



Goldsmiths
UNIVERSITY OF LONDON

INTERNATIONAL CONFERENCE

BRAZIL

A LANDSCAPE IN MOTION

Redefining social boundaries

Brazilian identity and sense of belonging

22nd May, 2013

Centre for Cultural Studies

Goldsmiths, University of London

VENUE

Council Room Laurie Grove Baths
Laurie Grove, Goldsmiths London SE14 6NW
Centre for Cultural Studies | Goldsmiths University of London
London SE14 6NW

ORGANIZERS

Rosana Martins is a Visiting Research Fellow at the Centre for Cultural Studies, at Goldsmiths University, London.

Holly Eva Ryan is a fourth year PhD student at the City University, London and visiting ERASMUS fellow at the Universiti Brunei Darussalam.



WORKSHOP CHAIR

John Hutnyk
Academic Director, Centre for Cultural Studies, Goldsmiths,
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PRESENTATION

Brazil has become an increasingly important voice in debates around international development. This is largely thanks to its record of sustained economic growth, strong regional ties and policy changes aimed to improve social and economic conditions for its population. In spite of these endeavours, in recent decades, a wave of social movements propelled by the search for local identity formation has emerged in Brazil.

The main objective of this debate is to critically analyze and better understand processes of representation of identity and difference in the territories of Brazil as well as to describe and theorize the different uses of the new social media in these processes. We wish to explore the Brazilian territory from the point of view of cultural hybridity, as an evolving space that fosters contestation, exchange and antagonism.

We will discuss Brazilian culture in specific terms, bridging perspectives from cultural studies with insights from other disciplines in order to explore some of the divergent processes that have led to the broad range of cultural representations manifest in contemporary Brazil. Amongst other topics, we will discuss the issues of miscegenation, or the myth of racial democracy and the contemporary politics of identity alongside issues of popular culture, mass media and new technologies.

'Brazil: a landscape in motion' brings together international interdisciplinary scholars who are teaching and researching in the area of Brazilian Studies, especially in the humanities and social sciences. Providing a new forum for dialogue, this workshop promises to make an important contribution to the Centre for Cultural Studies at Goldsmiths, University of London.

OPEN^{WEB}

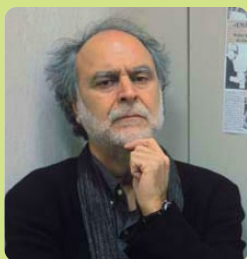
CONFERENCE / 10AM

SYNCRETIC CULTURES

Ubiquitous connectivities between digital aldeia and communicational metropolis

This presentation is based on an ethnographic research that I'm realizing in São Paulo since 1993 and the aldeia Bororo of Meruri, Mato Grosso (Brazil) since 2005. Here I met the cosmological and political problem connected to the circular symmetry of the Bororo system of life. And how the Salesian are involved in the process of de-culturation through the disruption of their symbolic aldeia. The use of digital culture among so called "native" cultures affirms a process of radical changes and the contemporary development of syncretic transaction between aldeia and metropolis based on self-representation. That's why cultural syncretisms, ubiquitous subjectivities, digital aldeia and communicational metropolis are my transitive (material/immaterial) fieldworks. Such kind of connectivity is producing a new kind of ubiquitous subjectivity.

The question of 'Who represents who?', in all its implications of power, takes up Marx's criticism of the division of labour, even if his nineteenth-century writings are inadequate. The current post-industrial period and its acceleration of digital culture has further 'divided' subjects belonging to different cultures and experiences. A division exists between those who communicate and those who are 'communicated' and between those who historically have the power of narration and those who are in the lonely state of being narrated objects. Even the classic vocation of anthropology to 'grasp the native point of view' has been rendered inadequate, since its legitimacy partially relies on the same individualized, differentiated native to communicate a personal point of view. This is precisely why that specific linguistic knot exists, binding 'those who represent' to 'those who are represented', according to what I call the communicational division of labour.



Massimo Canevacci is a Professor of Cultural Anthropology, Digital Arts and Culture at the University of Rome "La Sapienza". Canevacci was a Visiting Professor at the University of Communication in Nanjing, China and at the University of São Paulo. At present, Canevacci is Visiting Professor at State University of Rio de Janeiro, in Brazil. Canevacci has published a number of books, including *The Line of Dust*, 2012, Annablume, São Paulo (currently being translated into English with SKP Publisher); *Visual Communication* 2009, Brasiliense Publisher, São Paulo; *Visual Fetishisms*, 2009, Atelier, São Paulo; *eXtreme cultures*, 2005, DPA, Rio de Janeiro; *Syncretisms* 2004, Studio Nobel, São Paulo; *The Polyphonic City*, 1993, Studio Nobel, São Paulo (2011, 3rd edition). For his research, in 1995 he received "The National Order of the Cruzeiro do Sul" (Southern Cross) from the President of the Federal Republic of Brazil.

10:40AM-12:40PM SESSION

ROUND-TABLE DEBATE 1

COMMUNICATION STRATEGIES AND MEDIATION PRODUCED BY YOUTH HIP-HOPPERS

Hip-hop has struggled in trying to report and seek solutions to factors such as urban violence, police violence, racial discrimination, inequality in income distribution, failure of educational network, among others. The goal is to analyze the actions of peripheral cultural youth hip-hop from Rio and São Paulo as possible for new mediations in contemporary political practices. With the consciousness or change of “way of thinking” appears in Rio and São Paulo hip-hop culture, the recognition and appreciation of African roots (“race”), as well as a strong identification with aspects of the “black condition”.

“The black condition”, or being black, is not essentially associated to phenotypical aspects but rather to a process of becoming black, which involves a process of recognition and perception of belonging to a group. This presentation discusses the theoretical and political contributions of Cultural Studies and representatives and successors emerging from the Latin American academic field. Here the paper refers to contributors such as Martin-Barbero (1997a, 1997b) and Garcia Canclini (1990, 1995). Concepts of hegemony, cultural practices, mediations, roundness and movement will be used to explain how youth participation is established in daily life in the metropolis. In focus is the process of cultural significance, present in the urban fabric of the contemporary scene, which enables the creation of new narratives and does away with more unilinear perspectives. The relevance of this study is not only to emphasize the importance of culture in mediations between local communities and the spaces around them. It also tries to give emphasis to the localized work of these “political” non-partisan movements of youth groups that make use of hip-hop culture’s artistic modes as a means of social transformation.



Rosana Martins is a Social Scientist at University of Sao Paulo (USP). Martins holds both a Masters and a PhD in Communication Sciences from the School of Communications and Arts, USP. She is currently working as a Postdoctoral Researcher at the Media and Journalism Research Centre at the New University of Lisbon, and holds the position of Associate Researcher at Centre for Transdisciplinary Studies in Communication and Consciousness, Federal University of Rio de Janeiro, Brazil. In addition, Rosana is a Visiting Research Fellow at the Centre for Cultural Studies, at Goldsmiths University, London. Martins is also a contributory member of The Transnational Lives, Gender and Mobility network with the University of Lisbon/European Science Foundation. Her book publications include: Hip-Hop: O estilo que ninguém segura (2006); Admirável Mundo MTV Brasil (2006); Direitos Humanos Segurança Pública & Comunicação (2007). Espaço Público, Direitos Humanos & Multimedia: Novos Desafios (2012), and Lusophone Hip-Hop “Who we are” and “Where we are”: identity, urban culture and belonging (2013, in press).

'OS ANOS DE CHUMBO'

Grupo Tupinãodá and the possibilities of street art for resistance

Against the grain of much enlightening contemporary work on hip-hop subcultures and the role of new social media in Brazil, this presentation encourages the reader to take a step back to Brazil's dictatorship years to explore the pre-hip-hop and manifestly political origins of Sao Paulo's first documented street art collective, Grupo Tupinãodá.

The paper invites readers to think about the power of street art as a low technology means of mass communication (Chaffee 1993) and mode of 'infrapolitics' (Scott 1992) for those who have been 'excommunicated', in the words of Mattelart (2008). Moreover, it seeks to re-inscribe today's dominant art-historical and socio-historical narratives with the role and experiences of activist-artists operating during the dictatorship era and through the protracted democratic transition.



Holly Eva Ryan is a fourth year PhD student at the City University, London and visiting ERASMUS fellow at the Universiti Brunei Darussalam. She holds an MSc(Res) in International Relations from the London School of Economics and a first class BSc(Hons) in International Politics from the City University. Ryan's's principle research interests are based around the intersections between art, 'contentious politics' and the international. Her PhD thesis critically examines the body of Anglo-American social movement literature and its under-specification of the role of visual tools.

CAPOEIRA FOR EXPORT:

Representing afro-Brazilian culture in the cinema

This discussion will centre on the process of transnationalization of popular culture, taking capoeira - a globalised afro-brazilian martial art - as an example. For this purpose we will investigate and discuss many concepts such as globalization, identity, tradition and hybridity using critical approach.

Capoeira was created in Brazil by African slaves brought there during colonial times. In the past, the afro-Brazilian martial art was seen as a marginalized activity connected with gangs and criminality. Nowadays, capoeira has achieved popularity on all continents and is considered a national sport in Brazil. The learning process in capoeira involves many aspects, such as music, singing songs, playing instruments, technical body movements and historical aspects that can be acquired during training, events and social activities of capoeira.



Ricardo Nascimento is a graduate in Geography at University of Porto in Portugal. He has a Masters degree in the Sociology of Culture from Minho University. Nascimento currently works in the research center: CRIA Centro em rede de investigação em Antropologia at Universidade Nova de Lisboa and his dissertation looks at the process of transnationalization of the Capoeira practice in Europe (based on a comparative study between groups of practitioners in Porto and Kraków). He is a visiting research fellow at Institute of Sociology at Jagiellonian University in Kraków, Poland. In addition, Nascimento is a capoeira teacher leading his own group in Portugal. He is a member of Ginga Brasil, creator of Associação Cultural Ginga Brasil Capoeira, co-editor of the first capoeira magazine in Poland - Roda of Nations and editor of the specialized web site "jogo de mandinga" with articles by scholars and capoeira masters.

BRAZILIAN CINEMA OUTSIDE BRAZIL

A current rise of international demand on Brazil has contributed to an increasing audience of film festivals that show films about the country. With the second biggest cinema industry in the Latin America and a tough distribution market, a very few Brazilian titles still make their way into renowned international film festivals. Some independent film festivals showcase a few Brazilian titles but the latter are picked either by prizes that they have won in bigger festivals or by their already known producer/actor/director, in order to guarantee a decent box-office.

CASE STUDY

The Inffinito Festival Circuit, for instance, is now an established brand that has been working for the last 15 years in partnership with the Brazilian government for the promotion of Brazil's potential abroad in many different countries, including the UK.

That said, what could be the problematic faced by these organisers and how films are selected? How audiences differ from each other and how they interfere on the selection process? What is the 'real' Brazil that has been shown abroad? Culture pluralism seeks to overcome social issues such as sexism, racism and other forms of discrimination in the country. Are these issues exposed in the film and festivals by stereotypes still? What is the Brazilian culture that they want to promote? What is the main purpose of these festivals? How much influence has the government on the film selections and how they can interfere on the festival promotion as a cultural event to an international audience?



Fernanda Franco. Fernanda Franco is an Award winner film festival PR with marketing & advertising, curatorship and event production experience. She graduated in Social Communications, in Brazil, before moving to London, in 2001. She holds two MAs, one in Film Theory (2006) and the second one in Producing and Screenwriting (2009) for Film and TV, both by University of Westminster. Since 2005, she has been working with various film events in the UK. She promotes both the UK Portuguese Film Festival and the UK Argentine Film Festival. She produces and promotes the Brazilian Film Festival of London, heading to its 5th edition in 2013, in partnership with BAFTA. In 2011, she was granted the Brazilian International Press Award. Fernanda is also a script consultant to Independent Film Festival of London and collaborates with various writers' blogs. She is currently developing her own script for a TV series in Brazil.

LUNCH 12:40PM - 2PM

2PM- 4PM SESSION

ROUND-TABLE DEBATE 2

THE POWER OF DESIRE: Historicizing Hierarchy and Egalitarianism in Maranhão

In this paper I ask what distinguishes cultural manifestations in Maranhão from wider expressions of *brasilidade* (Morales 1978). In what way contemporary maranhenses historicize cultural distinction within the canopy of a Brazilian National Culture (Ribeiro 1995)? More concretely, How the once-segregated multitude of slaves from different African origins (cf. Pereira 2009, Eduardo 1966); various Amerindian groups (Lacroix 2008); and 'white' agents of European Colonialism came to speak about themselves as self-identified 'egalitarian people' (Linger 2005)? I focus on the annual celebrations of *Bumba meu Boi*, a satirical spectacle performed in Maranhão by generic dance groups called from the mid-19th Century (de Lima 1998). Traditionally the spectacle and the festive that accompanies it were associated with the rural poor. They were mainly thought of as 'Afro-Brazilian folklore' inherited from colonial times (Reis 2003). In recent years *Bumba Boi* comes to surpass in scale and vigor other public events in Maranhão, most promptly the commemorations of carnival (Cunha 2011, Bueno 1999; cf. Bastid 1960 and Cascudo 1972[1949]). Rather than emphasize 'resistance' or the 'hegemony of discontent' (Linger 2005, 79-110); I argue that the popularization of *Bumba meu Boi* in Maranhão is better understood as an active myth-making. In this framework, *Bumba Boi* becomes a cosmogonic event by which contemporary maranhenses rethink and rearticulate their collective togetherness. This primarily concerns the forms by which the power of human desires consolidated a unique maranhense spirit in the colonial past. Human desire here encompasses both egalitarian and hierarchical social forces that still today crimson in Maranhão unprivileged access to distinctive types of cultural knowledge.

I will advance the theoretical assumption that once sociality is thought of as simultaneously hierarchic and egalitarian (Kapferer 2012, Handelman 2008), the idiom of 'resistance' loses its analytical grip. Concrete claims for any kind of social power totalize (or atomize) formal expressions of deference; while simultaneously detotalize, disperse or mobilize persons across those same social domains that deference initially demarcated (Rio and Smedal 2009, 34). In the level of face-to-face relations (Goffman 1971) it is thus possible to suggest that formal social distance always contains a measure of intimate proximity, and vice versa (Graeber 2007, 30-36).



Matan Shapiro is a PhD student in Anthropology at University College London (UCL), currently in his last year of studies. His doctoral research explores the interplay of intimate familiarity and formal etiquette in low income urban neighbourhoods in the state of Maranhão, northeast Brazil. Throughout Maranhão, enacting-out carnal and emotional dispositions such as lust/desire, rage, longing, sadness or love is considered a crucial source of agency. Both men and women thereby commonly enhance a political merit from the performance of passion, jealousy, anger, mockery and seduction. At the same time, persons also alert against the potentially destructive consequences of audacious affective interchange, heedless emotional attachment or sexual libertinism. This discourse mainly emphasizes the ethical primacy of respectful personhood and familial responsibilities. Based on two years of ethnographic fieldwork in Maranhão, Shapiro focuses on how maranhenses of the popular classes intermittently exert and exceed the subtle fine-tuning here implied.

INDIGENOUS AGENCY IN A POST-MODERN SCENARIO

The use of New Media by Indigenous Communities in Brazil

At a time when Brazil is experiencing significant economic growth, the current political administration signals an agenda that includes, among others, two key elements: agricultural expansion and the construction of numerous large scale engineering projects. Both affect indigenous territories either directly or indirectly. Given this scenario, it becomes fundamental to reflect on the role of indigenous peoples in this agenda as well as how these communities have been negotiating their participation and, especially, have been questioning the very purpose of univocal national projects that tend to marginalise even more peripheral communities and dissident voices. Over the last few years, the adoption of new technologies by indigenous communities in Brazil has represented a fundamental element of political action that has contributed positively towards a healthier political scenario - a scenario in which peripheral groups are better equipped to occupy spaces of representation that were hitherto limited or even denied to them by social groups supporting a different agenda.

The use of new media has allowed indigenous peoples to establish a more direct and less intermediate dialogue with the outside world. If before these communities needed intermediators from outside their communities, the use of new technologies now fosters a less filtered dialogue as well as more space for negotiatory power and action. Currently, there are approximately 90 websites and blogs that declare themselves to be indigenous. Although this is an remarkable number, different communities make use of new media in different ways. The first part of this chapter will focus on mapping, on investigating which communities are actively making use of new media and in which ways they are doing so. The second part will concentrate on analysing which type of local impact it has caused, for instance, the re-evaluation of ethnic identity as well as alterity. Finally, it will be analysed in which ways these new methods of action and intervention have the potential to contribute to a more plurivocal and democratic panorama.



Cristiana Bertazoni Martins is founder member and coordinator for the Centro de Estudos Mesoamericanos e Andinos (CEMA) and an Associate Researcher at the Centro de Estudos Ameríndios (Cesta), both at the University of São Paulo, Brazil. Cristiana holds a PhD in Latin American Studies awarded by the University of Essex, UK. Later, she worked as a post-doctoral researcher at the Museu de Arqueologia e Etnologia at the University of São Paulo. More recently, Cristiana worked as curatorial assistant at the Department of Africa, Oceania and the Americas at the British Museum and also as Associate Research Fellow at the Centre for Iberian and Latin American Visual Studies, Birkbeck, University of London.

IDENTITIES:

Ontological wars and trade in cultural universe "maroon"

In this presentation the researcher will attempt to show how public policies and insertion / use of media today are focused on a specific segment of the population, so-called "quilombolas" (maroons), and have been responsible for creations / renewals / deletions identity (Arrutti, 2010). The talk will be centered on the personal experiences of the researcher with the maroon communities in Maranhão, where the researcher has been developing education projects funded by large companies (public and private). It includes a discussion around the possible reflections on this historical moment. A notion of 'Maranhão' has been empirically 'formed' by political, and economic processes, which include the forced migration of Africans during three centuries and the gradual expansion of maroon communities as well as socioeconomic decadence during the 19th century, processes of rapid urbanization, and the series of oligarchic regimes which emerged during the 20th century. These experiences outline Maranhão as integral to what Palmié (2003) calls 'Atlantic modernity' – a vast network of intricate relations that form and construct histories from both sides of the Atlantic. This presentation will treat 'Maranhão' in and of itself (cf. Handelman and Lindquist 2005) since, as a cultural universe, it encompasses the dialogic nature of the Afro-Atlantic cultural milieu along the Latin-American coastline whilst still proposing a singular vision of its own problems of 'creolization' (Stewart 2007)



Ana Stela Cunha is Post Doc researcher at CRIA (Centro em Rede de Investigação em Antropologia - FCT/University of New Lisbon) and her principal academic research interests lies in the field of Ethnolinguistics, Anthropology of Religions and the African Diaspora as well as Visual Anthropology. Her research also includes an anthropological examination of spirit belongings (iconography, language, material remains), and the generation of complex forms of narratives, dreams, chants and religious beliefs in Cuba and Brazil.

FILM SCREENING



JOÃO DA MATA FALADO

Director: Ana Stela de Almeida Cunha e Vicente Simão Júnior

Length: 26 min. Production: Etnodoc 2009- Petrobras

Synopsis: The documentary talks about the relationship of João da Mata, better known as the "Caboclo Flag" - "enchanted" in stone Itacolomi - and their families, warriors, hunters and fishermen, who come ashore to dance and play and, in some cases, perform healings. "Enchanted" are entities of the religious universe drum Mina/Pajé, practiced more intensely in Maranhão and currently in Pará, Amazonas, and other states, due to migration. Unlike many entities and "gods" of other religions, the enchanted maranhenses have families and maintain social relationships with permanent mere mortals. João da Mata is a special enchanted for the rural population and maroon, because he himself is St. João Batista, embodies the symbolic figure of reverence of bumba-bois during the June festivities. In addressing the presence of the enchanted, it is also the formation of groups and identities that handle the joke's centuries-bumba boi.

BREAK 4PM -5PM

5PM-6PM SESSION

PLENARY /ROUND TABLE / BOOK LAUNCH

Lusophone Hip-Hop

'Who we are' and 'Where we are':
Identity, urban culture and belonging

Rosana Martins & Massimo Canevacci (eds.)
Kingston, Oxon: United Kingdom, 2013.

Occupying the public space with their artistic expressions, young people involved in hip-hop culture in Lusophone urban spaces create and expand opportunities that determine the representations that individuals (alone or in collectives) make of themselves. They create their "self-image" in the real sense of the expression, claiming social recognition and resisting established standards, as well as developing innovative forms of integration in the spheres of social life. Lusophone hip-hop can be considered in terms of political and transformative power in the way it has enabled self-reflection, expanded channels of participation and historical (with the past) and social belongings (connecting with the present) capable of delivering learning spaces, knowledge and expansion of citizenship.

Lusophone Hip-Hop makes an innovative contribution to the terms of government stimulus and to the development of research in the field of public education policies and action for the social inclusion of young people. By including different disciplinary perspectives, the authors have aimed at broadening their reach to different countries and academic circuits, allowing for comparisons and reflections on theoretical and methodological tools in the exciting field of Cultural Studies.

Contributors: Ricardo Campos, Teresa Fradique, Jorge de La Barre, Otávio Raposo, Gustavo Coelho, Claudia Garrocini, Ana Stela Cunha, Rosenverck Estrela Santos, Holly Eva Ryan, Derek Pardue, Redy Wilson Lima, Anna Pöysä, Janne Rantala, Gilson Lázaro, Osvaldo Silva, and Miguel de Barros.

PHOTOS EXHIBITION



LISBOA NEGRO AMOR

Tambor Bahiano (Bahian drums) project

These pictures refer to a cultural exchange between two communities, one in Salvador, Bahia, Brazil, the other in Cova da Moura, a popular Lisbon (Portugal) neighbourhood with strong African roots. As part of the Tambor Bahiano (Bahian Drums) project, local Portuguese youth from Cova da Moura participated in workshops in Lisbon led by Édén, a Bahian percussion master. The workshops took place in November 2007 and were organised by the Associação de Solidariedade Social do Alto da Cova da Moura, a local NGO.

This followed a visit in June, at the same year, by the Cortejo Afro, a Bahian percussion group which joined in Lisbon's traditional Marchas Populares processions together with members of local Luso-African dance and percussion groups. Twenty three boys and girls from Cova da Moura were invited to join the Cortejo Afro during Bahia's 2008 carnival to give them the opportunity to know and experience the city's strong African character and traditions.

In this way, participants were able to share social and cultural experiences from their two communities of Pirajá/Salvador da Bahia and Cova da Moura. This initiative was inspired by similar projects in Brazil in the hope that it would benefit Portugal and enrich the culture of the Brazilian community through contact with Luso-African communities here. The pictures seek to portray the dignity, strength and struggles of two communities that are separated by an ocean but united through a their black identity and culture, shared experiences of social inequality and a common language. The main objective being to promote self-esteem and strengthen black identity in our society.



Ana Rojas, is a Brazilian from São Paulo that lived in Lisbon for 14 years and moved to London in 2009. Formed in Tourism but with an interest in photography from an early age, finds way in professional photography from the course in Photojournalism in CENJOR, Lisbon – Centro Protocolar de Formação Profissional para Jornalistas in 2004. Since then, she is a foreign correspondent for Folhapress / Folha de São Paulo, a leading Brazilian agency and newspaper and works as a freelancer for magazines of Music, Travel and Tourism, Gastronomy, Linguistics, and Culture wines mainly for Brazil. Ana is especially interested in themes related to the arts and popular culture. She has been involved in various projects in these areas in both Brazil and Portugal.

PARTNERS

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