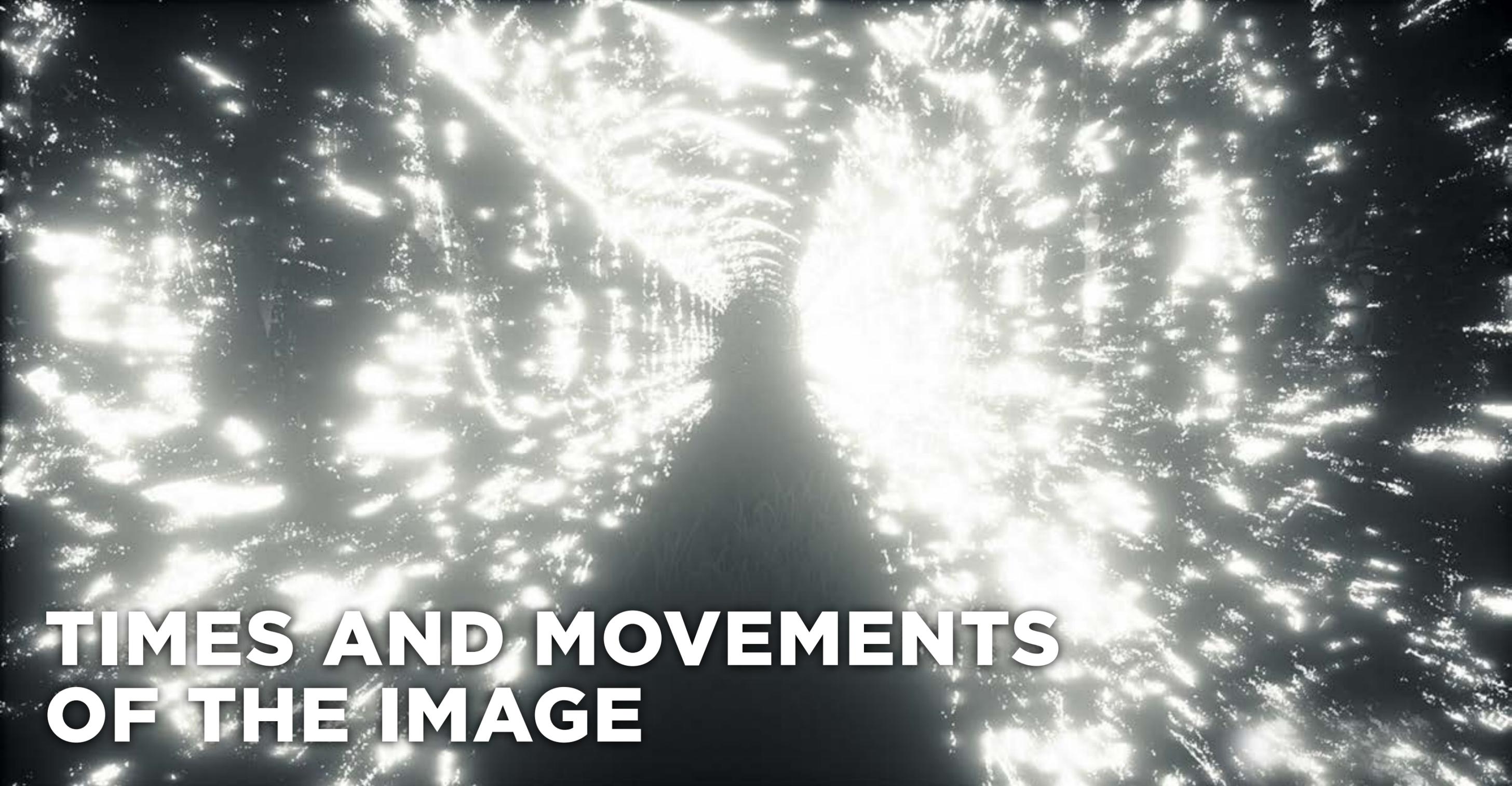




**REVISTA DE
HISTÓRIA
DA ARTE**

IH | INSTITUTO DE HISTÓRIA DA ARTE
FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS
UNIVERSIDADE NOVA DE LISBOA



**TIMES AND MOVEMENTS
OF THE IMAGE**

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Inside the audio video animation of Sculpture Garden (Hedge Maze), Jon Rafman (2015). Image courtesy of Jon Rafman.

03

EDITORIAL

Bruno Marques | Luísa Soares de Oliveira | Miguel Mesquita Duarte

INVITED AUTHORS

07

Photography and the Thin Present: Barthes, Deleuze and the Time of Portrayal

Damian Sutton

17

The Red Truck

Michael Archer

25

A Praise of Simulation: From Visible to Plausible in Media Arts

Francisco Paiva

37

DOSSIER

132

ARTISTIC PROJECTS

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ANA PÉREZ-QUIROGA

ROJO, AMARILLO Y MORADO (RED, YELLOW AND PURPLE)

BIOGRAPHICAL NOTE

Born in 1960, in Coimbra, Portugal. Visual artist and performer. Lives and works in Lisbon. Her work focuses essentially on installation, objects, photography and performance art, while her subjects range from everyday life and its mapping to the importance of common objects and gender issues.

Graduated in Sculpture from the University of Lisbon School of Fine Arts; with the Advanced Course in Visual Arts at Ar.Co; holds a Master's Degree in Intermedia Visual Arts from the University of Évora and a Doctorate in Contemporary Art from the University of Coimbra, College of the Arts. Grant holder from Foundation for Science and Technology.

She is a researcher at CHAIA - Center for History of Art and Artistic Research at the University of Évora.

She has exhibited regularly since 1999; she took part in many group exhibitions held in national and international institutions.

Some of her most important solo shows took place in Portugal at: MAAT/Museum of Art Architecture and Technology, Chiado Museum/National Museum of Contemporary Art; National Museum of Ancient Art; Museum of Popular Art; Municipal Photo Archives, (Lisbon); Nogueira da Silva Museum (Braga); Museum of Neorealism (Vila Franca de Xira); Convent of Christ (Tomar) and Quartel of Contemporary Art (Abrantes).

She has attended international residency programs, with grants from Gulbenkian Foundation; Oriente Foundation; Institut français du Portugal - Cité internationale des Arts and Criatório - Porto City Hall.

She has an atelier supported by the Lisbon City Council.

Winner of the 2014 Best Visual Arts Exhibition Prize from Portuguese Society of Authors - SPA.



ABSTRACT

This video-installation addresses the story of the *Niños de Rusia*, the name by which the 2895 Spanish children who took refuge in the Soviet Union, due to the Spanish Civil War, go by. In 1937, the Spanish Republic sent these children, aged 3 to 12, without their parents, accompanied by 142 adults, to the USSR, as war refugees. However, unlike the children who had been sent to other countries, the ones sheltered by the USSR didn't come back to Spain after the Civil War, remaining under the care of the Soviet State for at least 19 years.

Upon their arrival in Russia, the children were accommodated in *Casas de Niños Españoles*, 16 boarding schools across the USSR. 5 of them were in Ukraine; 4 in Leningrad (Saint Petersburg), and the others in the Moscow region. My mother and aunt were two of these children. They stayed in Jerson, Ukraine, with 77 other children. With the German invasion during the II World War, in 1942, the children were once again forced to endure a long journey for their survival, all the way across the country, to Siberia.

Since I can remember, I hold in my memory the Russian and Spanish songs my mother used to sing me to sleep with. For all of our lives, my brothers and I have listened to these Russian children's songs, along with other republican ones that were in vogue in Spain in the 1930s, 40s and 50s.

This video-installation reflects my research about this phenomenon, which is both historical and personal, mixing historical footage and documents with personal items and photographs brought back by my mother, when she returned to Spain, in 1956, 19 years after she had left.

The II Spanish Republic was proclaimed on April 14th, 1931, overthrowing the monarchy. The newly adopted flag was tricolor - red, yellow and purple. In 1936, after a coup led by Franco, the Spanish Civil War

began, which, after three years and 500 lives lost, would defeat the Republic. April 1st, 1939 marks the end of the war and the beginning of Franco's Military Dictatorship.

During their stay in the Soviet Union - and still today, among those who are still alive - the question the children used to ask one another was: *¿De que casa eres?* - *Which house do you belong to?* I find this question to be a pertinent one, if we take it out of context and look at it from a wider perspective. It is a question about identity, about a sense of belonging, which is an ever more pressing topic in a globalized world with such significant migrant flows and the tension that this causes in contemporary societies. Raised as Spaniards in Russia, received as Russians in Spain, these children carried the label of foreigners, wherever they chose to settle. In the words of Prades, *Siempre un emigrado, una condición especial que se queda en el alma*¹, (always an immigrant, a special condition that stays in your soul).

The film is 3'15" long; it runs in loop and is projected on a screen, with a filter of the three colors - red, yellow and purple, a reference to the republican flag - produced by three colored acetate sheets, each placed on an overhead projector. The colors of the flag serve as a constant reminder of the issue that led the children to this journey: the Civil War.

Digital film, video projector, three overhead projectors, three colored acetate sheets (red, yellow and purple), three plinths in aluminum, sound system, Russian school map about the II World War.

Lisbon, October 2018
Ana Pérez-Quiroga



¹ PRADES, Eduardo Pons. (2005). *Los Niños Republicanos: El Exilio*. Madrid: Oberon



FIG. 2 Ana Pérez-Quiroga, *Rojo, Amarillo y Morado*, 2017



FIG. 3 Ana Pérez-Quiroga, *Rojo, Amarillo y Morado*, 2017



FIG. 4 Ana Pérez-Quiroga, *Rojo, Amarillo y Morado*, 2017



Still from Jason Dee's *Intermission*, 2012

This issue of *Revista de História da Arte — Série W* brings together updated and expanded versions of selected papers presented at the *Times and Movements of the Image* international conference, held in Caldas da Rainha and Lisbon on 15 and 16 November 2018. Resulting from a call for papers and invitational participations of internationally recognized keynote speakers, the event intended to discuss the contemporary meanings, functions and temporalities of the image, probed in their limits and potentialities across different media and disciplines.