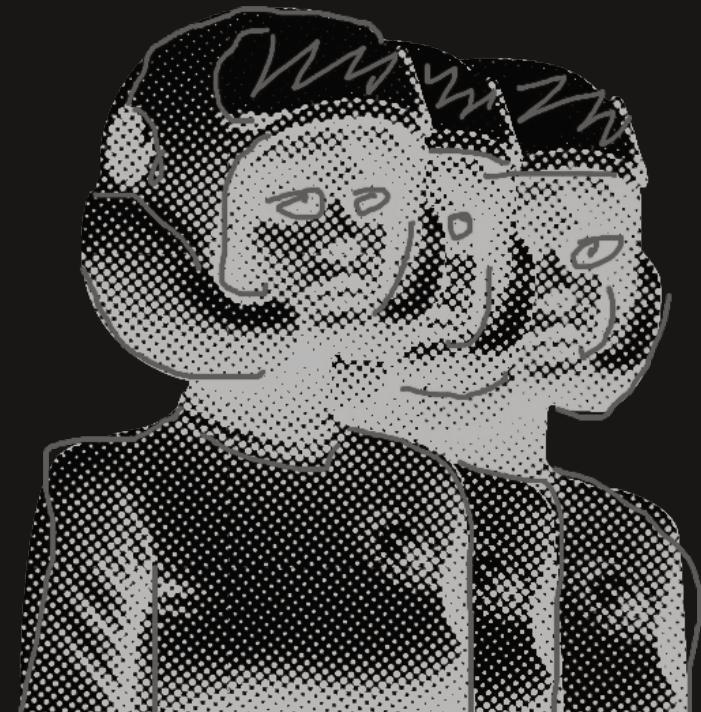
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NOSTALGIA ON STAGE: MUSIC, MEMORY AND GENERATIONAL IDENTITY



This study analyzes the phenomenon of musical nostalgia in contemporary culture, focusing on its role in shaping generational identity and collective memory. The research draws on a theoretical framework based on authors such as Svetlana Boym, Paula Guerra, Andy Bennett, and Pierre Bourdieu, who conceptualize nostalgia, authenticity, and musical heritage, distinguishing between reflective and restorative nostalgia. Through a qualitative and comparative approach, the paper explores nostalgic practices in Portuguese music festivals (Rock in Rio, Primavera Sound, Marés Vivas, and Vilar de Mouros) and in national and international bands (GNR, Xutos & Pontapés, The Cure, Metallica). The methodology combines a sociological analysis of secondary sources, empirical observation, and personal interviews with media professionals, including Isidro Lisboa (Rádio Nova) and Miguel Judas (Diário de Notícias and Visão magazine). These insights reinforce the role of nostalgia as an intergenerational bridge and a cultural survival strategy, highlighting the tension between artistic authenticity and commercial commodification. Findings show that musical nostalgia functions as a link between generations, fostering cultural continuity while serving as an economic and communicative resource in the live music industry. In Portugal, bands such as GNR and Xutos & Pontapés illustrate how nostalgia becomes emotional and cultural heritage, consolidating the legacy of post-1974 Portuguese rock. The study concludes that nostalgia, when experienced critically and reflectively, acts as an instrument of artistic reinvention and cultural cohesion, rather than merely an emotional product of consumption.

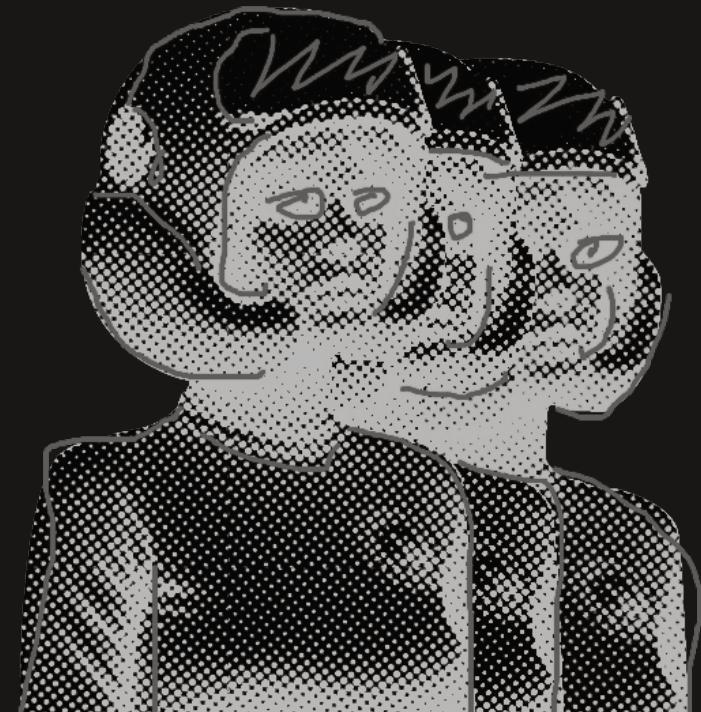
KEYWORDS: musical nostalgia, generational identity, collective memory, authenticity, festivals.



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FREQUENCIES OF CONFLICT: SOUND, BODY AND INSURGENCY IN CONTEMPORARY ART



This proposal investigates how three contemporary sound works — Rubber Coated Steel (Lawrence Abu Hamdan), Tabombass (Vivian Caccuri) and Íngreme (Negro Leo) — articulate what I call “frequencies of conflict.” These are vibratory zones where sound, body and politics intersect in the creation of aesthetic and sociopolitical insurgencies. The point of departure is the idea that sound translates disputes by giving them material presence through vibrations, noise, low frequencies and vocal twists that alter perception, generate affective shifts and redraw the relation between individuals and territories.

Drawing on an investigation involving ballistic tests and spectrograms, Rubber Coated Steel turns sound into a field of political dispute. Its frequencies cross imposed silences and reveal the impact of violence inflicted on young Palestinians. The work treats listening as an analytical method capable of exposing legal contradictions and concealed zones of conflict. Each vibration opens forgotten passages and brings to light events that remain absent from official narratives.

In Tabombass, Vivian Caccuri explores the relation between body, rhythm and city. The artist reorganizes low-frequency beats and gestures inspired by movements of defense and survival, creating a vibratory atmosphere that exposes social tensions and inequalities present in urban spaces. These frequencies activate memories linked to control, danger and resistance, while also generating new possibilities of circulation and presence. Sound reshapes the body’s position within the territory and offers a path to rebuild sensitive relations with the surrounding landscape.

In Íngreme, the voice moves between noise, speech and poetry, producing rhythmic breaks and variations that escape control. The artist constructs a sonic fabric marked by conflict and estrangement, reflecting fractures that shape Brazilian urban life. Vocality emerges as an act of confrontation and inscribes tensions linked to race, class and territory. Each shift in tone creates openings for forms of resistance that arise from improvisation, diverted speech and the inventions born in the very act of listening to the world.

Across the three works, listening reveals itself as a political gesture. Through it, sound-body-creation become interwoven, sustaining an expanded field of contemporary sound art in which vibration acquires critical force and listening becomes a mode of resistance. In these sonic territories, conflict moves beyond theme and becomes method: a way of thinking and sensing the world through frequencies that strain what can be heard, spoken or remembered.



The concept of “frequencies of conflict” thus proposes an understanding of sound as a relational and affective force that traverses bodies and spaces, establishing modes of presence and dissidence in tune with what LaBelle (2018) describes as the ethical and political dimension of listening and noise. To listen to these works is also to hear temporal fractures, silenced voices and the potentials that emerge from noise, recognizing, as Voegelin (2019) suggests, that listening is always a situated act, permeated by power relations and layers of invisibility. This research therefore claims listening as an aesthetic and political practice capable of producing sensitive shifts and reimagining forms of coexistence in the contemporary.

KEYWORDS: Frequencies of conflict, Contemporary sound art, Political listening, Vibration, body and territory, Sonic insurgency, Noise, voice a

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RESEARCH ON PUNK IN BRAZIL: A FIELD IN CONSTANT METAMORPHOSIS



The production of academic works on punk is neither a recent phenomenon nor an academic fad, as some more orthodox minds might suggest. It began to emerge as early as the 1970s, through research conducted by scholars affiliated with the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. In postwar England, youth practices acquired a distinct analytical status, becoming a privileged object of investigation for observing changes in the economic, cultural, and behavioral realms. Alongside groups such as the Mods, Rockers, and Skinheads, punks quickly drew media attention—sometimes perceived as a threat to social order, other times celebrated as just another youth trend. For CCCS researchers, punk, like other subcultures, was understood as an expression of the tension between “those in power and those condemned to subordinate positions.”

In Brazil, research on punk began to emerge in the early 1980s, in parallel with the weakening of the military dictatorship and the rise of youth cultures inspired by the so-called “Rock Brasil” or “BR Rock.” Punk, as an identity embraced by working-class youth across different Brazilian capitals, had appeared somewhat earlier, in the second half of the 1970s. The small book by Antônio Bivar, titled “O que é Punk?” (What is Punk?), published in 1982, is considered the first publication on Brazilian punk. However, the first academic study appeared only the following year, as the result of an undergraduate thesis in Social Sciences defended at the State University of Campinas (UNICAMP).

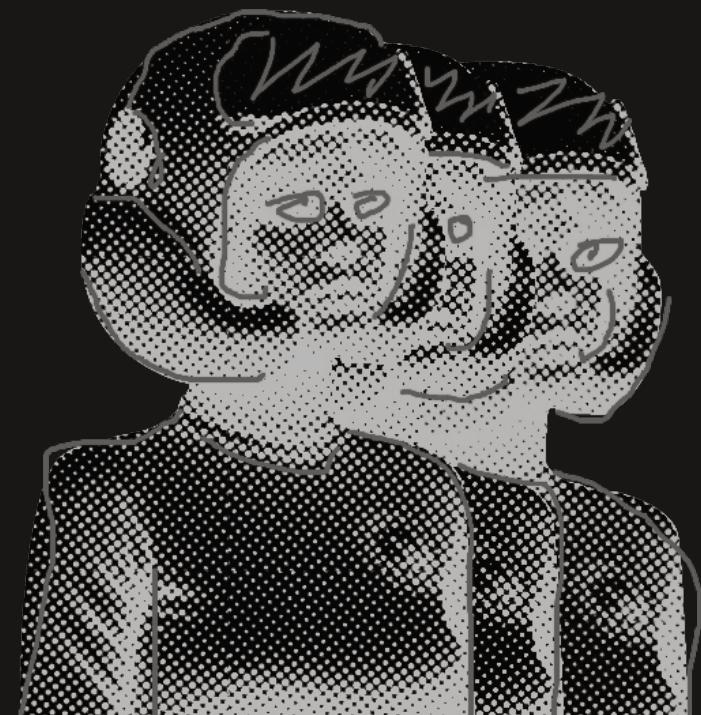
Subsequently, there was a proliferation of works on this lifestyle across different fields of the Humanities and Social Sciences and in various regions of the country, highlighting the diverse nuances of punk experience in distinct geographical contexts. Currently, research on punk has accompanied the transformations of Brazilian society, revealing the vitality of this lifestyle as it continues to be re-signified through the experiences and demands of different social actors.

Thus, the aim of this presentation is to offer an overview of research on punk in Brazil, emphasizing its contexts, disputes, and theoretical-methodological orientations, as well as the new research possibilities that are emerging on the horizon of this field.

KEYWORDS: Punk subculture in Brazil, Youth cultures and social change, Cultural studies (CCCS), Subcultural research trajectories, Identity and working-class youth, Theoretical-methodological approaches to punk



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LA SERENA FESTIVAL DE LA CANCIÓN: CELEBRATION AND SHARING THROUGH MUSIC



This work proposes an analysis of the La Serena Ibero-American Song Festival, held annually on La Serena beach, Rocha district, Uruguay. Since 2012, the festival has brought together musicians from various Ibero-American countries, such as Brazil, Spain, Portugal, Mexico, Costa Rica, and Uruguay, and aims to promote artistic exchange, collective creation, and deep human connections. Self-described as an "anti-festival," the event contrasts with large commercial festivals, prioritizing organic bonds, horizontality, and the celebration of friendship as its founding essence.

In its 2025 edition, the festival brought together more than 20,000 people – a number greater than the local population – with four stages and cultural and environmental activities that reinforce its hybrid, artistic, and educational identity. La Serena is also a space for territorial activation and community impact: it fosters the local economy, values artists from the region, and awakens a sense of belonging in residents. The symbiotic relationship between artists, audience, and territory shapes the festival as an intangible cultural heritage under construction. Its slogan, "an Atlantic utopia," translates the transformative character of the event, where music, ecology, science, and affections intertwine.

In this context, La Serena emerges as a unique example of poetic resistance and cultural innovation in Latin America, promoting a network of analog humanities that celebrates empathy, encounter, and care for the environment. The festival thus becomes a powerful engine of social, artistic, and environmental transformation, configuring an alternative and sustainable model of cultural event.

The La Serena Festival emerges as an "Atlantic utopia," in which music, friendship, and ecological awareness intertwine, reaffirming the power of art as a vector of social transformation, appreciation of territories, and production of shared meanings. We conclude that the event can be understood as a living intangible heritage, rooted in the affective and creative experience of those who build it.

The qualitative research articulates empirical observation, semi-structured interviews with artists and organizers, and a literature review.

Concepts such as the festivalization of culture, heritage emotion, collective empathy, and sustainability in cultural events are discussed in light of authors such as GUERRA (2022; 2024), COHEN (1991), and Duffy (2000).

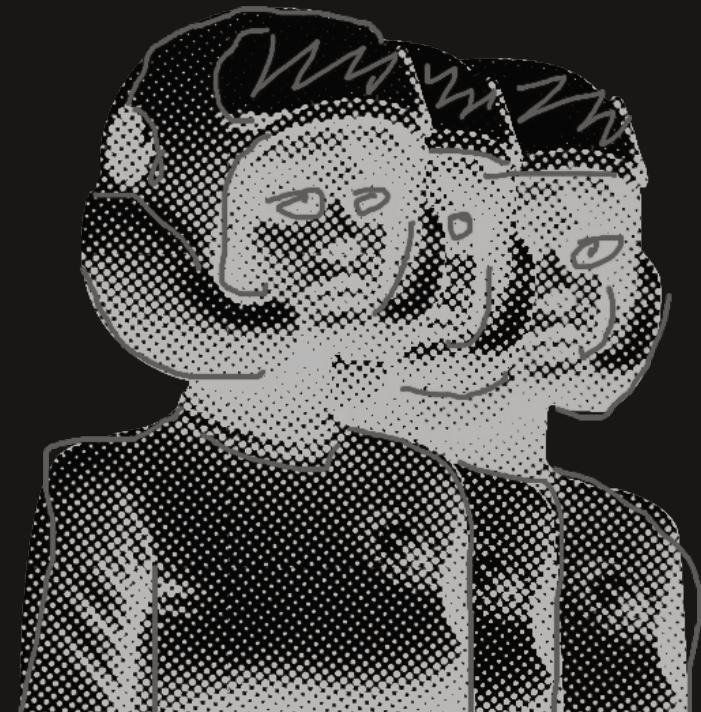
KEYWORDS: Music festival; belonging; Ibero-American culture; empathy; intangible heritage; creative tourism.



Liciane Brunn: hold a degree in Journalism and have 15 years of experience in the communication field, which includes print and digital writing, press relations, editing, cultural production, and content production for the web (SEO) and offline (texts for inserts, magazines, content production for blogs and social networks, in both text and video formats). I am pursuing a Master's degree in Communication and Creative Industries Management at the University of Porto, in Portugal.

I also have experience in cultural production, and in the production and delivery of cultural events (concerts, festivals, exhibitions, literary festival), with emphasis on the Santa Maria Book Fair (2017–2024) and music festivals.

I also work in press relations with a focus on the cultural field. I have experience in TV production, screenwriting, and audiovisual direction. I am passionate about every form of content. Specialist in Advanced Content Marketing and Content Production (Rock Content). Certified in Inbound Marketing (HubSpot Academy).



VIRULENT MASCULINITIES: NETWORKS OF (DE)INTOXICATION



In the face of the rise of reactionism and the far right – movements increasingly led by young middle-class men – we examine strategies and processes of radicalization (Sieckelinck et al., 2017): how are young people recruited, how are they dogmatized, how is loyalty sustained, and how is dissent suppressed (Kimmel, 2018). We analyse digital strategies (Alfano et al., 2018) such as search-engine optimization (Covington et al., 2016), clickbait, Google bombing, and the exploitation of data voids; as well as linguistic strategies that ensure debates are not opportunities to pursue truth, but rather to appear strong and inflexible, following a logic of adversarial truth rooted in platforms like 4chan (Wong & Tierney, 2026).

We also consider the social catalysts of this wave – labour and housing precarity, and the atomization of social life, and why men appear particularly susceptible to this type of propaganda. The literature suggests that individuals undergoing radicalization are not primarily seeking a political agenda, but community and guidance (Stein, 2016). Propaganda is presented to them as the natural conclusion of certain feelings and emotions, rather than of beliefs and ideas. Moreover, the new conservatism is framed as an empowering lifestyle (Lewis, 2018), sustained through influencers' personal narratives (Leidig, 2026). Freed from the journalistic ethics of traditional media, these new citizen-journalists present themselves as more independent, more accessible, and more authentic, appealing to an audience that seeks encouragement rather than information (Phillips, 2018).

Examples from the Portuguese manosphere will be provided to illustrate this process. Methodologically, the study adopts a mixed approach that combines literature review with the construction and analysis of a corpus collected through Twitter's API, using keyword-based searches programmed in Python and implementing methodology from the digital humanities, alongside critical discourse analysis.

KEYWORDS: Masculinities, Social Media, Cultural Studies.



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Her doctoral research focuses on public discourse surrounding masculinities and its relationship with social media, particularly within the contemporary Portuguese context.

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PIXELS FOR PROFIT. A SOCIOLOGICAL APPROACH TO THE PROCESSES OF CAPITALIST APPROPRIATION OF GAMING IN RECENT YEARS



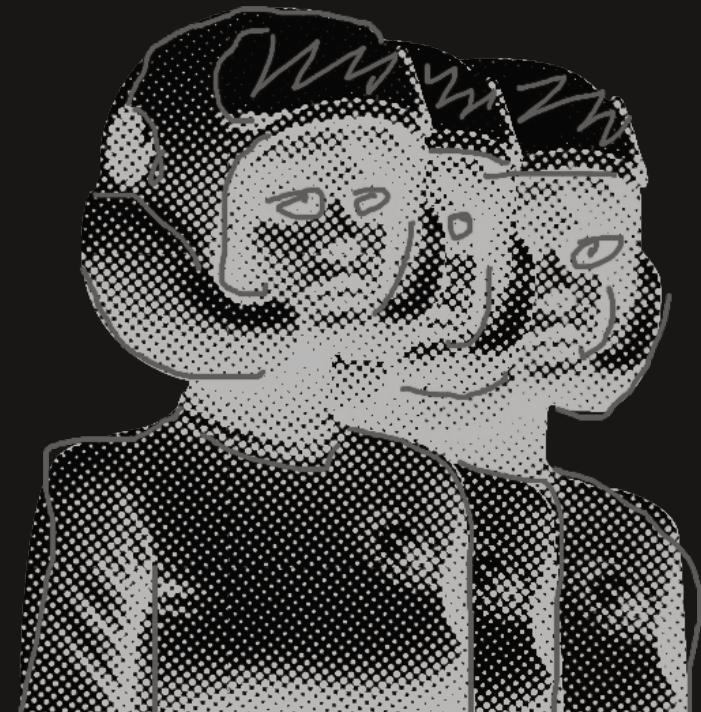
The development of videogames has been the subject of much debate in recent years, both among researchers and gamers. There is a popular opinion within this community, easily seen on online platforms, that videogames have declined in quality due to a shift in their development objectives. Instead of seeking to create unique and fair products, videogames are created with the aim of generating more and better business revenue, as tools for profit. In this way, modern gaming is increasingly positioning itself as a controversial industry, where expectations decline with each title released due to unstoppable wave of monetization of various aspects of videogame gameplay that takes control of the industry's business model and removes the meritocratic power of players. That said, this project seeks to understand how the videogame industry has increasingly become a capitalist machine, through the study of monetizations strategies, appropriating this cultural product and transforming it into a tool for achieving lucrative goals, via analysis of the income practices of these products. That said, this project seeks to understand how the modern video game industry has increasingly become a capitalist machine, through the study of microtransactions, appropriating this cultural product and transforming it into a tool for achieving entrepreneurial goals, via analysis of the economic structure and revenue practices of these products. To obtain this information, we take the example of a video game, League of Legends, where we will thoroughly analyze the various predatory and manipulative strategies used to obtain these profits, rooted in capitalist and neoliberal mentalities, which pave the way for the rest of the industry and create the current business model. Thus, it is also important to understand the implications that such mechanisms have on the gaming community, studying how players are conditioned by them. The methodology will use data collection techniques following documentary analysis, netnography, and interviews, in a qualitative approach, where digital content will serve as empirical object. The specific mechanics of the selected video game will also be analyzed in order to better understand the strategies, as a kind of virtual "field" work.

KEYWORDS: Videogames, Micro-transactions, Business Model, Hyper-monetization, Meritocratic Gaming



Pedro Ferreira: My name is Pedro Ferreira, and I am a sociologist graduated from the Faculty of Arts of the University of Porto (FLUP), with a particular interest in the analysis of emerging social phenomena and the dynamics that shape contemporary society. My work is mainly in the sociology of culture, focusing on the intersections between music, video games, and internet culture, seeking to understand how these domains produce meanings, identities, and forms of social participation. My approach combines attention to technological transformations with a critical perspective on digital cultural and economic practices, exploring themes such as the consumption of cultural products and the expressions and behaviors of online communities. With a strong commitment to rigorous research, I favor methodologies that allow me to capture both social structures and the everyday experiences of individuals, while maintaining contact with communities as a priority.

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ETHNOGRAPHIC NOTES TO RELAX/ STUDY TO: NAVIGATING BETWEEN SOUND, EMOTIONS, AND THE DIGITAL IN LOFI HIP HOP

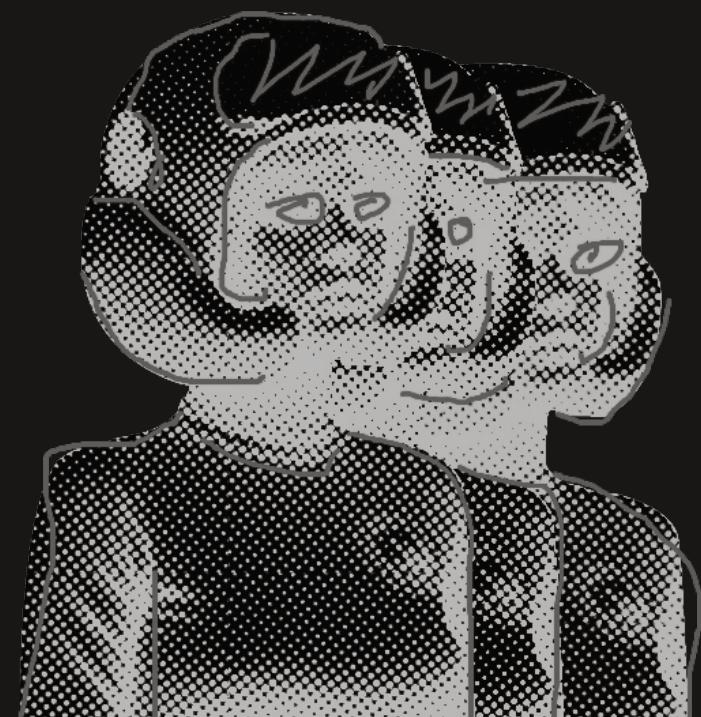


Lofi hip hop emerged in mid-2015 and is primarily performed on the Internet. With anime-style drawings and a sound featuring slowed-down hip hop beats and jazz or bossa nova samples, it is often characterized by its “functional” uses, i.e., for relaxation and studying. Considering it as a privileged artistic object for reflections between the social sciences, art, and the digital, this work aims to propose some reflections that intersect anthropological theory and ethnographic practice. Such as: *The digital locus as landscape*: inspired by Tim Ingold, I understand lofi as a builder of imagined landscapes; *Performativity, aesthetics, and symbolic efficacy in the digital realm*: the aesthetic and emotional performance of lofi as an operation of symbolic efficacy mediated in the digital realm; *Navigating between ruins, contradictions, and nostalgia*: lofi lives in the contradiction of producing, being a consequence, and trying to escape macro narratives that threaten to cancel the future. Thus, I propose to situate navigation as a metaphor-tool that accounts for the theoretical-methodological complexity of conducting a sonic, digital, and emotional ethnography. This expression draws attention to the early days of the Internet, but also resides in the etymological root of “cybernetics”, from the Greek *Kubernetes*, meaning boat pilot. Thus, as its very use enunciates the meaning of metaphor as transport/transfer. In other words, in conducting this research, I navigated six years between sound, emotions, and the digital.

KEYWORDS: Lofi hip hop, Digital ethnography, Imagined landscapes (Ingold), Performativity and symbolic efficacy, Nostalgia and futurity, Sonic-digital anthropology



Sidarta Landarini: is an anthropologist and musician. Assistant Professor in the Department of Cultural Anthropology at the Federal University of Rio de Janeiro (UFRJ). PhD candidate in Anthropology at PPGSA/UFRJ and in Ethnomusicology at Inet/Md at the University of Aveiro with a doctoral/sandwich internship in Sociology at the University of Porto. Master's degree in Sociology and Anthropology from PPGSA/UFRJ and a bachelor's degree in Social Sciences from UFRJ.



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WHY A MUSIC-IMAGE MATTERS: MUSIC RESEARCH-CREATION AND WORLDINGS



Why a music-image *matters* has two senses. The first and most obvious is the ethical question it poses, why does a music-image matter at all? Why investigate what music is and does? The second sense, inspired by process philosophy and feminist posthumanism, is to ask *how* a music-image *matters*. *Mattering* is about what something is made of and what it gives birth to. The music-image matters because its mattering is an ontogenesis of three ecologies (biosphere-semiosphere-technosphere)—worlding. But worlding itself has no inherent political orientation.

AI asserts a new music-image. By scaping and repurposing data without consent—a capitalist strategy of enclosure David Harvey calls *accumulation by dispossession*—platform capitalists forcefully assert a worlding of property relations. It is a deepening capitalism transforming both the process of music-thinking into computational seconds and its contents into objects shorn of their kinship. This new music-image is indissociable from a post-neoliberal capitalist expansion: the emergent regime of Transhumanist worlding. Differentiating music-images and worldings makes a practice of metamodelling necessary.

This presentation will re-historicize the practice of music research-creation to show how it has long been involved in the constitution of music-images and worldings. Research-creation can be a call for artist-researchers to create new music-images. It is not enough to resist AI only to maintain capitalist centralization of music. The current music-image is a tool that will continue to justify control by technocrats, maintain the Law of Genre, and continue to separate music studies into competing professional disciplines. Or it could contribute to the creation of alternative anarcho-posthumanist music-images as the conceptual edge of decentralized artist and community centered, democratic and galitarian, globally integrated art markets. New worldings is how the music-image matters.

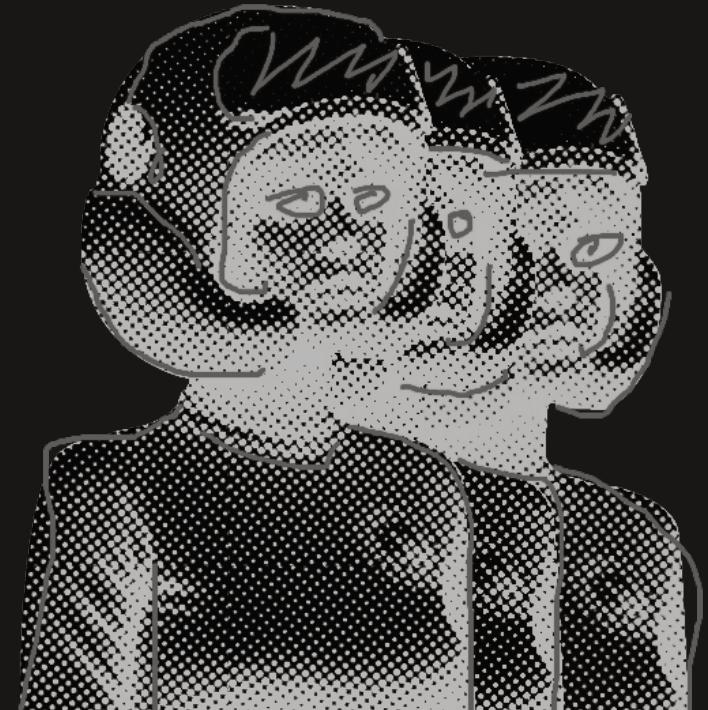
KEYWORDS: Music-image and worlding, Posthumanism and process philosophy, AI and capitalist enclosure, Research-creation, Transhumanist worlding, Anarcho-posthumanist alternatives



Michael MacDonald: “Though he does have a beard, Professor MacDonald is not a tweed suit wearing dour academic, rather his passion for cinema and music has led him to the streets, showcasing the hardscrabble life of artists attempting to win fans one gig at a time.”
CKUA radio, Alberta

Michael b. macdonald is an award-winning cine-ethnomusicologist, and professor of popular music at MacEwan University’s Faculty of Fine Arts and Communications located in amiskwacâskahikan, what settlers call Edmonton, Alberta, Canada. MacDonald studies altermodern music worldings and has developed cineworlding as a music research-creation practice that draws from process philosophy, feminist posthumanism, and ethnography.

MacDonald’s films have screened at more than 80 film festivals winning documentary and experimental film awards. He has published widely on music studies, youth culture and alternative community-engaged pedagogy, cinematic research-creation, cine-ethnographic and cine-ethnomusicological theory with book chapters included in influential handbooks. He is the author of “Playing for Change” (2016), “Remix and Lifehack in Hip Hop” (2016), co-editor for “A History of Progressive Music and Youth Culture” (2020), and “CineWorlding: Scenes of Research-Creation” (2023). He is currently writing a book titled “Why a music-image matters”.



NO LAW CITY: GENDER, VISUALITY, AND AUTONOMY IN HEAVY METAL

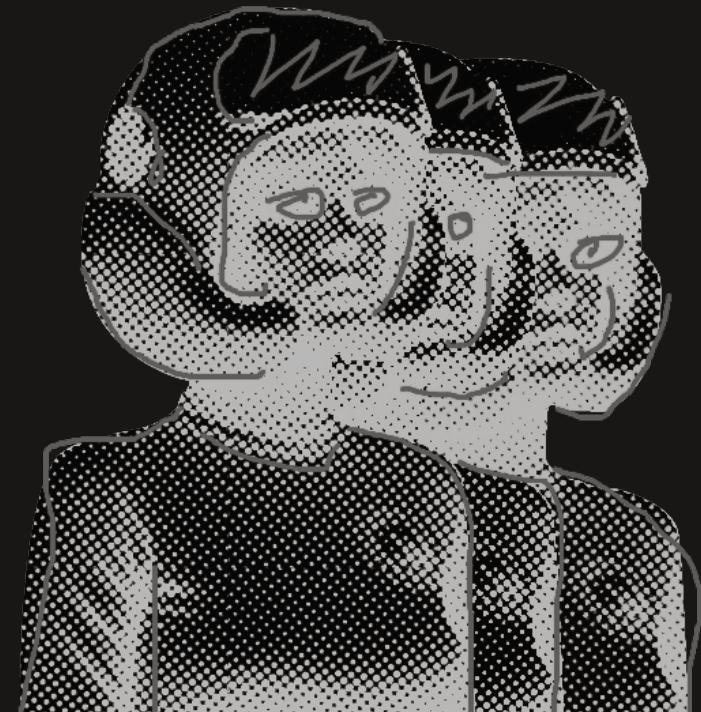


This article examines the intersections of gender, visual culture, and practices of autonomy within the heavy metal scene through a case study of the Spanish band Lizzies. The analysis focuses on the music video *No Law City* (directed by Gorka Hopkins, 2018), understood here as a privileged site for observing how audiovisual narratives, performance, and DIY ethos intersect in the construction of feminine identities in contemporary metal. Two central questions guide the study: (1) in what ways have DIY practices (understood as forms of self-management, independent creativity, and control over production processes) shaped the band's positioning strategies within the alternative scene? and (2) how do these practices manifest in the visual, narrative, and performative choices present in the music video? Adopting a qualitative approach, the article combines critical visual analysis, a review of literature on DIY, gender, and heavy metal, and engagement with recent debates on the representation of women in non-hegemonic music cultures. The video's subversive aesthetic illuminates how the band mobilizes DIY not only as a mode of independent production but also as a symbolic and political strategy, encompassing an ethic of creative autonomy and female agency within a genre historically shaped by patriarchal structures. The analysis contributes to contemporary discussions on agency, sustainability, and the representation of women in non-Anglophone alternative music scenes.

KEYWORDS: Lizzies; heavy metal; DIY; music video.



Júlia Mello: is an associate lecturer in the Postgraduate Programme in Arts at the Federal University of Santa Maria (PPGART-UFSM), a finalist for the 2025 Jabuti Academic Prize, a member of the Landscape Studies Laboratory (UFES), and part of the editorial team of the journal *Todas as Artes*. She completed a postdoctoral fellowship in Arts at UFES (2023–2025) and holds a PhD in Visual Arts from UFRJ (2016–2020), which included a doctoral sandwich period at the Kendall College of Art and Design of Ferris State University.



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WOMEN'S REPRESENTATION IN BRAZILIAN ART: A STUDY OF AMAZONIAN WOMEN ARTISTS FROM THE LATE 19TH CENTURY TO THE MID-20TH CENTURY



This abstract forms part of the doctoral research project *Female Representation in Brazilian Art: Contributions of Amazonian Women Artists from the Late Nineteenth to the Mid-Twentieth Century*. The study seeks to recover and analyze the artistic production and trajectories of women in Brazilian Art through the works and archives of five artists active in the first half of the twentieth century in the Amazon region of Pará: Julieta de França (1870–1951), Antonieta Feio (1897–1980), Iris Pereira (1909–1987), Estela Campos (1929–2022), and Tereza Bandeira (1924–2011). The objective is to highlight the contributions of women artists from the Amazon—specifically from the state of Pará—to the landscape of Brazilian Art between the late nineteenth century and the first half of the twentieth century. These artists were kept outside official narratives, and even when they participated in formal art circuits, they did not occupy positions of prominence comparable to those granted to male artists. To address this gap, the research relates aspects of art historiography to the artistic production of these Amazonian artists, aiming to articulate a historiographic narrative grounded in the collections found in museums and public archives. This approach enables the reconstruction of their trajectories as central, rather than marginal, figures. By engaging with the artistic production of Northern Brazil, the study seeks to insert this visual output into broader scholarly debates, so that information, data, and chronological markers can be more effectively integrated into national art historical discourse. Thus, one of the guiding principles of this research is a focus on the artistic production of women, in order to problematize the formation of the visual arts in the Northern region of Brazil in contrast to other parts of the country. The study proposes a critical discussion grounded in the theoretical and methodological framework of the Social History of Brazilian Art, approached from the perspective of women artists who are from, or who settled in, the Brazilian Amazon. It aims to demonstrate that these artists introduced significant innovations, calling for a re-evaluation of their place within the canonical system of Brazilian Art History and reinforcing female representation within its historiography.

KEYWORDS: Female representation in Brazilian art, Amazonian women artists, art historiography and canon formation, Social History of Art, Regional artistic narratives (Northern Brazil), Gender and artistic trajectories

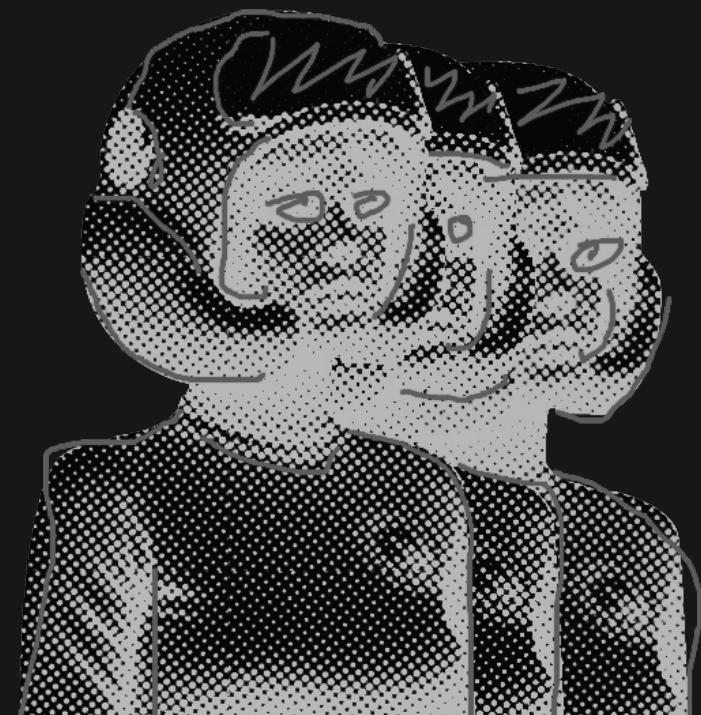


Cinthya Marques do Nascimento: Photographer and visual artist. Lecturer at the Faculty of Visual Arts at the Federal University of Southern and Southeastern Pará (UNIFESSPA). Holds a Master's degree in Visual Arts from the Graduate Program in Arts (PPGARTES) at the Federal University of Pará (UFPA, 2015). Currently pursuing a PhD in Visual Arts in the Graduate Program in Visual Arts (PPGAV) at the Federal University of Rio de Janeiro (UFRJ), conducting research on the contributions of women artists from the Amazon region of Pará to Brazilian Art, with a professional internship period at the Faculty of Arts (FLUP) of the University of Porto, Portugal.

Cinthya Marques do Nascimento - Doutoranda EBA - UFRJ

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UNTRANSLATABILITY OF WORDS IN MUSIC AND CULTURAL IDENTITY: TARAB, DUEÑDE, SAUDADE



The sphere of skateboarding, Metal, Thrash and Punk rock, interweaved into a self-differentiated, around a decade-old music and DIY underground culture, unfolds into an urban experience and proposes another perspective on the limits of historically framing 'Punk subculture'. The lifestyle and variable factorial structure of the group defines the shifting identity boundaries of the sphere, where thrashing and music share rituals and practices, and redefine the urban experience on two levels: remapping the city's axis through thrashing the streets, and the underground and DIY music practices. From the urban fabric, layered and divided with sects, political affiliations, and socioeconomic

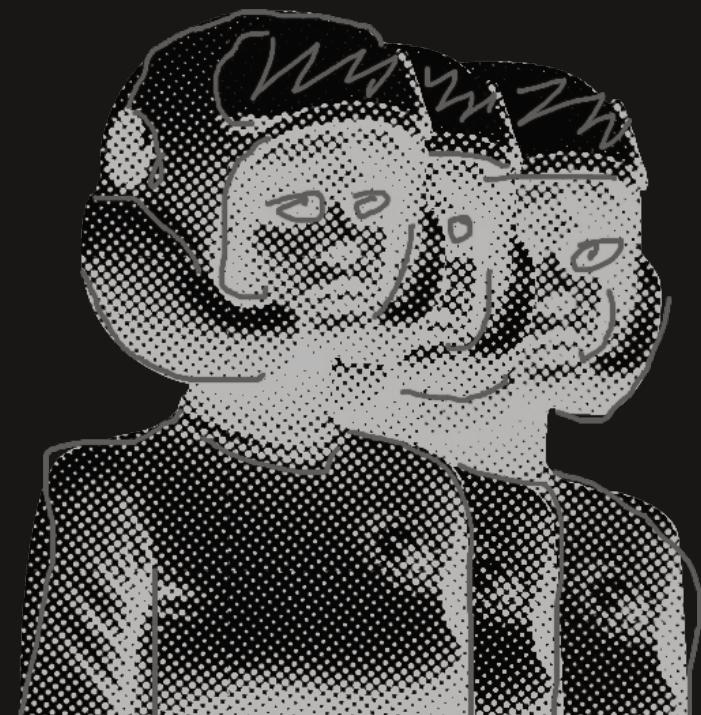
classes, the group of a young and charged history sparks with an assault with a gesture, from the shapeless, as an autonomous act of a timespace capsule that escapes and disrupts preexisting social boundaries and patterns, through a 'poetic' relationship to space. From the sphere of voices, with an alternating rhythm of punctual cuts through the urban layers of identity, an unspoken narrative starts to form, where a new layer, with a mayhem resistance, breaches identity constructs and loaded places. But the rhythm leads the narrative to shape itself as a linear one. Therefore, questions about continuity have surfaced, due to the scene having a differentiated genesis and structure. The sphere has rooted geo-specific practices transmitting, appropriating and constructing a 'displaced' musical heritage anchored in its own history, becoming an auto-referential non-place.

Permeable to global mainstream, while resisting the postmodern aesthetics' assimilation the ephemeral 'Other', the sphere resists sociological objectification and representation models, accepting no discourse, even that of a subculture, but, in spite, becomes a social agent. If the production of music and space has become a fulfilled or broken promise for itself and for its reception, although a viable and valuable mode to revitalize the study of sociological frameworks, how would sociological objectification then be escaped?

KEYWORDS: Skate–Metal–Punk sphere, DIY underground culture, Urban experience and spatial practices, Identity boundaries and resistance, Displaced musical heritage, Sociological objectification and subculture theory



Lynn Osman: holds a Master degree in Visual Arts (Académie Libanaise des Beaux Arts, 2013), and a Bachelor degree in Graphic Design (American University of Beirut, 2005). She is a visual artist, writer and researcher. She has exhibited at American University of Beirut, Marguerite Duras Public Library (Paris), and Tokyo International Art Book Fair. Her work won the Step Beyond Travel Grant by the European Cultural Foundation, and Nawa Media funds. She published several articles with University of Porto KISMIF conferences, and participated in the international artist residency, Hangar Center for Artistic Research, Lisbon.



MORPHOLOGIES OF ENJOYMENT



What can a project, a place, or an architecture – filtered through the everyday eyes and footsteps of a community – reveal to us in the search for an idea of a morphology of enjoyment? In the ongoing research, it is argued that in the organic centrality of the city of Porto, within a *post-touristic* scenario of *staged authenticity*, where the boundaries between what belongs to the tour and what belongs to everyday are no longer felt, an entanglement of cultural and creative projects is, spontaneously, carrying out a double process, resisting and promoting gentrification and touristification. The research seeks to analyse a set of what we call spatial-objects, related to an idea of everyday public space for enjoyment, and to interpret their role in urban flows and vitality.

The study starts from an autoethnographic position, shaped by a ten-year experience in a curatorial and critical project – SCAR-ID, in Bombarda, in Porto's art district – fully aware of the need for a carefully relationship of *maximum internality and maximum distance* with the object of study. The research analyses a spatial (and special) niche phenomenon located within a fluid geographic and symbolic field, with its epicentre in a corner store-gallery, in its streets, in its neighbourhood, and with the affinities these establish with the broader morphology of the city of Porto. Methodologically, the study analyses a specific local phenomenon through a living archive and employs a co-mapping, designed *not by* the community *but through* the community, enabling a transition from a temporal dimension to a cartographic dimension, essential for interpreting the spatial dynamics of enjoyment. The study seeks to identify, map, and theorize a set of spatial-objects – composed of projects, places, and architectures – accustomed to a certain invisibility in the architectural theory, yet acting as key activators of cultural and urban transformation. Among the methods, particular importance is given to the interviews with a group of enjoyers and creatives, those who use, inhabit, create, and are responsible for sustaining the everyday vitality of the place. The purpose is to lead the interviewee to reflect on their experience in the city – Porto and all other cities – while revealing an alternative urban itinerary that extends beyond touristic paths and seeks the banality of everyday life, thus designing what can be understood as a morphology of enjoyment.

The research aims to develop a reflective and critical insight on the role of these spatial-objects in the sustainable urban development, informing and influencing the debate around city planning, and potentially serving as a guide for the city itself, its decision-making agents, its consumers, and, above all, its agents of action. At the same time, it seeks to return a form of specific knowledge to the participatory community. If the routes of *the grand tour* are widely studied, this research seeks to design a guide for travelling this *petit tour*, created through the everyday footsteps of the community.

KEYWORDS: Urban morphology of enjoyment, Everyday public space, Gentrification and touristification, Cultural and creative projects, Participatory cartography, Urban vitality

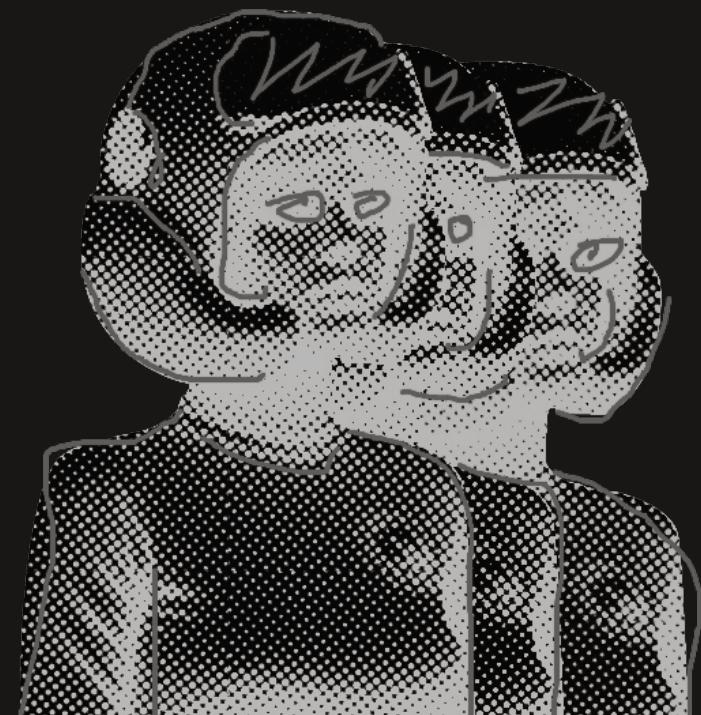


André Ramos: (Viseu, 1984) is an architect, researcher, and gallerist. Researcher at IS-UP, Instituto de Sociologia da Universidade do Porto and CeArq-TD, Centro de Estudos de Arquitetura - do Território ao Design. PhD student at Departamento de Arquitetura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra (2022-), with a grant from Fundação para a Ciência e a Tecnologia, holds a master's degree from Faculdade de Arquitectura da Universidade do Porto (2002-10). Since 2008, has worked intermittently in architecture, in collaborations, partnerships, or under his own name. In 2013 André co-founded SCAR-ID, an art and design store-gallery. Worked as Professor of Visual and Technological Education. Occasionally collaborates with newspapers and magazines.

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CULTURE, TERRITORY, AND TRANSFORMATION: THE SONIC REVOLUTION OF THE ORQUESTRA DA QUEBRADA



The state of Espírito Santo (ES), located in the Southeast region of Brazil, is fertile ground for the emergence and strengthening of various social, artistic, and cultural collectives committed to promoting a better quality of life for the peripheral population of the state. Among the more than two hundred collectives registered on the *Mapa Cultural ES*¹⁾ platform, the Instituto Cultura Viva stands out. This nonprofit organization, based in Vitória/ES²⁾, is responsible for developing the Orquestra da Quebrada project, which is the focus of this study. The Orquestra da Quebrada is composed of young people from different neighborhoods in situations of potential social vulnerability in the Metropolitan Region of Vitória. In its performances, the ensemble promotes a disruptive fusion between orchestral music and the beats of hip-hop, rap, electronic beats, and other urban rhythms that shape the cultural universe of peripheral youth. Idealized by conductor Eduardo Lucas³⁾, the project builds bridges between classical music, traditionally elitist, and street culture, popular and historically marginalized, especially due to its Black and Latin roots. By bringing the community into theaters and taking the orchestra into peripheral territories, the project breaks symbolic and territorial barriers, democratizing access for historically excluded groups to both the consumption and production of a cultural asset that, for centuries, remained restricted to the elites. Furthermore, the Orquestra da Quebrada grants agency to its own participants, residents of these communities, who act as students, teachers, conductors, technicians, and decision-makers in all stages of the activities, adopting a dynamic that directly aligns with the *Do It Yourself* (DIY) philosophy. The Orquestra da Quebrada generates income, promotes culture, broadens horizons, and strengthens the sense of pride, identity, and belonging to the territory – just as proposed by studies on cultural democratization, defended by authors such as Marilena Chauí⁴⁾ – for both the young participants and their families. The project not only de-elitizes classical music but also reaffirms the transformative power of art and culture in the lives of peripheral communities in Espírito Santo. Thus, the Orquestra da Quebrada emerges as a powerful tool against the perpetuation of inequalities, exclusion, and the silencing of voices historically marginalized by Eurocentric and supremacist hegemonization, contributing to the construction of new social imaginaries that are more plural, inclusive, and representative of Brazilian realities.

KEYWORDS: Cultural collectives, DIY, cultural democratization.

¹⁾ See at: <https://mapa.cultura.es.gov.br/>

²⁾ See at: <https://planometropolitano.es.gov.br/>

³⁾ Eduardo Lucas holds a master's degree from the Federal University of Rio de Janeiro (UFRJ) and is a doctoral candidate at UniRio. A member of the faculty at the Espírito Santo Music College (Fames), he develops projects focused on sociocultural inclusion through collective musical practice. See at: <https://secult.es.gov.br/Not%C3%ADcia/orquestra-da-quebrada-leva-fusao-do-classico-com-hip-hop-as-escolas-da-grande-vitoria>

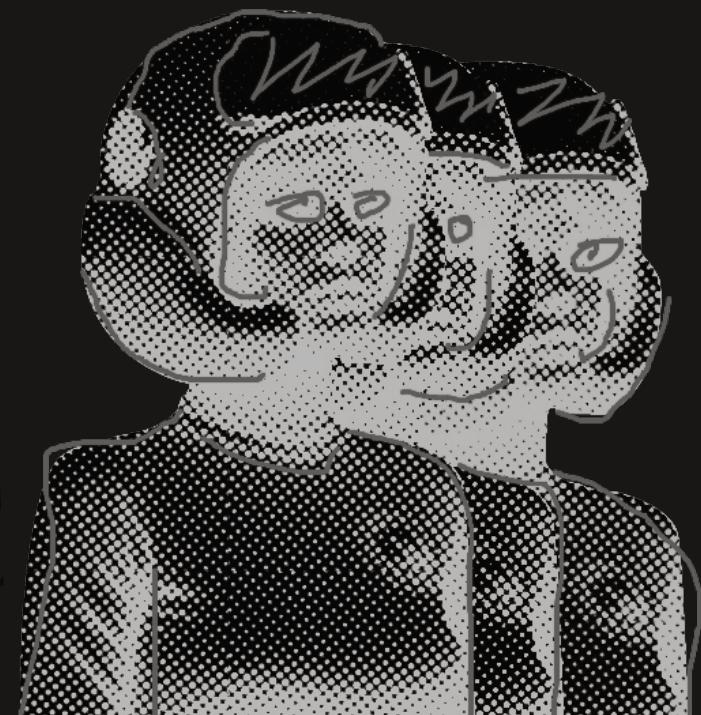
⁴⁾ Marilena Chauí is a Brazilian philosopher and university professor known for her analysis of culture, politics, and society, as well as for her engagement with key issues related to Brazilian democracy. See at: <https://www.casadosaber.com.br/autores/marilena-chauí>



Jaqueline Torquatto: holds a Bachelor's degree in Architecture and Urbanism (UFES, 2013) and a Master's degree in Arts (UFES, 2025). She is currently undertaking a Bachelor's degree in Fine Arts and a PhD in Arts, both at the Federal University of Espírito Santo. Between 2023 and 2025, she was a CAPES scholarship holder, during which she conducted research on the presence and representation of Indigenous peoples in the public art of Espírito Santo. In her doctoral studies, supervised by Prof. Dr Paula Maria Guerra and also funded by CAPES, she investigates the work of artistic and cultural collectives in Espírito Santo from the perspectives of gender, artivism and anticoloniality.

Coordination for the Improvement of Higher Education Personnel (CAPES)

Postgraduate Programme in Arts, Federal University of Espírito Santo (PPGA-UFES)



BETWEEN BODY AND SOUL: SUBJECTIVITY AND EXPRESSION IN THE EXHIBITION *PORTRETO DE LA ANIMO*



The exhibition "Portreto de la Animo", presented at the Museu Nacional Soares dos Reis in Porto between July and November 2023, constituted a significant recent selection from the Treger Saint Silvestre Collection, featuring approximately 150 works associated with the field of Art Brut. Far from configuring itself as a merely thematic display, the curatorial project operated as an inquiry into the ways in which human interiority becomes visually manifest. The title — *Portrait of the Soul*, in Esperanto — not only introduces the conceptual premise but also evokes a utopian dimension of universal communication, consistent with the transnational character of the works assembled. Structured to articulate pictorial, sculptural, photographic, and installation-based practices, the exhibition foregrounded the expressive singularity of artists working outside institutional art circuits, reaffirming the notion of creation detached from academic conventions, central to Jean Dubuffet's 1946 formulation. In this sense, the exhibition did not seek to fit Art Brut within stabilized categories, but rather to highlight its potency as a mode of production that strains the boundaries between rationality and delirium, consciousness and instinct, individuality and the social world. The recurrent presence of portraits and self-portraits served as the guiding thread of the exhibition, presenting the face and the body not as mere iconographic motifs, but as surfaces of emotional inscription. The scenography, devised to reinforce psychological and atmospheric layers, functioned as a mediator between artwork and viewer, intensifying the perception of the affective and symbolic expressions that compose the ensemble. The purpose of this text is to examine how the relationship between body, soul, and emotional processes is articulated within the exhibition, understanding it as a device capable of rendering visible forms of subjectivity often marginalized by the hegemonic artistic system. To this end, the analytical approach adopts three complementary methodological vectors: (1) direct and repeated observation of the exhibition; (2) critical examination of the institutional catalogue; and (3) dialogue with specialized literature on Art Brut, studies of subjectivity, and contemporary art criticism. This integrated approach makes it possible to situate "Portreto de la Animo" within the broader debate on the representation of interiority and on the modes of legitimizing non-normative artistic production.

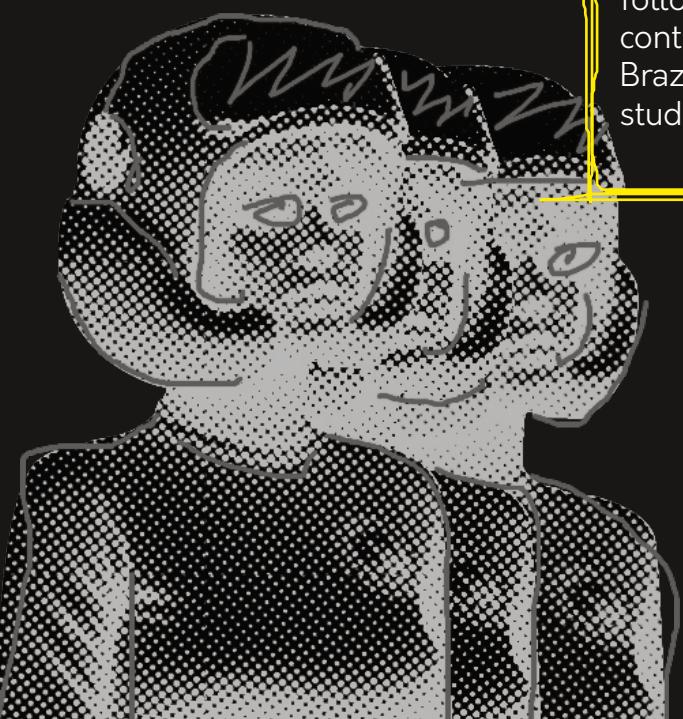
KEYWORDS: Art Brut; subjectivity; Treger Saint Silvestre Collection; exhibition; body and affect.



Renata Zago: a Professor of Art History at the Institute of Arts and Design at the Federal University of Juiz de Fora (UFJF) and a permanent lecturer in the Postgraduate Programme in Arts, Culture and Languages. She holds a degree in Fine Arts from Unicamp (both teaching qualification and bachelor's), as well as a Master's in Arts and a PhD in Visual Arts, specialising in History, Theory and Criticism (Unicamp, 2007 and 2013). Her work focuses on Contemporary Art History, with research on artistic production from the 1960s and 1970s, art exhibitions, the history of exhibitions, contemporary art salons and the São Paulo Biennials. She was a recipient of the Capes National Postdoctoral Programme scholarship at the PPG-ACL/UFJF. She leads the research group 'Art History as the History of Exhibitions' (CNPq) and is a member of the Brazilian Committee of Art History (CBHA).



Amanda Mazzoni: a lecturer at the Institute of Arts and Design of the Federal University of Juiz de Fora (UFJF). She holds a PhD from the Postgraduate Programme in Arts, Culture and Languages at the Institute of Arts and Design of the Federal University of Juiz de Fora, where she also completed her Master's degree. She earned her teaching qualification in History at the same institution and gained academic experience at a Chinese university (Capital University of Economics and Business, Beijing). She was a CAPES–PDSE (Doctoral Sandwich Programme Abroad) scholarship holder at the Department and Institute of Sociology, Faculty of Arts and Humanities, University of Porto (2023–2024). Her research spans the fields of History, Art and Sociology, focusing on the following themes: the institutionalisation of art, the contemporary art market, contemporary Chinese art, Brazilian art, museum institutions, feminisms and gender studies.







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