First name :Madalena

Last name: Miranda

Institutional Affiliation: Contemporary History Institute

Faculty of Social Sciences and Humanities - New University of Lisbon (IHC/FCSH-UNL)

E-mail: miranda.madalena@gmail.com

Madalena Miranda is a Portuguese documentary filmmaker, she lives and works in Lisbon.

She holds a degree in Communication Sciences, a Masters in Anthropology and is currently a PhD candidate in Digital Media, Audiovisual and Interactive Content in Nova University of Lisbon, Social Sciences and Humanities Faculty, with a fellowship from FCT / UT Austin Portugal, under the supervision of João Mário Grilo. She has directed several films, fiction and documentary that have won prizes and awards. Her films were screened in various film festivals among them in Les Screens Documentaires, IndieLisboa, DocLisboa or Oberhausen Film Festival.

madalenamiranda.com

http://ihc.fcsh.unl.pt/madalena-miranda/

utaustinportugal.org

ABSTRACT: The emancipatory road of *precarious images* in communities, as expanded cinema.

KEY WORDS: #Digital Image # Media Borders # Visual Platforms #Community Video

Can vernacular videos from digital social movements filmed and shared in visual online platforms emancipate the precariousness of digital imagery?

The digital images produced and shared in visual online platforms have been, as Hito Steyerl writes, "an errant idea, an itinerant image" ("In defense of the Poor Image), and its "poor" entity part of a precarious ontology of the digital image, as popular, common, shared and technologically with low resolution, occupying the place of video technologies from the 70's.

But the history of the political images, as Didi-Huberman notes, is made of "survivals" of these kind of visual *fireflies* ("La Survivance des Lucioles", 2009), inhabiting now youtube.com, where collective visualities coexist and are composed (Rancière). Those vernacular videos of social movements like "Arab springs", Portuguese "12M" movement, the Spanish 15M, or Occupy are cinematic gestures not only on their contents, but their forms and aesthetics, embodying a contemporary political image. The political potency of this statement is emancipated by Peter Snowdon from Ivan Illich conceptions ("Shadow Work", Illich, 1981), that the "vernacular" languages and practices are part of an "ethics of subsistence" that enables autonomy into a community. Emancipating the vernacular collective images of a community, like those who have been in the streets filming and sharing its footage, through its embodied politics and aesthetics is

part of a liberating process of precarious contemporary existence, as collectives, as individuals, as images, also as cinema ultimately.

To address this hypothesis, this proposal will analyze the case study of a collaborative project, based in Goldsmith University and BFI, a pioneer of this kind of praxis, the London Community Video Archive, a genealogical research platform for different media materials, gathering in contemporaneity mediated collective images and expanding an existing community, searching to express.

SOME REFERENCES:

Snowdon, Peter. "The revolution will be uploaded: Vernacular video and the Arab Spring." Culture Unbound: Journal o f Current Cultural Research 6.2 (2014): 401-429.

Steyerl, Hito. "In defense of the poor image." e-flux journal 10.11 (2009).

Didi-Huberman, Georges. Survivance des lucioles. Minuit, 2016.

Illich, Ivan. "Shadow Work, Vernacular Values Examined." London: Marion Boyars (1981).

Rancière, Jacques. La partage du sensible: esthétique et politique. La fabrique éditions, 2000.