

CICLO INTERNACIONAL DE CONFERÊNCIAS

Novas Perspectivas sobre  
**INVESTIGAÇÃO EM ARTES  
ENTRE SERENDIPIDADE  
E SUSTENTABILIDADE**

New Perspectives on Research in the Arts  
Between Serendipity and Sustainability

**Museu Arqueológico do Carmo**  
————— 19 de outubro

Coordenação das Conferências:  
**JOSÉ QUARESMA**



## Agradecemos ao Museu Arqueológico do Carmo a cooperação nas Conferências associadas a esta publicação.

<b>14.15 — 14.30</b>	<b>Apresentação do Ciclo de Conferências e Lançamento do Livro</b> José Quaresma (coordenação) José Morais Arnaud (Director do MAC)	<b>16.00 — 16.30</b>	<b>Debate com a assistência</b>
<b>14.30 — 15.00</b>	<b>ALYS LONGLEY</b> (University of Auckland) <b>A Series of Fallible Asides and Improvised Poems, drawn from the Mistranslation Laboratory</b>	<b>16.30 — 17.00</b>	<b>JOSÉ QUARESMA</b> (FBAUL) Sustentabilidade, Investigação em Artes e Serendipidade: uma confluência muito antiga
<b>15.00 — 15.30</b>	<b>PIERRE BAUMANN &amp; CHRISTINE BIELLE</b> (Université de Bordeaux-Montaigne) <b>Reading Moby-Dick. On Sustainability of the Research in Art</b>	<b>17.00 — 17.30</b>	<b>CAMERON CARTIERE</b> (Emily Carr University, Canada) <b>NANCY HOLMES</b> (University of British Columbia Okanagan) <b>A Tale of Two Pastures: Sustainable Arts Research in the "Field"</b>
<b>15.30 — 16.00</b>	<b>FERNANDO ROSA DIAS</b> (FBAUL) <b>Serendipidade e poiesis – cativar o acidente na investigação em artes</b>		

### ALYS LONGLEY

Alys Longley is a performance maker, researcher and teacher. Her interests include practice-led research, interdisciplinary projects, ethnography, narrative research, somatic practices, ecology and inclusive dance education. LONGLEY, A. *The foreign language of motion. The Preface Series*, Winchester University Press, U.K. 2014; LONGLEY, A. *Experimental Documentation/Choreographic Translation*. Dance Research Aotearoa. 2013; LONGLEY, A. *Movement Initiated Writing in Dance Ethnography*. 40th Anniversary of Studies in Symbolic Interaction, Ed. Norman Denzin, Emerald Books, U.S.A. 2013; LONGLEY, A. and TATE, K. 'Writing the Somatic in the *Insomnia Poems Project*'. *Journal of Dance and Somatic Practices*. 3(1-2), April 2012, p229-242, 2012; LONGLEY, A.M. 'Moving words: improvising with Simone Forti', *Writings on Dance*, 24, p63-75, 2008

### CAMERON CARTIERE

Cartiere is a creative practitioner, writer and researcher focused on public art, urban renewal, and environmental issues. She specializes in community-based collaborative public projects. In addition to an active art and research practice, she is also the author of *RE/Placing Public Art*, co-editor of *The Practice of Public Art* (with Shelly Willis) and *The Everyday Practice of Public Art: Art,*

*Space, and Social Inclusion* (with Martin Zebracki), and co-author of the *Manifesto of Possibilities: Commissioning Public Art in the Urban Environment*. Dr. Cartiere is an Associate Professor in the Faculty of Culture + Community at Emily Carr University of Art & Design. She is also the co-editor-and-chief of the peer review journal, *Public Art Dialogue*. Currently, Cartiere is a co-investigator on a SSHRC Partnership Development Grant with Nancy Holmes at UBC Okanagan known as *Border Free Bees*, a project which is harnessing the power of art to raise awareness and develop initiatives to protect native pollinators, especially bees, in both the lower mainland of British Columbia and the Okanagan Valley in Canada.

### CHRISTINE BIELLE

Christine Bielle est diplômée en 2017 d'un master en arts plastiques recherche à l'Université de Bordeaux Montaigne, et actuellement chercheuse associée dans le projet *Moby-Dick*. Architecte de formation, elle réoriente sa pratique - de la construction d'espace vers l'espace du dessin - en posant une réflexion sur le geste de dessiner comme mode de pensée hors langage. Sa recherche graphique met à distance la trace comme incise durable, au profit de gestes doux, minimaux, économes et éphémères. Par l'usage de protocoles où il est fait appel à la matière liquide et à sa fluidité, il

s'agit *in fine* de déléguer au papier sa propre autonomie d'inscription et de fixation du mouvant. Dirigée par Pierre Baumann et guidée par l'artiste photographe Sabine Delcour, elle a participé à l'ouvrage *De Cibecue à Lemniscate* (PUB), un livre avec disque vinyle et carte imprimée en sérigraphie, édité dans la collection « un artiste /des étudiants ».

### FERNANDO ROSA DIAS

(Caldas da Rainha, 1964) has a PhD in Sciences of Art, 2009, FBAUL (Faculdade de Belas Artes da Universidade de Lisboa) and a MSc in History of Contemporary Art, 1997, UNL (Universidade Nova de Lisboa). He was Graduated in Design of Communication at FBAUL, 1992. He is a research member of Centro de Investigação e Estudos em Belas Artes (CIEBA) da FBAUL. Since 2003 he is Professor at FBAUL on *Sciences of Art*. Between 1997 and 2003 has been teaching in the Universidade Nova de Lisboa at the History of the art Department. Concept and Coordination of the Master degree «Crítica, Curadoria e Teorias da Arte» (FBAUL). He has written articles and has held lectures on History and Art Theory, cultural vanguards, image and simulacra, research in the arts, experimental cinema, and others. Books: *António Dacosta – A Tentação Mítica*, 2016; *Ecos Expressionistas na Pintura Portuguesa Entre-Guerras (1914-1940)*, 2011. Coordination of the digital journal *Convocarte – Revista de Ciências da Arte* (CIEBA, since 2014).

[convocarte.belasartes.ulisboa.pt].

### JOSÉ QUARESMA

Quaresma was born in 1965. Santarém. Is graduated in Painting by the Fine Arts School of Lisboa. Master in Aesthetics and Philosophy of Art at FLUL, Lisboa, 2001. PhD in Aesthetics and Philosophy of Art at FLUL, Lisboa. 2008. Exhibitions of painting, drawing, printmaking and installation since 1982. Has coordinated publications in the fields of Research in the Arts, Reproducibility and Technology, Digital Sphere, Public Art, Chiado and Heritage. Has organized national and international conferences in the areas listed above. Organizes frequently exhibitions of Public Art, Installation, Printmaking, others.

### NANCY HOLMES

Holmes is an Associate Professor in Creative Writing in the Department of Creative Studies at UBC Okanagan. She has published five collections of poetry, most recently, *The Flicker Tree: Okanagan Poems* (Ronsdale Press, 2012). She is also the editor of *Open Wide a Wilderness: Canadian Nature Poems* (Wilfrid Laurier University Press, 2009). Over the past few years, she has become increasingly active in eco-themed community-based art projects, including the Woodhaven Eco Art Project ([www.woodhaven.ok.ubc.ca](http://www.woodhaven.ok.ubc.ca)) and the Eco Art Incubator (<http://ecoartincubator.com>). Currently, Holmes is a co-investigator on a SSHRC Partnership Development Grant with Dr. Cameron Cartiere at Emily Carr University of Art + Design known as *Border Free Bees*, a project which is harnessing the power of art to raise awareness and develop

initiatives to protect native pollinators, especially bees, in both the lower mainland of British Columbia and the Okanagan Valley in Canada.

### PIERRE BAUMANN

Pierre Baumann is an artist, Senior Lecturer in the field of plastic arts and art sciences and a member of research group CLARE/ARTES at Bordeaux Montaigne University. He is the author of numerous books and academic papers and regularly exhibits his artistic production. His research associates theoretical and practical analysis as a means of exploring the relationship between sculpture and documentary production, together with the diverse ways in which the figure of the artist is effaced, for which legal perspectives and connections with science play a key role. The epistemological reach of research in the arts lies at the heart of the protocols he implements, explored through micro-laboratories, workshops, publications, conferences, forums, symposiums or digital forms of dissemination. He has recently co-directed a work in two volumes published in 2016 entitled *L'Usure* (PUB/ARBA), presenting the findings of a three-year research programme. <http://www.pierrebaumann.com/>