

International Symposium  
24-25 June 2019 - Université Grenoble Alpes  
Amphithéâtre de la Maison des Sciences de l'Homme



Abstracts and biographies

## **Transnational solidarities and visual culture: resistance and revolutionary memories from WWII to the Cold War**

Maison des Sciences de l'Homme, UGA, 24 and 25 June 2019

**Monday, 24th June 2019**

**Session 1**

**Graphic cultures: Towards a visual aesthetics of solidarity and resistance**

- **Émilie Blanc** (Terra Foundation for American Art/INHA, Université Rennes 2)

***L'affiche comme expression visuelle de résistance et de solidarité : échanges transnationaux depuis la Californie du Nord dans les années 1960 et 1970***

### Abstract

En Californie du Nord, dans les années 1960 et 1970, un nombre important d'artistes et d'activistes s'emparent de l'affiche, répondant ainsi à l'urgente nécessité de reconsidérer à la fois l'art et la société. Leur intérêt se porte tant sur les qualités formelles de l'affiche, sur ses potentialités d'impact visuel, que sur ses possibilités de reproductibilité en grand nombre, rapide et peu coûteuse et de dissémination au sein de l'espace public. Par leurs dimensions plastiques et symboliques, ces affiches militantes répondent à une volonté de mobilisation par le visuel ; elles visent à traduire les luttes contre les rapports de domination, à façonner des mémoires collectives, à encourager les prises de conscience et/ou à construire des solidarités. Si ces productions visuelles sont liées aux mouvements sociaux de libération états-unis – les American Indian Movement, Asian American Movement, Black Power Movement, Chicano Movement, Gay Liberation Movement et les mouvements féministes -, elles s'inscrivent plus largement dans des mouvements internationaux de revendications et de transformations sociales. Cette communication proposera d'explorer les échanges entre des affiches créées dans la région de San Francisco et celles produites au sein des mouvements étudiants de 1968 à Mexico et à Paris, des mouvements de lutte en Afrique et en Asie ou encore à la suite de la révolution cubaine. À partir d'une sélection d'affiches réalisées en Californie du Nord, il s'agira d'examiner les réseaux artistiques et militants qui ont participé à la diffusion d'un langage visuel de résistance et de solidarité. Comment ces activistes et artistes ont envisagé la puissance de l'image ? En quoi leurs créations ont contribué à façonner un vocabulaire visuel transnational de lutte ? De quelles manières ont circulé ces affiches, quelles ont été leurs influences ? De quelles façons se sont tissés ces liens de contestation et de révolte ?

### Bio

Docteure en histoire de l'art contemporain, Émilie Blanc travaille principalement sur les liens entre l'art et le politique. Chercheuse associée à l'EA 1279 Histoire et critique des arts de l'Université Rennes 2, elle est lauréate de la bourse postdoctorale de recherche 2018-2019 de la Terra Foundation for American Art à l'Institut national d'histoire de l'art (Paris). Ce projet de recherche en cours

visée à examiner l'affiche comme expression artistique et politique en Californie du Nord dans les années 1960 et 1970. Sa thèse « Art Power : tactiques artistiques et politiques de l'identité en Californie, 1966-1990 », soutenue en 2017 à l'Université Rennes 2, a été récompensée par le deuxième prix de thèse 2018 du GIS Institut du Genre.

- **Debra Lennard** (The Graduate Center, City University of New York)  
***Solidarity in Print: A Poster for OSPAAAL by Jane Norling***

### Abstract

In the era of civil rights, the Vietnam War, and the blockade of Cuba, a discourse of solidarity among decolonization struggles was not kept to the Global South, but formed a cornerstone of protest cultures throughout the West. In recent years, scholars including Cynthia Young and John Gronbeck-Tedesco have established the importance of Cuba's revolution and liberation struggles internationally in shaping a Left within the United States that sought to oppose imperialism abroad and racism at home. Focusing on travel as the means through which this Left created generative links to a revolutionary, "Third World" consciousness, scholarship has yet to plumb the role of printmaking as a separate, important practice of solidarity. Calling attention to the print as a key site of contestation and affiliation, this paper offers a case study of a work by Jane Norling, the only American to have designed a poster for OSPAAAL (the Havana-headquartered Organización de Solidaridad con los Pueblos de África, Asia y América Latina).

Norling's 1973 offset poster declaring solidarity with "the struggle of the people of Puerto Rico" offers a rich example of how prints conducted a politics of anti-imperialist solidarity known as Tricontinentalism. Designed by Norling in Havana in an exchange between OSPAAAL and the collective that published OSPAAAL's publications in North America, Norling's poster circulated internationally as a fold-out inside the September 1973 issue of *Tricontinental*, OSPAAAL's widely read magazine. Bringing together art-historical questions of visual form with studies of materiality within print culture, I consider Norling's poster in both its production and circulation contexts to show how this object—and other prints like it—played a crucial role in transforming imagined identifications with a radical, international community into embodied relations. Furthering existing knowledge of visual culture's role in the aligning of anti-colonial struggles, this paper offers grounds for understanding the print as a site for the expression and cultivation of a contestatory solidarity.

### Bio

Debra Lennard is a student in the Ph.D. program in Art History at The Graduate Center, City University of New York. Her research focuses on art in the eras of decolonization and the Cold War, with emphases on the relationships between visual culture and politics, and routes of transnational exchange. As an Andrew W. Mellon Foundation Curatorial Fellow (2018–19), she is currently organizing an exhibition exploring how anti-colonial solidarity traveled through printed materials during the 1960s and 1970s for The Amie and Tony James Gallery at The Graduate Center (opening autumn 2019). She has previously worked as Curatorial Assistant at Hayward Gallery, London, and is a regular contributor to *frieze*.

- **Megan Strom** (University of California, San Diego)  
***Visuals as Resistance: Images of Transnational Student Solidarities in Cold War Uruguay***

Abstract:

In this paper, I analyze how students in the Federation of Uruguayan University Students (FEUU) strategically used images to build transnational solidarities in their organizational newspaper, *Jornada*. I focus on select photographs and political cartoons from the 1950s and the early 1960s that were reproduced alongside articles calling for transnational politics and solidarity. These visuals simultaneously reiterate and expand upon the text in the accompanying articles and point to some of the local and international tensions of the early Cold War. A 1952 edition of *Jornada*, for example, included a political cartoon that critiqued the unequal power relationship between the United States and Uruguay next to an article declaring the FEUU's brand of *tercerismo*, a third way movement of the Uruguayan left that called for creating an alternative social and economic system that would better serve the majority of the world's citizens. While the cartoon and the article have messaging that is clear enough to stand alone, they are made more powerful together and demonstrate that the FEUU stance is part of a wider public discourse, reminding fellow university students that they are not limited to only weighing in on so-called "student issues." I also explore how the FEUU used photographs to share news, express solidarity, and to condemn state violence against workers and students. Using these photographs helped publicize the police tactics being used against students at home and abroad, offering a contrast to the mainstream press who either ignored the violence or suggested that students were the ones perpetuating violence. By analyzing this selection of visuals alongside the accompanying articles, this paper highlights some of the key strategies and platforms of Uruguayan student activism during the early Cold War and explores the power of visuals in building solidarity.

Bio:

Megan Strom holds a PhD in History and an M.A. in Latin American Studies from the University of California, San Diego. Her research explores transnational activism, solidarity, and public discourse in Latin American student movements. She is developing a book project about Uruguayan students during the early Cold War. She currently works as a lecturer in the Dimensions of Culture (DOC) Writing Program at UC San Diego and also teaches a wide range of Latin American, U.S., and World History courses.

- **Laura Ramírez Palacio** (Universidad Autónoma de Madrid)  
***Visual reverberations: mapping solidarity networks with Nicaragua and El Salvador in the 1980s***

Abstract

This paper aims to present possible cartographies of the networks, nodes and communication vessels that were generated for the support of the anti-imperialist, communist and socialist axes under the Cold War's umbrella, regarding the revolutionary processes of Nicaragua and El Salvador. This study

will be guided by what we understand as visual reverberations of images in which the figure of the child had a transcendental role.

On the one hand, we will take into consideration the production of visual solidary and propagandistic materials, the role of the creators (photographers, designers, filmmakers), the mediums that were used (posters, documentaries, movies, bulletins, magazines, books and exhibitions) and their circulation. On the other hand, we will analyze the aesthetic and formal characteristics of these artifacts, as well as their implication and repercussion on the social constructs about childhood at the time (we understand that, in addition to their political influence, these are materials that fed the global discussion about children's rights that took place during the 1980's). The paper will focus on three cases of study that had multiple international resonances and that, to such extent, makes it possible to draw cartographies of the solidarity networks of the time.

### Bio

Laura Ramírez Palacio. PhD candidate in Artistic, Literary and Cultural Studies by the Autonomía University of Madrid, Spain. M.A in History of Contemporary Art and Visual Culture from the joint program imparted by Reina Sofía Museum, Complutense University, and Autonomía University of Madrid, Spain. B.A. in Fine Arts & History and Theory of Art from Los Andes University, Bogotá, Colombia. Worked on international academic research projects about the History of Modern and Contemporary Art in Latin America. Grew a broad experience on cultural events management such as exhibitions, publications and conferences. Both, her academic research and plastic creation, are focused on the representation of childhood and its implications in the political and social spheres. More information available: [www.lauraramirezpalacio.com](http://www.lauraramirezpalacio.com) and <https://uam.academia.edu/LauraRamirezPalacio>

### **Keynote lecture**

- **Cristina Cuevas-Wolf** (Independent scholar and curator)  
***Montage, radical solidarity, and the Vietnam war: Entangled cultural politics of the Left, 1964-1975***

### Abstract

John Heartfield's form of montage symbolizes transnational solidarity and I seek to map the critical geography it defined in the sixties, which stretched from west, east Europe, the United States to Latin America. Heartfield initiated an alternative Leftist visual language in Weimar Germany for the magazine Arbeiter Illustrierte Zeitung. Heartfield's form of montage spoke to a younger generation of politically oriented artists who critiqued mass media images used to uphold or enforce power during the Cold War. West, east European artists learned of this German political photomonteur through traveling exhibitions and exhibition catalogs of Heartfield's montages. East European artists, keen to relate and integrate Western and Leftist trends in their work, had to contend with the uneven flow or lack of information between west, east Europe and across the Cold War divide. Experimental artists, such as the Hungarian conceptualist and painter László Lakner and German conceptualist Klaus Staack, adopted Heartfield's form of montage to express solidarity with the

cultural politics of the Left by highlighting the absurd existential situation created by authoritarian regimes and the Vietnam War. The American conceptualist and feminist Martha Rosler used montage-images to destabilize information and mobilize people to stand in solidarity against the war. Even in Mexico, the Vietnam War and American culture became a target in the Spanish-Mexican artist Josep Renau's Heartfield inspired montages. If the Vietnam War was the "connecting thread" (Kostis Kornetis), because it was both a point of reference and a source of inspiration, then montage was the common language in the visual culture of social practice and action against the war. Because Heartfield's montages exposed the truth in a visceral and affecting manner that moved viewers to act or raised their consciousness, his form of montage was influential among his peers, the New Left, and counterculture in the global sixties.

### Bio

Cristina Cuevas-Wolf is a Los Angeles-based, independent scholar and curator. She co-edited the Getty publication *Promote, Tolerate, Ban: Art and Culture in Cold War Hungary*, the companion book to the exhibition she co-curated of the same name. The exhibition was held at the Wende Museum of the Cold War from May to August 2018. Cristina interrelates her interest in Hungarian Conceptual art and John Heartfield in her essay "The Montage Connection between John Heartfield and László Lakner," forthcoming in the *Oxford Handbook of Communist Visual Cultures* in print and online. She has published her research on Heartfield and Worker Photography in *New German Critique*, the edited volume *Elective Affinities: Testing Word and Image Relationships*, and the exhibition catalog *The Worker-Photography Movement, 1926-1939: Essays and Documents*. She has held positions in at the Los Angeles County Museum of Art and at The Wende Museum of the Cold War, Culver City, California.

## **Session 2**

### **Soft power? Cultural agency, networks and exhibitions**

- **Isabel Plante** (Conicet, UNSAM), ***Solidarity Exhibitions. Worldwide Circulation of Chilean Arpilleras and the Resistance of Softness***

### Abstract

In April 1978, the Chilean newspaper *La Segunda* described the international circulation of handmade tapestries (*arpilleras*) produced in the most precarious neighborhoods of Santiago. According to the newspaper, these textile crafts were being sold in the United States, Sweden and France. The article declared that one of its readers had seen and purchased some *arpilleras* in an exhibition in France, and reproduced the images of these "tapestries of defamation", as the newspaper called them. The alleged reader had also found out the person, "André Jackes", who was receiving the *arpilleras* in Paris.

The exhibition referred to in the news might have been one of the *soirées solidaires* organized by the Comité *intermouvements auprès des évacués* (Cimade). After the coup d'état in Chile in September 11 1973, this organization, headed by the mentioned André Jacques, offered shelter to

Chilean exiled and promoted exhibitions and sales of the *arpilleras* which Jacques and his wife, Geneviève Camus, in fact were receiving by mail.

In effect, during the late seventies, that same reader could have found numerous Chilean *arpilleras* exhibited in different cities worldwide. The clandestine shipments of hundreds (or even thousands) of *arpilleras* nourished the solidarity exhibitions held by organizations or individuals willing to grow support for the resistance against the dictatorship of Augusto Pinochet in Chile. Up to now, exhibits of *arpilleras* during the period 1977-1978 have been traced in the cities of Nanterre, Avignon, Colombes, Madrid, Valencia, Barcelona, Glasgow, Birmingham, London, La Habana, Mexico and Los Angeles.

Under the protection of the Chilean Solidarity Vicariate, these *arpilleras* were made with fabric remnants by women whose husbands were unemployed, imprisoned or disappeared. The tapestries depicted daily scenes or episodes from the rough life in the shantytowns within the new context of dictatorship. This paper proposes to consider the materiality and international circulation of Chilean *arpilleras* in relation to the creation of solidarity transnational networks and to what could be called “a soft resistance” against the dictatorship, consolidated over the non-professional craft of these tapestries.

### Bio

Isabel Plante holds a Ph.D. in Art History from the School of Philosophy and Letters, Universidad de Buenos Aires. She is a researcher of the National Scientific and Technical Research Council (CONICET) at the Institute for High Social Studies, University of San Martín (IDAES-UNSAM), Argentina. She carried out her graduate studies thanks to scholarships granted by CONICET and the J. Paul Getty Foundation at the Institut National d’Histoire de l’Art, Paris. Her doctoral thesis was published in Argentina in 2013 as *Argentines of Paris. Art and cultural travels during the sixties*. Her current investigation continue to focus on international art exchanges, cultural identification and geographical migrations of artists and visual productions during the 1960’s and 1970’s between the South-America and Europe.

- **Juliane Debeusscher** (Universitat de Barcelona/LARHRA, Université Grenoble Alpes)  
***A transnational community in resistance? Attempts to raise a third front (1977)***

### Abstract

The idea of a “third front” was raised in May 1977 during a seminar organized at the École Sociologique Interrogative, a space founded by the Collectif d’Art Sociologique (Hervé Fischer, Fred Forest, Jean-Paul Thénot). In a joint statement, a group of artists – including the members of the CAS, Jan Świdziński and Emil Cieslar from Poland, Amerigo Marras, Suber Corley, Bruce Eves, Paul Woodrow, Brian Dyson and Diane Boadway from Canada, Loraine Leeson and Peter Dunn from the UK and Franck Gribling from Holland - declared the constitution of a Third Front opposed to the cultural hegemony reflected in the international art market. The term “third”, however, referred less to a geopolitical and economic reality than to an imagined realm, a desirable

social space in resistance that crossed the Atlantic and the Cold War's divisions, not without contradictions and misunderstandings.

Communication, resistance and self-organization were key principles of the front's program of action. Between November 1976 and May 1977, a series of seminars and conferences organized in Toronto, Paris, Warsaw and Kazimierz set the bases for this transnational alliance, a "non-aligned" association that not only opposed the centralization of the art system with New York as the epicenter, but also supported a model of context-based practice, conceived in relation to its specific environment and social space of reception.

Departing from the case of the Third Front and its interest for Jan Świdziński's theory of contextual art, this paper will discuss whether the idea of contextual art could operate as a cohesive element for the transnational network, allowing artists to question the center-peripheries relation and call for a decentralization of the art world.

### Bio

Juliane Debeusscher is a PhD candidate in Art History at the University of Barcelona and the Université Grenoble Alpes, with a fellowship from the Spanish Ministry of Science, Innovation and Universities associated with the research project MoDe(s) Decentralized Modernities: Art, Politics and Counter-culture in the Transatlantic Axis during the Cold War. Her research addresses the circulation and visibilization of central European art across the Iron Curtain during the late Cold War. She is interested in cultural transfers and the impact of international exhibitions on the construction of narratives about eastern European art. She has contributed to publications such as *Afterall*, *ArtMargins*, the *Journal for Contemporary Central Europe*, as well as edited volumes including *Media and the Cold War in the 1980s* (2019) and *Atlántico Frío. Redes transnacionales del arte y la política en los tiempos del Telón de Acero* (2019). She is a member of the research projects MoDe(s) and *Confrontations. Sessions in East European Art History*, 2019-2020.

- **Anita Orzes** (Universidad Autónoma de Madrid/LARHRA, Université Grenoble Alpes)  
***Curatorial Solidarity Networks? The Havana Biennial and its systemic triad (1984- 1989)***

### Abstract

In the studies related to the biennial phenomenon a Eurocentric, vertical and linear perspective continues to dominate the discourse, that delimits its scope to circumscribed geographical areas and perpetuate the separation between margins and center (s) instead of prioritizing a transnational and transversal analysis. Although recent research (Garden / Green, 2016) has redefined the temporal arc of biennialization in the Global South and its use of critical regionalism to re-align cultural networks through geopolitical divisions, re-locating the Biennial of Havana at the end of the second wave of biennialization, instead of at the beginning, there aren't studies that analyze what I define as "the curatorial solidarity networks" that were generated as a result of the organizational strategies of resistance, in the geo-political and artistic framework of the Havana Biennial.



In fact, after the first edition of the Havana Biennial, in order to deal with the lack of awareness of the artistic practices of what was then known as the Third World, research trips and travelling exhibitions began to be organized. These strategies of mapping have been delineated but not well-defined, so much so that it is possible to wonder: what type of solidarity is established in and from research trips? Through the mapping of the circulation of people and traveling exhibitions, is it possible to map the genesis of solidarity alliances that would be manifested in the Havana Biennial or in other biennials of the Global South during and also after the Cold War? What challenges did these collaborations face?

In addition, starting with the triangular structure of the Havana Biennial (consisting of exhibitions, workshops and theoretical events), a particular focus may be given to some solidarity exhibitions (e.g. Fotos censuradas de Chile or Te queremos Paraguay) and in workshops (e.g. silkscreen workshops or construction of the photographic image workshops) to consider the visual artifact as a practice and social action and to question the potentialities and challenges of these propaganda mechanisms.

### Bio

Anita Orzes is a PhD candidate at the Autonomous University of Madrid and Université Grenoble Alpes. She researches the curatorial practices in the Venice Biennale and in biennials in Latin America and the Caribbean and how the structure of the Venice Biennale mirrors the socio-political and economic changes in the world. She has participated in national and international seminars such as Venezia 1968 (Ca 'Foscari University of Venice, 2018) with the lecture "Un nuovo formato? Biennali controcorrente in America Latina (1966-1989)" or 1959-1985, au prisme de la Biennale de Paris (Institut national d'histoire de l'art, Paris, 2019) which the lectura "Which Lineage? Modernities in Comparison: Venice and the Latin American Biennials". She has published, among others, "La Bienal de Venecia y sus ciudades" (Anales de Historia del Arte, 2014). She graduated cum laude in Conservation of Cultural Heritage (Università Ca 'Foscari, 2010) and Master in History of Contemporary Art and Visual Culture (Universidad Complutense de Madrid, 2011).

**Tuesday, 25th June 2019**

**Session 3**

**Mechanisms of solidarity, Third Cinema, and montage**

- **Alejandro Pedregal** (University Wide Art Studies)  
***"And Only the Light Should Be Seen": The Common Appearance of Latin American Testimonio and Third Cinema***

### Abstract

When Rodolfo Walsh wrote Operation Massacre in 1957, he did not intend to create a new literary genre: it took several years for testimonio to be recognized as a genuine Latin American one. This recognition coincided with the emergence of a radical film scene throughout the subcontinent, profoundly inspired by the Cuban Revolution and other Third-Worldist struggles: the New Latin American Cinema—which in Argentina was coined as Third Cinema, due

to Solanas and Getino's *The Hour of the Furnaces* and their manifesto *Towards a Third Cinema*.

This presentation explores the common appearance of testimonio and Third Cinema, as Latin American literary and film movements that resulted from thorough debates on form and representation, within the intersection between aesthetics and politics. In this regard, the significance of Cuba appears key for the promotion of these polemics in the Latin American and Third-Worldist cultural fields, due to the creation and support of institutions, publications and events that helped to establish these very debates. Furthermore, while Che Guevara's murder and the publishing of *One Hundred Years of Solitude* by García Márquez, both in 1967, paved the exhaustion of the Boom novel form and the subsequent emergence of testimonio, similarly the impact of Che's death appeared central for *The Hour of the Furnaces* political agenda, and the Third Cinema notion—as confronted to First and Second Cinemas—seemed as a reaction against “outdated” film forms and politics.

In conclusion, this context provided a rich environment for challenging the revolutionary possibilities of culture, which ultimately transformed the literary and film scenes, influencing a radical approach to theory and practice that keeps echoing today. Certain current radical artistic experiences prove that exploring these shared genealogies remain broadly inspirational for those seeking alternative paths for rethinking a culture of resistance.

#### Bio

Alejandro Pedregal is Lecturer at University Wide Art Studies (UWAS) and Visiting Researcher at the Department of Film, Television and Scenography, both of Aalto University, institution where he worked as Postdoctoral Researcher and from which he obtained his Doctoral degree, for the dissertation *Film & Making Other History: Counterhegemonic Narratives for a Cinema of the Subaltern*. He is a founding member of the Critical Cinema Lab, and the film director and screenwriter of several award-winning fiction and documentary works. Besides multiple articles in journals and magazines, he has published the books *Evelia: testimonio de Guerrero* (Foca, 2018) and *Mientras los hombres conquistaban la Luna y daban vueltas alrededor de la Tierra: Rodolfo Walsh, el pastor de Girón* (Patria Grande, 2017), and, as co-editor along with Emilio Recanatini, *La esperanza insobornable: Rodolfo Walsh en la memoria* (Patria Gran

- **Miguel Errazu** (Instituto de Investigaciones Estéticas, UNAM)  
***For a Revolutionary Cultural Politics: The Mexican Front of Cultural Workers in the Aftermath of the Sandinista Revolution in Nicaragua and the Exemplary Experience of Third Cinema***

#### Abstract

In the aftermath of Mexico State's repression of the popular-student movement of 1968, a number of art and film collectives sought to articulate political struggles and avant-garde visual practices within a third worldist perspective. Organized in a Mexican Front in 1978 (known by its acronym, FMGTC), they supported the struggles of the working classes, social movements and revolutionary processes in Latin America, also establishing a solid network of collaboration with European and American artists and cultural activists.

One of the more poignant activities of solidarity and engagement with revolutionary processes was their collaboration in a series of Nicaraguan cultural activities right after the Sandinista revolution (1979-1980). The FMGTC designed a project consistent in a series of seminars and workshops that took place in Nicaragua in the first semester of 1980. This project was oriented to help Nicaraguan cultural workers in the task of sensitizing broader audiences on “revolutionary problematics” through artistic and cultural practices. Cinema has never been considered a central concern for the 1970s Mexican Groups. However, transnational circulation of films and texts, alongside with personal exchanges among Mexican cultural workers and leading figures of the Latin American political cinema, would make a strong impact in further developments political art in Mexico. Material traces of the Nicaraguan experience of 1980, preserved in several archives in Mexico City, bear witness to the strong influence of Third Cinema, specially in the work of Alberto Híjar. By a close examination of working documents, drafts, and non published articles of Alberto Híjar’s archives, alongside with the reconstruction of Híjar’s key role in the dissemination of seminal texts and films of the New Latin American Cinema in the early 1970s, I seek to reassess the decisive contribution of Third Cinema as the theoretical basis for an emancipatory aesthetic practice in Mexico.

### Bio

Miguel Errazu (Spain). Postdoctoral Research Fellow at the Institute of Aesthetic Research (UNAM, Mexico City), after completing a BA in Fine Arts, and a MA and PhD in Film Studies at the Complutense University of Madrid (Spain). His current research project, “Room for Play. From Militant Cinema to Social Practice in Contemporary Art” explores Mexican militant film collectives and visual art groups of the 1970s, and their contemporary legacies in screen artists and experimental filmmakers. He is co-founder and part of the editorial team of *La región central. Revista de estudios de cine*, a film and visual culture journal at UNAM, and part of SUAC, a Mexican research group on Mexican and Latin American political cinema. He writes regularly about cinema, art and politics for several magazines and academic journals.

- **John Nieuwenhuys** (Université Libre de Bruxelles)  
***Domestiquer, produire et diffuser les images de la révolution. Ou comment la solidarité pro-palestinienne en Belgique a participé aux expériences d'un cinéma du réel et de l'errance (1969-1975)***

### Abstract

Belgique, fin des années 1960. De jeunes activistes partent au Proche-Orient convaincus que la révolution annoncée passera par la Palestine et que c'est armé d'une caméra qu'il convient désormais de monter à l'assaut. Films et diapositives, avec une narration, deviennent un outil de mobilisation essentiel pour les groupes qui tentent en Belgique de populariser la cause de la guérilla palestinienne, de 1969 à 1975 : ils produisent des images et participent à diffuser celles que mettent à disposition leurs partenaires ouest-européens ou l'Institut du Cinéma Palestinien à Beyrouth. Bandes et kits de projection circulent ainsi selon une logistique bien réglée.

Les trop rares récits produits sur la cause palestinienne en Belgique ont en commun de disqualifier l'action portée dans ces années par une jeunesse trop radicale et clivée que pour avoir pu influencer sur l'opinion nationale. C'est négliger pourtant les connexions qu'elle aura permises, de par ses pratiques de mobilité ou de politisation des travailleurs étrangers – eux-mêmes souvent oubliés parce que « sans voix » au regard des sources privilégiées. Les archives militantes, ainsi que certains films critiqués dans les années 1970 et oubliés depuis, aident à renseigner cette activité plurielle et à questionner son héritage.

Trois points seront discutés. Le premier touchera aux opportunités d'une histoire matérielle de la mobilisation par l'image dans le contexte belge. Le second mettra en balance la difficile « domestication » des films étrangers et les tentatives par des auteurs belges de produire leurs propres documents (factuels, intellectualisant, ou inspirés du réalisme social et scénarisant « la collision de deux univers qui, à première vue, n'ont aucune commune mesure »). Le dernier point interrogera la réception de ces images, leur capacité à mobiliser les travailleurs immigrés ou à toucher la « psyché collective » de la société belge plus large.

### Bio

John Nieuwenhuys, formé en droit et en sciences politiques, a commencé son parcours dans la recherche en histoire de la construction européenne. En tant qu'assistant à l'Institut d'études palestiniennes (IEE/ULB) il a animé les séminaires de master en méthodologie, avec une spécialisation thématique sur l'étude des mouvements sociaux. Il bénéficie aujourd'hui du financement d'un fond associé du F.R.S.-FNRS pour compléter ses recherches doctorales, concernant l'histoire sociale et culturelle des mouvements de soutien à la cause palestinienne en Belgique, de 1967 à la Seconde Intifada. Au-delà de l'histoire des gauches, ses recherches touchent à l'intersection des faits politique et religieux, à la dimension (inter-)communautaire de la mobilisation, ainsi qu'à la politisation de l'information, des pratiques de mobilité et modes de consommation, autour de la question palestinienne. Sa thèse est en cours de rédaction, certains résultats intermédiaires ont déjà été communiqués ou paraîtront encore dans l'année.

- **Olivier Hadouchi** (chercheur associé à l'IRCAV, programmateur indépendant), ***Cinéma : solidarité internationale & luttes de libération tricontinentale(s)***

### Abstract

Durant les années 1960, une constellation dite « Tricontinentale », en référence aux trois continents (l'Afrique, l'Asie & l'Amérique latine) qui formaient ce qu'on appelait alors le « tiers-monde », cherchait à établir et à renforcer des liens de solidarité entre divers peuples et mouvements de libération d'Asie et d'Afrique et de mouvements révolutionnaires d'Amérique latine, unis contre l'impérialisme, le colonialisme, le racisme et le néo-colonialisme. La première conférence tricontinentale s'est tenue à La Havane en janvier 1966, et elle a donné naissance à une organisation, l'OSPAAAL (l'Organisation de Solidarité des Peuples d'Afrique, d'Asie et d'Amérique latine) qui publiera ensuite une revue et diffusera des affiches politiques qui contribueront à la faire connaître

dans le monde entier. Des graphistes, des photographes et des cinéastes ont mis leur talent et leur savoir-faire au service de la lutte tricontinentale, en mettant en avant certains figures comme celle du guérillero anonyme (comparable au résistant et partisan de la Seconde Guerre Mondiale) ou tel dirigeant (Patrice Lumumba, Mehdi Ben Barka, Ho Chi Minh...) pour promouvoir l'idée de résistance du tiers-monde, dans la lignée des idées de Frantz Fanon ou d'Ernesto Che Guevara. Existe-t-il un corpus tricontinental en dehors de quelques documentaires cubains tournés sous l'égide de l'OSPAAAL et de quelques relectures « fanoniennes » par des cinéastes du Brésil ou de Cuba, d'Argentine ou du Vénézuéla ? Quels sont les films qui pourraient figurer dans un tel corpus dédié à la libération nationale et internationale, politique et artistique ? Existe-t-il des passerelles ou des points communs entre les films tournés par les cinéastes du corpus tricontinental et ceux du mouvement des Non-Alignés ? Peut-on parler d'une esthétique tricontinentale (plurielle et métissée) au cinéma ?

### Bio

Olivier Hadouchi, docteur en études cinématographiques, avec une thèse soutenue autour des cinémas des luttes tricontinentales (1965-1975), à Paris 3 en 2012.

Il intervient régulièrement dans des festivals de cinéma internationaux ou pour des musées et des centres d'art d'Europe, d'Afrique et du Proche Orient. Auteur d'un ouvrage « Kinji Fukasaku, un cinéaste critique dans le chaos du XXe siècle paru chez l'Harmattan et d'un livret pour le MoCab (Musée d'Art Contemporain de Belgrade) sur la solidarité des reporters d'ex-Yougoslavie avec la guerre d'indépendance algérienne. Il a participé à plusieurs ouvrages collectifs sur l'essai, Chris Marker (sous la direction de Christine Van Assche, Raymond Bellour et Jean-Michel Frodon), sur les cinémas engagés d'Amérique latine, sur les cinémas engagés du tiers-monde, sur la Solidarité entre Prague et le Sud... Et il mène une activité de programmeur indépendant, a conçu notamment des cycles pour le BAL, le Musée Reina Sofía, la galerie ZdB (Lisbonne), Bandits-Mages (Bourges) ou pour le Festival International du Film d'Amiens.

**Lunch break activity: Projection and debate** around the documentary *David Alfaro Siqueiros: la década de la rebeldía (1960)* (Mexico 2019) by Irener Herner in conversation with Fabiola Martínez Rodríguez.

- **Irene Herner** (Art critic and documentary researcher, Mexico)

### Bio

Irene Herner. Art critic and documentary researcher, Dr. in Sociology of Art. Professor of Communication Sciences at the Faculty of Political and Social Sciences of the National Autonomous University of Mexico (UNAM) for 50 years. She is the author of 7 books: *Tarzán, el Hombre Mito* (1974), *Mitos y Monitos. Historietas y Fotonovelas en México* (1980), *Diego Rivera, paraíso perdido en el Rockefeller Center*, (1986/7) for Kunsthalle Dusseldorf, *Siqueiros: del paraíso a la utopía*, (2005), with a second edition in Spanish and English first edition (2010); and the book *Edward James y Plutarco Gastélum en Xilitla. El regreso de Robinson* (2011).

## Session 4

### Transnational collaborations and global fraternity

- **Fabiana Serviddio** (Conicet/UNTREF, Argentina)  
***A Pan-American network for the Allies. Hemispheric collaborations during WWII***

#### Abstract

Following Spanish Republican emigres' presence in Latin America, and US intervention in World War II, a strong Pan-American network of artists, critics, and curators expanded across the Western Hemisphere to support the Allies' cause in its battle against Nazi values of ethnic superiority and a political system based on dictatorship. American and Latin American artists engaged in transnational collaborative projects that ranged from circulating art exhibitions, to field trips, poster contests, conferences, radio programs and artistic endeavors specifically elaborated to state their resistance to the fascist regimes, a peril that, at the time, was thought to be imminent for the Americas too.

The paper will seek to explore how political solidarity was mediated through visual practices, which were the predicaments artists had to confront, and to which extent government intervention in the activities of this Pan-American network of solidarity with the Allies challenged artistic freedom.

American filmmaker Julien Bryan's *Americans All*, Brazilian artist Candido Portinari's painted murals at the Hispanic Reading Room of the Library of Congress, and Argentine caricaturist Florencio Molina Campos' participation in Disney's animated film *Saludos Amigos* will be case studies to investigate this transnational network of Pan-American collaboration that transitorily joined left wing and liberal artists and intellectuals under a unified cause against the Nazi regime.

#### Bio

PhD. In Art History and Theory, University of Buenos Aires. Researcher for the National Committee of Technical and Scientific Research (CONICET) and the Research Institute in Art and Culture Dr. Norberto Griffa, UNTREF. Member of the Academic Committee and Professor of Art Historiography 2 and Curatorial Narratives 3 in the Master's Degree Program of Curatorial Studies, UNTREF. Editorial Committee member of *Caiana*, *Revista de historia del arte y cultura visual*, on-line journal published bi-annually. Author of *Arte y crítica en Latinoamérica durante los años setenta* (Buenos Aires: Miño y Dávila, 2012)

- **Stephanie Gonçalves** (FNRS/Université libre de Bruxelles)  
***Les chorégraphies « universelles » de Maurice Béjart au prisme de la paix : corps dansant transnational et esthétique de la solidarité***

#### Abstract

In October 1968, the ninth symphony, "visual concert" by Maurice Béjart, opens the Olympic Games in Mexico. Béjart presents to the world his vision of fraternity: "a hymn to humanity and a call against racism". This artistic and political message – as well as a clear inspiration for peace – resonates with the

Cold War context in which it takes place. Ninety dancers, one hundred and twenty singers and as many musicians are on stage, offering the world a XXth century's symphony. The fourth and last movement, the Ode to Joy, is well known to Europeans and will become the official anthem in 1985: in this final act, all the dancers, Asians, Africans, Europeans dance in a big round to celebrate humanity, transcending borders.

This IXth Symphony remains one of the most emblematic ballets of the work of BÉjart, a choreographer seeking to make a "total show" alive. Politicized, BÉjart uses his dance to convey political messages, without being in a political party. He also uses his notoriety to sign a number of petitions in Belgium at the time. The perception of his work by international left movements, for example by the Movement against Racism and for Friendship among Peoples (MRAP), is little known and deserves attention: it is a good idea for them, an aesthetic of "fraternity". One can then question the aesthetics of solidarity and resistance in BÉjart and the circulation of his aesthetics - including the images of his posters - and his work.

### Bio

Stéphanie Gonçalves is an historian, postdoctoral researcher at the Belgian National Fund for Scientific Research at the Université libre de Bruxelles. In 2015, she defended a PhD on the cultural diplomacy of ballet during the Cold War (*Danser pendant la guerre froide, 1945-1968*, Presses Universitaires de Rennes, September 2018). She is a specialist of the link between dance and politics in the 20th century and is particularly interested in the transnational circulations of dancers, especially Soviet dancers. Her current research project is entitled "Rethinking the BÉjart phenomenon, socio-cultural perspectives on a multifaceted choreographer".

### **Keynote lecture**

- **Bojana Piškur** (Moderna Galerija, Ljubljana)  
***Southern Constellations: The Poetics of the Non-Aligned.***

### Abstract

The exhibition *Southern Constellations: The Poetics of the Non-Aligned* (Moderna galerija, Ljubljana, opened on 7 March) emphasizes the ideas, ideals and principles of the non-aligned movement, particularly in close connection with its cultural policies and place them in a contemporary context with the question: Could there be a non-aligned contemporaneity? And if so, what would it be like? However, the topics covered in the exhibition are not to be considered some kind of exoticism of the past, nor do they harbor nostalgia for the movement itself. Instead, the focus is on the way the "southern constellations" envisioned forms of politics that took as their starting point the life of peoples and societies that had been forcibly relegated to the margins of the global economic, political and cultural system. Struggles against poverty, inequality, and colonialism in the world system coupled with transnational solidarity which took many concrete forms could be included in a reconsideration of the history and legacies of the NAM today.

Consequently NAM's cultural politics strongly condemned cultural imperialism and epistemic colonialism. Western (European) cultural heritage was to be understood in terms of "juxtaposition"; this heritage would be interwoven with

and into the living culture of the colonized, and would not simply be repeated under new (political) circumstances. Therefore art and culture in the NAM were largely about politics and history, or to put it differently, they were a way of staking a claim to history. It seems the movement was somehow aware of the fact that this was the only way it could enter the world's (cultural) space on an equal footing.

There existed a heterogeneous artistic production, a variety of cultural politics and extensive cultural networks which enriched the cultural landscape of the NAM and enabled discussions about the meaning of art outside the Western canon, which is being presented for the first time at the Southern Constellations exhibition. It includes not only the (mostly political) reasons for the collaborations, but also specific examples of exhibitions, collections, institutions, archives and works of art. Contemporary artistic interpretations are also included in the exhibition and placed in dialogue with older works. They derive from reflections on how it might be possible today – in these times of increasing global inequality, crises, and the ever-widening chasms between the rich and the poor – to still think about some other, fairer world order, an order that the NAM once actively pursued.

#### Bio

Bojana Piškur, Ljubljana, Slovenia. She graduated in art history from the University of Ljubljana and received her Ph.D. at the Institute for Art History at the Charles University in Prague, the Czech Republic. She works as a senior curator in the Museum of Modern Art in Ljubljana (+Museum of Contemporary Art Metelkova). Her focus of professional interest is on political issues as they relate to or are manifested in the field of art, with special emphasis on the region of (former) Yugoslavia. She has written for numerous publications and lectured in many parts of the world on the topics such as post avant-gardes in Yugoslavia, radical education, cultural politics in self-management and the Non-Aligned Movement, always in relation to the wider social and political environment.