Pedagogy and Projection in Brazil since 1964 (Paris, 22–23 Oct 26)

Paris, Institut national d’histoire d’art, Oct 22–23, 2026

Clara Thym, Freie Universität Berlin. Kunsthistorisches Institut

Situated Screens: Pedagogy and Projection in Brazil since 1964

Organizers:
Eric C. H. de Bruyn, Freie Universität Berlin
Sonia de Laforcade, Radboud Universiteit, Nijmegen

Partners:
Sophie Cras, École d’histoire d’art et d'archéologie, Université Paris 1 Panthéon-Sorbonne
Enrico Camporesi, Assistant curator, Film department, Musée Pompidou, Paris
Philippe-Alain Michaud, Head curator, Film department, Musée Pompidou, Paris

At a time of widespread far right attacks on emancipatory forms of culture and education, accompanied by the rampant spread of media disinformation, this program proposes to reexamine the connections between media, pedagogy, and resistance. Taking as our point of departure the media practices that emerged during the Brazilian dictatorship, we aim to develop a set of genealogical strands for pedagogical and screen-based works that are closely connected to current debates within the art world concerning questions of decolonization, self-organization, and assembly.

In the 1960s and 1970s, filmmakers and artists working in the midst of an authoritarian political climate made works that queried the relationship between projection, pedagogy, and liberation. For example, Léon Hirszman’s censored film Maioria Absoluta [Absolute Majority] (1964) opens with a Freirean, collective exercise in phonetic reading and gives a voice to disenfranchised illiterate Brazilians. Zózimo Bulbul’s experimental short film Alma no Olho [Soul of the Eye] (1973), which circulated in schools and community centers during his exile in the United States following its censorship, critically distills perceptions of blackness in Brazil. Contemporaneously with these filmmakers, the artist Anna Bella Geiger and the critic Frederico Morais each proposed new models of projection-based art historical pedagogy that responded to the inequities of Brazilian society. Taken together, these works evince a shared investment in the pedagogical potential of the situation of projection.

Artists working with film and video in more recent years have continued to draw from this period of pedagogical experimentation. Jonathas de Andrade’s video Olho da Rua [Out Loud] (2022) draws inspiration from Augusto Boal’s Theater of the Oppressed, itself developed during the dictatorship in dialogue with Freire’s pedagogy. Ana Vaz’s film Apiyemiyekî? (2019), meanwhile, exca-

vates the archives of Brazilian educator and indigenous rights militant Egydio Schwade, which includes drawings made during literacy training by the Waimiri-Atroari in the Brazilian Amazon during the dictatorship. Denilson Baniwa's videos, in turn, produce a critical reflection on his relationship with film, which began at an outdoor screening event organized to encourage Indigenous people to vote. In these works, screen-based practice is once again mobilized towards an exploration of situated pedagogy.

This program includes works that were conceived as collective events, where what is performed in front of the screen–whether a cognitive "conscientization" or a corporeal re-education of the senses–is as important as what appears on the screen itself. Rather than attempting to replicate these situations, we will animate the screenings with presentations and discussions. The international symposium with invited lectures will expand the scope of the program to current research on the intersections of art, media, and pedagogy in Brazil and beyond.

PROGRAMME

Thursday, 22 October 2026 (auditorium)
12:30-18:00

12:30 – General welcome by Sophie Cras (Université Paris 1 - Sorbonne)

13:00 - 14:30 Film Screening 1: Projection, Pedagogy, Liberation (1964-73)

Introduced by Eric de Bruyn and Enrico Camporesi

Léon Hirszman, Maioria Absoluta, 1964
Frederico Morais, Memória da paisagem, 1970
Anna Bella Geiger, Circumambulatio, 1972
Zózimo Bulbul, Alma no Olho, 1973

14:30-15:00 Coffee break

15:00-16:30 Film Screening 2: Pedagogies Past and Present

Introduced by Sonia de Laforcade

Jonathas de Andrade, Olho da Rua, 2022
Ana Vaz, Apiyemiyekî?, 2019
Denilson Baniwa, Ty ty – memórias de beija flor, 2021

Followed by discussion with Ana Vaz
16:30 - 18:00

16:30-18:00 Keynote lecture Kaira Cabañas (National Gallery of Art, Washington D.C.): "Did you not see?": Institutional Isolation, Situated Screen and Shared Spectatorship

October 23 – Symposium (Salle Vasari)
13:00-17:30

13:00-15:00 Panel 1: Screenings Across Disciplines: Art, Pedagogy, Psychiatry, Anthropology

Introduced and moderated by Eric de Bruyn (Freie Universität, Berlin)

Sonia de Laforcade (Radoud Universiteit, Nijmegen): Situated Screens in Art and Pedagogy: Frederico Morais and Paulo Freire
Elena Shtromberg (University of Utah, Salt Lake City): Spectatorship and Heritage in Video nas Aldeia.
Cezar Migliorin (Universidade de Federal Fluminense, Rio de Janeiro): Cinema and Education: The Micropolitical Turn

15:00-15:30 Coffee Break

15:30-17:30 Panel 2: Sites of Encounter: Institutions, Festivals, Homes

Moderated by Christopher Williams-Wynn (Humboldt Fellow, Freie Universität Berlin)

Janaína Oliveira (Instituto Federal do Rio de Janeiro): Zózimo Bulbul and the Black-Ground for Black Brazilian Cinemas
Jennifer Sales (Texas State University): Writing, Wiping, Tracing: Gesture in Regina Silveira's Video Pedagogy at MAC-USP
Heloisa Espada (Museu de Arte Contemporânea, Universidade de São Paulo): Circumambulatio and Audiovisual Media at the University of São Paulo’s Museum-School
Benjamin Murphy (Case Western Reserve University, Cleveland): Teaching with TV, or, the Art of Unlearning

There is no charge to attend the conference.

Reference:
CONF: Pedagogy and Projection in Brazil since 1964 (Paris, 22-23 Oct 26). In: ArtHist.net, Sep 20, 2026 (accessed Nov 24, 2026), <https://arthist.net/archive/54314>.