



## SYLLABI – ERASMUS +: CROSSWAYS IN CULTURAL NARRATIVES

### DISCIPLINES 2018/2

#### TECHNOLOGIES OF COMMUNICATION AND AESTHETICS

##### **Prof. Beatriz Jaguaribe**

2018/2

Title: Inventions of the Self: Portraits, Self-Portraits, Poems, Memoires and Diaries

This course examines the inventions of the self in literature and photography, focusing on modernist and contemporary Latin American photographic portraits, self-portraits, poems, memoirs, and diaries. Through a range of theoretical questions, we explore the relations between the constructions of private and public images in the bourgeois sphere, the rhetoric of visual display and the construction of an inner subjectivity, modernist experimentation and media, new technologies of visuality and subjectivities.

Questions: Relations between visual culture, literature and subjectivity. Self-fashioning in peripheral cultural modernities.

##### **Prof. Mauricio Lissovsky**

2018/2

Title: Photography and its doubles

From the moment of its invention, Photography has increasingly occupied the place — necessarily and problematically — of the guardian of disparate images in a disenchanted world. It played this role until the end of last century. It simultaneously surveyed and questioned the distance between the image that verifies and another that eludes, between the transparency and opacity of the world. It was, in fact and in theory, both a ghost and a thing, a scene and an evidence. Since its first decade of existence, Photography employed double images and the pictures of doubles as ways of staging its own reflexivity. For as a double, Photography faces itself. Following Warburg's iconology, this seminar will investigate how the photographic double operates in such fields as Ethnography and Art, specially in genres like portrait and landscape, and how it works dealing with female, non-white and animal subjects.



**Prof. Giuseppe Cocco**

2018/2

Title: OUTSIDE EMPIRE - Biopower, Esquizocene. Anthropophagy:  
Accelerating the biopolitical process in the crisis of Globalization.

Ten years later, the subprime crises continues to be a historical watershed and people abandoned the idea that 2008 represented a momentary blip. The dramatic failure of the attempt to renew the traditional state interventionism in the sphere of Pink Tide in Latin American politics – in particular with the violent recession of the biggest economy on the Latin American continent, Brazil – shows and confirms that the escape from neoliberal regulation does not pass through the return of the traditional role of the state, nor through defining a “new” unknown role of the state. We thus propose a double shift of the debate, by a reflexion about neoliberalism as biopower and, on the other hand, by the debate about anthropoemy and anthropophagy as it was mapped by the French anthropologist Claude Lévi-Strauss and the Brazilian modernist Oswald de Andrade.

This course will address those issues, stressing the following topics:

- 1) Biopolitics and Development. Neoliberalism as Biopower From Biopower to a Theory of Subjectivity within Underdevelopment. From Biopower to a Theory of Subjectivity within Underdevelopment
- 2) The Schizocene of Money. Between China and the West: *Fiat* Money. Money and Desire. Anthropological Radicalism of Contemporary Capitalism: Money beyond Value. Georges Bataille: the Capitalist Dark Side. The Living Currency: Bodies and Money
- 3) the Body of the Poor: Anthropophagy strikes back.

**Prof. Ieda Tucherman**

2018/2

Title: The transparent body and the history of emotions

The aim of this course is to contrast two different narrative tendencies concerning the interpretation of the body and its emotions in present times. The theoretical context will be that of biopolitics, present neurosciences’s protagonism in contemporary culture, as well as the practices of resistance against those new “truths” in contemporary art and performance.



Key-words: science, emotions, body, biopolitics, art.

**Prof. Anita Leandro**

2018/2

Title: Historiographic cinema: between speech and image

This course evaluates the historiographic significance of cinema, based on an investigation of the associations between speech and image in contemporary documentaries. Methodological and conceptual issues which concern both historical activity and cinematographic practice - such as the recording of testimony, the treatment of archives, the return to the places of history, the encounter between past and present - will be addressed.

**Prof. Victa de Carvalho**

2018/2

Title: The everyday life in contemporary art

Recently a new generation of artists turned its focus to daily life and took up the debate about our everyday conditions and their possibilities of transgression and rupture. Certain works privilege ordinary people in routine situations, without any marked or special event. Artists, with the most varied proposals, turn to everyday life in different ways, provoking/stressing the banality of daily life and problematizing our experience with images. The course will explore the problems concerning certain issues such as experience, everyday life and contemporary art, based on a bibliography which focuses on the interdisciplinarity between visual culture, art, and technology. Through theoretical readings and the analysis of images (photography, video, cinema and digital arts), its aim is to propose a conceptual review capable of allowing us to discuss the possibilities of experience through the everyday images in the contemporary art context.

**Professor Fernanda Bruno**

2018/2

Title: Cronopolitics and Subjectivity

The course explores the problem of temporality and its connections with technology in contemporary societies, focusing its effects on subjectivity.



We will examine how the current chronopolitics affects the following domains of subjective and social lives: attention, affection, work and care. Issue: relations between temporality, technology and subjectivity in contemporary societies.

## **MEDIA AND SOCIOCULTURAL MEDIATIONS**

**Professor Liv Sovik**

2018/2

Title: Brazilian identity, “race” and diaspora

This course examines Brazilian identity discourses from the perspective of race. In a country historically known for its peaceable race relations, whiteness and Africanness have often seemed to be missing from the ethnic equation. Proposing that the concept of diaspora can open up new understandings on how the different ethnic and racial roots of Brazil are related, the course will be centered on close readings of cultural objects such as Cacá Diegues’ film *Xica da Silva* (1976), Caetano Veloso’s *Noites do Norte* (2011) and Brazilian government tourist policy.

**Professors: Igor Sacramento (PPGCOM/UFRJ), Danielle Brasiliense (PPCULT/UFF) e Mayka Castellano (PPGCOM/UFF).**

2018/2

Title: Genders, sexualities and discourse

The dispositif of sexuality: genders, bodies and powers. The place of discourse in the production of identities, genders and sexualities in contemporary culture. Binary sexual identity. The heteronormativity. Health, morality and production of subjectivities. Processes of pathologization and penalization of genders and sexualities. Representations of suffering and gender violence in media discourses. The culture of virility. New forms of subjectivation. The media discourses in the construction and deconstruction of gender identities. Media and feminism. The therapeutic discourse and the gender’s issues. The queer culture. The performatic genre in subcultures. The narratives of authenticity. Sexualities and sociabilities online.

**Professor Janice Caiafa**

2018/2

Title: Urban Ethnographies



This course explores ethnographical research traditions and challenges in Anthropology as well as related developments in other and various fields where description and critique of sociocultural phenomena are pursued. We concentrate on the study of cities and urban life, and sample such topics as: historical background to sociological/anthropological study of cities; the legacy of “urban ecology”; and contemporary issues in city life, such as the technical and social dynamics of urban networks of transport and communication, the incidence of technologies of communication and information in the built space of the city, and the emergence of new forms of city management in the context of globalized relations.

**Professor Mohammed ElHajji**

2018/2

Title: Migrations, diasporas, transnational identities and intercultural mediations

Transnational migrations today. Human flows and media flows. Migrational, diasporic and transnational territorialities. Intercultural practices, symbolic exchanges and the production of subjectivity. Diasporic and transnational identities. Theoretical review and empirical research.

**Professor Isabel Travancas**

2018/2

Title: Anthropology of communication: digital and mass media

The objective of the course is to present, discuss and analyze the media, its contents, its producers and its receptors from an anthropological perspective. The idea is to problematize the notion of ethnography as a method and to think of it as an important theoretical-methodological formulation for the understanding of the communication field.

**Professor Marialva Barbosa**

2018/2

Title: Communication Research Methods

Communication theory field. Epistemological issues. Trends in communication studies. Researching process: formal and conceptual aspects. Choosing a topic and detailing it. Empirical research: building a research object. Methodological procedures: interviews and documental analyses. How theory relates to methodology.



## **Professor Beatriz Becker**

2018/2

Title: Audiovisual Writing of Reality: a critical reading

Immersed in the process of convergence, we experience reconfigurations on the processes of production and consumption of information. The hybridization of discursive genres, supports and devices used in the construction of events and the increased interactions between the audiences and the media reveal the emergence of other possibilities of writing the social life. Nevertheless, the media still establishes the public agenda, and television and TV News play a significant role in building the experience. From the historical dispute between words and images in the meaning of reality, the course offers a critical reading of journalistic audiovisual narratives nowadays. The transitions of television and of the TV News broadcast in the era of convergence; the use of video in news content and formats on different platforms and the modes of public participation in the digital environment are highlighted. The discipline brainstorms on the interfaces of the fields of Communication and Education and presents theoretical and methodological paths for the analysis of television works and journalistic texts that incorporate the audiovisual language and multimedia resources. Televisual Analysis and Media Literacy are regarded as unique instruments for understanding the dynamic processes of construction and deconstruction the meanings of media representations in contemporary times.

## **Professor Márcio Tavares do Amaral**

2018/2

Title: To reconnect thought and life (1)

Disconnected from life, thought dies (post-modern crisis shows it). And life loses its *meaning* dimension. The enemy of thought is the *Spirit of System*. It impoverishes thought and poisons life.

Counter-venom exercise #1: when to think is *to care*. The theoretical foundations of this course are in Michel Foucault's three last books/courses at the Collège de France (*The Hermeneutics of the Subject*, *The Government of Self and Others*, *The Courage of Truth*) and in my book *Os assassinos do sol, vol. 2. – Os Gregos*. This course's object are the works of Seneca (*Letters* and *De amititia*), Lucretius (*On The Nature of Things*) and Marcus Aurelius (*Meditations*).



## DISCIPLINES 2019/1

### TECHNOLOGIES OF COMMUNICATION AND AESTHETICS

**Prof. Maria Cristina Franco Ferraz**

2019/1

Title: Affect, literate culture, and contemporaneity

This course will be centered on the concept of affect proposed by Gilles Deleuze and Félix Guattari in their book *What is Philosophy?*, by emphasizing its developments in present discussions on art, literature and contemporary cultural tendencies. For Deleuze and Guattari, the work of art creates « blocs of sensations », which are composed of percepts (as « nonhuman landscapes of nature ») and affects (considered as « nonhuman becomings of man »). This concept of affect raises certain issues concerning the problem of language : how to designate them with common words that stabilize what is multiple, heterogeneous and always changing as affects are ? The discussions on affects – such as those which we call « fear », « envy », « love » - are enriched by literary texts written for instance by Kafka, Melville and Proust. This literary heritage, enriched by a close dialogue with certain philosophical perspectives (specially Deleuze, Nietzsche, Bergson) will be related to contemporary tendencies in art and culture, as well as connected to theoretical perspectives on contemporary issues proposed by authors such as Giorgio Agamben, José Gil, Jonathan Crary and Eduardo Viveiros de Castro.

**Prof. Antonio Fatorelli**

2019/1

Title: Elasticization of temporal regimes – superimpositions between still images and moving images

The aesthetic and ethical mutations promoted by digital culture put into perspective the definitions traditionally associated with the photographic, videographic and cinematographic media, while establishing propitious conditions for the emergence of critical thinking. Photography, cinema and new media will be approached from the point of view of the complex relations between photography and cinema, from the theoretical contributions of Henri Bergson, Gilles Deleuze, Raymond Bellour, among others and, equally relevant, in reference the work of video art, expanded cinema, post-photography and multimedia installations. The classes are organized in order to converge theoretical reflection and analysis of photographs, films, videos, and multimedia works.



**Prof. Katia Maciel Toledo**

2019/1

Title: Poetry, body, and image

The course will discuss the sensitive body as projections, considering different levels of perception and affections. It will be centered on an investigation on supports for (proposed) actions on expanded cinema and contemporary Brazilian art.

Issues: Relations between poetry and expanded cinema

**Prof. Henrique Antoun**

2019/1

Title: Individuation, Care of the Self, and Control: The problem of subjectivation in the age of networks

This course examines how the care of the self rises today in the age of networks. We explore it through Gilbert Simondon's theory of individuation, by means of the theoretical approach developed by Gilles Deleuze's work on desiring machines and Michel Foucault's course on the culture of the self in Antiquity. As the Roman empire rises, we witness the development of a culture of the self as a hidden model of Hellenistic culture making pilot techniques (kubernétés) the paradigm of governmentality through the use of fearless speech (parrhêsia). Today we are witnessing the rise of global empire under the sign of cognitive capitalism and immaterial work, and the desiring machines which collaborate and cooperate need to pilot their desires in collectives and social networks. The care of the self and the use of fearless speech are the two sides of governmentality for piloting as an art (tekhnê), a system of reflected practices referring to general principles, notions and concepts. Because desire is the self we must care for, as well as pilot to navigate our life with freedom.

Issues: The culture of the self as individuation. Subjectivation as a practice of piloting. The use of fearless speech as governmentality.

**Prof. Consuelo Lins**

2019/1

Title: Documentary Practices in Contemporary Audiovisual Culture

The course proposes to examine strategies and procedures present in documentary practices in contemporary visual culture, focusing on films and artistic installations. In these practices, it is essential to discuss the





boundaries between fiction and documentary as well as the situation of the viewer - in particular the belief systems that underlie the image and the question of the "spectator-editor". We are also interested in discussing the relations established between the documentary register and contemporary art, specially in the trajectory of some artists who have renewed their artistic strategies on the basis of procedures extracted from these two fields of art. Among the filmmakers in question during the course, stress will be given to A. Kiarostami, Mohsen Makmalbaf, Eduardo Coutinho, J. L. Godard, Pedro Costa, Cao Guimarães, Agnès Varda, Douglas Gordon and Philippe Parreno.

## **MEDIA AND SOCIOCULTURAL MEDIATIONS**

### **Professor Eduardo Coutinho**

2019/1

Title: Communication and Ideology

The objective of this course is to provide theoretical tools for a critical view of the communication process, aiming to problematize the way different tributaries of the Marxian social theory consider the relationship between communication and ideology.

### **Professor Micael Herschmann**

2019/1

Title: Communication, Culture and City

Analyzing the centrality of culture in the contemporary world, especially in urban space. Culture and identity as a resource and performativity in the contemporary world. Socialities and ways of being together in the daily life of urban media: the role of the playful, the sensitive, the aesthetic and corporalities. Problematizing the limits of sensitive experience in urban spaces. Joints and tensions: urban practices, situations and ambiances. City as protagonist and locus of collective projects in a globalized world. Crisis of planning and an urban functionalist perspective. The actors rebel and reinvent the city: possibilities of re-signification of urban life through art. Problematization of the challenges and perspectives for the construction of the Common in the contemporaneity. Building "creative cities": limits and alternatives in the globalized world.



### **Professor Raquel Paiva**

2019/1

Title: Rio de Janeiro, city of barbarism: the place of the media in the deconstruction of the territory

Which is the fate of a megalopolis in a third world country? The place of violence as defining the new profile for cities. Citizen, social class and capital in the construction of a city profile. Tricks of Narrative: Communication and Power. The place of the media and its discourse in the construction of the city. The role of the media in the construction of the degraded city. Community communication as a possible horizon for building a common sphere.

### **Professor Muniz Sodré**

2019/1

Title: Communication - the coherence of diversity

The scientific ways of communication cannot be confined neither to a mere description of technological process nor to specific training because its mandatory the social education towards technological mutations, which implies a new kind of mentality for the technical and cultural diversity. Educational process is something bigger than imparting and acquiring a large range of professional knowledge. When education for communication is the matter, there is a natural demand for methodic training as well for a comprehensible knowledge of cultural diversity, which happens to be substantial in the context of globalization. There is a real mutation in progress which urges to an intercultural dialogue: written culture must converse with orality and musical sonority that proceed from popular culture as well as from audiovisual and digital technologies. Looking for the interface between tradition and modernity means searching for a logic of diversity.

### **Professor Márcio Tavares do Amaral**

2019/1

Title: Course: To reconnect thought and life (2)

Content: Following the results of previous semester's course and considering the emergence of Christianity in the first century, I propose counter-venom #2: when to think is *to confess*. The theoretical foundations of this course are in my book *Os assassinos do sol, vol.1 – A Patrística*. This course's object is the book of Saint Augustine, *Confessions*.



**Professor Ana Paula Goulart Ribeiro**

2019/1

Title: Media, Memory, and History

Media as articulators of social memory. Media as a product of historical processes. Historical conceptions and historiography in media. Memory and historical construction.