

Call for papers – La región central vol. 1 no. 1 (May 2018)

Provisional Title for the Dossier Section: Intervenciones. Cine—Arte—Política.

Coordinador: Miguel Errazu

Deadline for Proposals: 13 noviembre de 2017 al 15 febrero de 2018

This first issue of *La región central* explores the idea of intervention: reciprocal interventions between cinema and contemporary art, but also interventions on the social sphere that may help think the political dimension of contemporary art practices.

On the one hand, cinema intervenes in the art sphere, as someone occupying a space that is not her own. Not only because, in the last two decades, film and video practices have entered the white cube and substantially modified the visitors' experiential coordinates. Above all, the incorporation of cinema into the art world has transformed a whole set of production practices and dynamics beyond the aesthetic framework of apprehension. This intervention also signals a transformation in the poetics of artistic practices as well as in the distribution of weights through the tensions that constitute them: the most basic relations between the I and the other; individual authorship and collective work; in-disciplinarity and technical qualification; the event and representation; visual codification and the mute potency of apparition; the specific sites of production and the global circuits of exhibition; etc.

On the other side, art intervenes in cinema, as someone coming to the rescue of an exhausted body. We are also interested in mapping these so-called strategies for healing: how—and which, and in what centers or peripheries—art spaces intervene in cinema as a shelter for a critical practice or, on the contrary, as the last site for the fetishization of the projected image. Thus, we would like to question the current valence of Harun Farocki's position when, asked about the reasons why he "left" cinema to enter the art world, he claimed: "My first answer can only be, I had no other choice. [...] The second answer has to be that visitors to art spaces have a less narrow idea of how images and sound should conform. They are more ready to look for the measure of a work in the work itself."¹

¹ Harun Farocki, "Cross Influence/Soft Montage", in Antje Ehmman and Kodwo Eshun (eds.), *Harun Farocki. Against What? Against Whom?* (London: Koenig Books, 2009), p. 73.

Interventions, finally, because there is also a claim regarding the need to intervene the social space in which the artistic practice is situated. Since the mid-1990s, cinema and social practices appear in the arts as two interconnected modes of thinking and rehearsing the political efficacy of the aesthetic; as frameworks of intervention in the socio-political conditions of our times. In this respect, contemporary projected images serve not only as a privileged space where new forms of experiencing temporality might be posed. The very moment of registering, and the epistemological promise of an openness to the world that cinema carried from its very beginning, appear today as urgent tasks that must be thought again. In an historical moment in which definitions of fact and truth, as outcomes of a process of production, have left behind their emancipatory inflexion in order to signal a new algorithmic normativity, how and according to what strategies—to alter the title of an argentinian compilation of Farocki's texts, *Desconfiar de las imágenes* (Mistrusting Images)—can the reciprocal interventions of art and cinema serve us to undertake again the task of "trusting the image"?²

Under these premises, we propose a monographic issue attending to the political dimension of cinema and contemporary art relations through theoretical and more practical, case oriented critical approaches. We seek to interrogate not just the textual dimensions or phenomenological frames of apprehension of moving images, but also their poetics of production and their potential to critically intervene the social sphere.

Particular themes of interest may include the following topics:

- Shared genealogies between militant cinemas and social practices.
- Participatory cinematographic experiences that feed contemporary debates around the social turn in contemporary art: collectives, cooperatives, groups, community based projects.
- Set, site, location: film practice as a site-specific intervention.
- Post-representational poetics.
- Documentary strategies in contemporary art.
- Paracinemas: strategies of cinema assimilation beyond appropriation, compilation or found footage films.
- Cinema as social form: architectures, forms of exhibition, public spaces.

Brief bibliography guiding this call for papers:

- Balsom, Erika. *Exhibiting Cinema in Contemporary Art*. Amsterdam: Amsterdam University Press, 2013.
- Bishop, Claire. *Artificial Hells. Participatory Art and the Politics of Spectatorship*. Londres: Verso Books, 2012.

² Harun Farocki, *Desconfiar de las imágenes* (Buenos Aires: Caja Negra, 2013)

- Connolly, Maeve. *The Place of Artist's Cinema. Space, Site and Screen*. Bristol: Intellect Books, 2009.
- Debuysere, Stoffel. *Figures of Dissent. Cinema of Politics / Politics of Cinema*. Gante: MER. Paper Kunsthalte, 2016.
- Ehmman, Antje and Eshun, Kodwo (eds.). *Harun Farocki. Against What? Against Whom?* London: Koenig Books, 2009.
- Kester, Grant. *The One and the Many. Contemporary Collaborative Art in a Global Context*. Londres y Durham: Duke University Press, 2011.
- Steyerl, Hito. *The Wretched of the Screen*. Berlin: Sternberg Press, 2012.
- Kwon, Miwon. *One Place After Another. Site-Specific Art and Locational Identity*. Cambridge, MA: The MIT Press, 2002.
- Laddaga, Reinaldo. *Estéticas de la emergencia*. Buenos Aires: Adriana Hidalgo, 2006.
- *Public Art Dialogue*, Vol. 5, No. 2, Special Issue on the Cinematic Turn, 2015.
- Rancière, Jacques. *The Emancipated Spectator*. London: Verso, 2009.
- Sholette, Gregory and Stimson, Blake. *Collectivism after Modernism. The Art of Social Imagination After 1945*. Minneapolis: University of Minnesota Press, 2007.

Submissions must be completed manuscripts with an extension of 7500-12000 characters, and should be sent using this platform. We accept proposals in **English** and **Spanish**. We recommend to visit the [Submissions](#) section for more info on the author guidelines, and [About the Journal](#) for a statement on our review process and discussion of texts.

For further information or questions about the issue, please contact [Miguel Errazu](#).

La región central also invites submissions to its other [Sections](#): Miscelanea, Reviews and Dialogues. Please consult the journal's website for further details.

laregioncentral.esteticas.unam.mx

Instituto de Investigaciones Estéticas

Universidad Nacional Autónoma de México